The Sun Also Rises

INTRODUCTION

BRIEF BIOGRAPHY OF ERNEST HEMINGWAY

Ernest Hemingway grew up outside a suburb of Chicago, spending summers with his family in rural Michigan. After high school, he got a job writing for *The Kansas City Star*, but left after only six months to join the Red Cross Ambulance Corps during World War I, where he was injured and awarded the Silver Medal of Military Valor. Afterward, he lived in Ontario and Chicago, where he met his first wife, Hadley Richardson. In 1921 they moved to Paris, where he began a long friendship with F. Scott Fitzgerald and other expatriate American writers of the "lost generation." After the 1926 publication of his first novel, *The Sun Also Rises*, he divorced Hadley and married Arkansas native Pauline Pfeiffer. The couple moved to Florida, where Hemingway wrote *A Farewell to Arms* (1929), which became a bestseller. Hemingway finally moved to Spain to serve as a war correspondent in the Spanish Civil War, a job that inspired his famous 1939 novel *For Whom the Bell Tolls*. After its publication, he met his third wife, Martha Gellhorn. Hemingway married his fourth and final wife, Mary Hemingway, in 1946, and the couple spent the next fourteen years living in Cuba. After a final move to Idaho, Hemingway took his own life in 1961, following in the footsteps of his father who had committed suicide in 1928. Hemingway left behind his wife and three sons.

HISTORICAL CONTEXT

World War I transformed Europe. It re-drew the map, destroying Empires (the Ottoman Empire, The Austro-Hungarian Empire) and annihilated Europe's conception of itself as a finely balanced set of national powers that would never descend into total war. With its dehumanizing machine-based and trench warfare, the war also profoundly changed people's understanding of war, from something that could be heroic to something that could not. Hemingway fought in the First World War as a young man and suffered both a physical injury, the transformation of his own thoughts and ideals in the face of that experience, and the anguish of realizing that many of those who did not experience the war still held to those romantic visions of the war. In the post-war years, Hemingway also experienced many of the same things his characters in *The Sun Also Rises* do: he was a journalist for the *Toronto Star*, was an expatriate living in Paris, and took several trips to various European cities.

RELATED LITERARY WORKS

The Sun Also Rises has two quotes as its epigraph that point to some of Hemingway's influences. One is Gertrude Stein's "You are all a lost generation". Stein and her modernist style and values were a big influence on Hemingway, and she coined the term "lost generation" that has come to define the themes of this and so many novels from the twenties. The other epigraph quote is a passage from the Bible's book of Ecclesiastes, which is also the source of the novel's title, in the line "The sun also ariseth, and the sun goeth down". This quote, which comments on the fact that despite the passing of generations, the earth and its normal rhythms remain—a new day will always dawn—offering a note of optimism to the novel, that the lost generation may not be lost forever. Hemingway lived and worked among a host of other American, expatriate, modernist writers in Paris, and was surrounded by bold new voices in literature, like Stein, James Joyce, Ezra Pound, as well as cutting-edge painters of the time like Pablo Picasso. The Sun also Rises is part of a family of works from the modernist period that deal with the post-war sense, of the generation who experienced World War I, of restlessness and being lost. *The Great Gatsby* by F. Scott Fitzgerald, Tender Buttons by Gertrude Stein, and The Waste Land by T.S. Eliot are other examples of literature dealing with these themes.

KEY FACTS

- **Full Title:** *The Sun Also Rises*
- **When Written:** Between the summer of 1925 and the winter of 1926.
- **Where Written:** Pamplona, Spain and Paris, France
- **When Published:** October 1926
- **Literary Period:** Modernism
- **Genre:** Post-war; expatriate; modernist
- **Setting:** Paris, France; Pamplona, Spain; and various other Spanish and French towns in 1924.
- **Climax:** Cohn fighting with Jake and Mike during the fiesta in Pamplona
- **Antagonist:** No single character serves as an antagonist; perhaps the most accurate description of an antagonist would be the meaninglessness of post-war living
- **Point of View:** First person; Jake tells the story in the past tense

EXTRA CREDIT

The Sun Rises Over and Over Again. The Sun Also Rises has inspired many works of art, and many other writers have been influenced by its short, sparse prose style. And not only that—the characters of The Sun Also Rises continue to live on

through different media: in 1956, the novel was made into a screenplay of the same name by Peter Viertel, and in 2013, was adapted for dance by The Washington Ballet.

PLOT SUMMARY

Jake Barnes, the narrator, describes his friend, Robert Cohn. Cohn, like Jake, is an American expatriate living in Paris, although unlike Jake he did not fight in World War I. He's a Jewish writer who has recently published a novel and was a middleweight boxing champion in college at Princeton. Cohn lives with a woman named Frances Clyne, who was originally using him for his money but now that she's older wants to make him marry her. After reading a book that romanticizes travel Cohn has come to the conclusion that he's wasting his life, and one day he visits Jake, who is a journalist, at his office to ask him to take a trip with him to South America. Jake refuses, on the grounds that the only people who don't waste their lives are bullfighters.

That night, while out with Cohn and others, Jake runs into Lady Brett Ashley. Brett is an independent, tomboy-ish, soon-to-be-divorced wife of an English lord who as a volunteer during the war helped to treat Jake for a war wound he received. While she was treating him, they fell in love. Brett confesses to Jake that she is miserable and still loves him, just as he loves her. But though they never say it explicitly, the conversation implies that Jake's injury made him impotent, and that Brett is unwilling to give up sex, so they can't be together. Still, they make plans to see each other the next afternoon.

Jake has lunch with Cohn the next morning. Cohn is smitten by Brett, and is upset when Jake describes her in less-then-positive terms (and also when he learns that she's soon to marry a Scottish war veteran named Mike Campbell). Brett stands Jake up for their afternoon plans. But in the middle of the night she appears at his apartment along with Count Mippipopolous, a rich Greek man who really knows how to enjoy life. In a moment when they are alone, Brett tells Jake that it's too hard for them to be near each other and that she's leaving the next day to go to San Sebastian, a beach town in Spain. Cohn also leaves Paris around this time to spend time out in the country.

A few weeks later, a writer and army-friend of Jake's named Bill Gorton arrives in Paris. They plan to go fishing in Spain and then to go to the fiesta and bullfights in Pamplona, and to join up with Cohn along the way. That afternoon, Jake runs into Brett, who has returned from San Sebastian and is with her fiancé Mike. Mike and Brett also want to come to Pamplona. Brett privately asks Jake if Cohn is also coming, revealing that she was actually with Cohn in San Sebastian.

Bill and Jake meet Cohn in Bayonne, France, and then all three travel to Pamplona. Brett, however, falls ill while traveling to Pamplona with Mike. Cohn decides to stay in Pamplona to wait for her while Jake and Bill head out into rural Spain to fish. For five blissful days Jake and Bill fish, play cards, drink, and remember their days and friends from the army. But on the fifth day they learn that Brett and Mike will be arriving in Pamplona that night, and they immediately head back.

In Pamplona, they stay at a hotel owned by Montoya, a man who loves **bullfighting** and appreciates Jake's own love of the sport. Jake, Bill, Cohn, Mike, and Brett all meet up. They go to watch the unloading of the bulls, and see a bull kill a steer. Afterward, Mike compares Cohn to the steer because Cohn won't stop following Brett around.

The fiesta begins, and Pamplona is filled with drinking and dancing. During the bullfights on the first day, a nineteen-year-old bullfighter named Pedro Romero especially stands out. Brett is mesmerized by the violence of the fight (while Cohn is made ill by it). Brett is also particularly taken with Romero. Brett eventually gets Jake to introduce her to Romero, much to Montoya's dismay because he thinks she will corrupt the boy. Mike again verbally attacks Cohn, and they almost fight before Jake pulls them apart. Later that night, Brett asks Jake to help her find Romero. He does, and she and Romero go off together.

Later that night, while Jake is out with the drunken Mike and Bill, Cohn arrives and demands to know where Brett is. After Jake refuses and insults fly, Cohn knocks down Mike and knocks Jake out cold. When Jake comes to and returns to the hotel, he finds Cohn weeping in his room. Cohn begs Jake's forgiveness. After some resistance, Jake gives it. Cohn says he is leaving Pamplona.

The next morning, a man is killed by a bull outside the bullfighting stadium. Soon after, Jake learns from Bill and Mike that the night before Cohn also beat up Romero, but Romero wouldn't back down. Cohn gave in, and asked Romero to forgive him, but Romero just punched him. At the bullfight that afternoon, a bullfighter who had come out of retirement named Belmonte fails to live up to his reputation and is jeered by the crowd. But Romero fights magnificently, and the crowd adores him. Later that night, Jake learns from Mike that Romero and Brett have left Pamplona together.

The fiesta ends the next day. Jake, Mike, and Bill leave Pamplona together, then go their separate ways. Jake decides to lay low in San Sebastian rather than return to Paris. But he soon gets a telegram from Brett saying she needs his help in Madrid. He goes immediately, and learns that Brett has left Romero because she feared corrupting him but also because he wanted her to act like a more traditional woman. As they ride in a taxi through Madrid, Brett sadly comments that she and Jake could have had such a good time together. Jake says, "Yes, isn't it pretty to think so?"

CHARACTERS

MAJOR CHARACTERS

Jake Barnes –The narrator of *The Sun Also Rises*. At the start of the novel, he is an expatriate working as a journalist in Paris. He served in World War I, in which he suffered an injury that made him impotent. This hinders his otherwise very close relationship with Brett Ashley. He typifies the Lost Generation, always seeking escape and finding no meaning in life after the horrors and intensity of the war.

Robert Cohn – An ex-boxer from Princeton and a writer. He is the only one of the male characters who is not a veteran of the war. He is divorced, and at the beginning of the novel is in a relationship with Frances Clyne, though he drops her after publishing a novel. He believes in love, romance and the ideals he finds in literature but he gets on the nerves of most of the other men in the novel by the way he pathetically hangs around Brett and with his "superior, Jewish" way. He becomes a target for the other men's dissatisfaction.

Lady Brett Ashley – A British, charismatic, and independent woman with a drinking problem. She is the love of Jake's life and she loves him too, but she (and Jake) both see his impotence as an impossible obstacle to a relationship and she leads a promiscuous life of romantic adventures. She is waiting to get divorced from the aristocrat from whom she got her title, and then plans to marry Mike Campbell. She is terminally unhappy and always wanting someone else. She falls in love with Romero at the bullfight and becomes his inspiration at the ring.

Bill Gorton – Jake's buddy from the war. A writer who moved back to America after the war, he is a joker, using humor to hide from and disguise the horrors of his experiences of the war. He goes along with the group, unattached to Brett but getting caught up in the romantic business anyway, alternately peace-making and joining in with the fighting.

Pedro Romero – A young, good-looking bullfighting prodigy who is so skillful and beautiful that Brett falls in love with him. His skill and subtlety in the bull-ring impress everybody and create genuine emotion in the crowd. He seems at times to be at one with the bulls. When Cohn learns of Romero's effect on Brett, he fights him. Romero and Brett run away together but Brett leaves him soon after when he tries to turn her into a traditional woman.

Montoya – The owner of the hotel in Pamplona where Jake and his friends, as well as the best bullfighters, stay. He tries to protect Romero's integrity and values the pure passion of the aficionados (those who are truly appreciative and knowledgeable about bullfighting) over everything else, which is why he shares a special bond with Jake.

MINOR CHARACTERS

Frances Clyne – Cohn's girlfriend at the start of the novel. She is a social climber who uses Cohn for his money but becomes possessive and wants to marry him when she realizes she is losing her good looks. Cohn eventually leaves her.

Mike Campbell – Brett's fiancé and a war veteran. He gets drunk all the time and starts fights. His insecurity about Brett causes him to break down and attack others. He is also renowned for being a bankrupt.

Wilson Harris – An Englishman whom Jake and Bill meet on their fishing trip. The threesome share much in common, including the war, and Harris is sad to part with them at the end of the trip.

Georgette – A Parisian prostitute whom Jake picks up and takes to a club near the beginning of the novel. But he finds her dull and goes off with Brett instead.

Belmonte – Romero's bullfighting rival in the final fight. He cannot live up to his own legend and is outshone by Romero's genuine skill.

Count Mippipopolous – A rich, Greek expatriate who takes a liking to Brett and is kind to Jake. His goal seems always to get the most enjoyment out of life. He has been through many wars, and has developed opinions about values and love.

Harvey Stone – Another expatriate friend of Jake's. When Jake meets him in Paris, he is broke and unhappy and lashes out at Robert Cohn.

Edna – A friend of Bill Gorton's who, along with Bill and others, gets thrown out of a bar in Pamplona after nearly starting a brawl.

Braddocks – A friend of Jake's in Paris.

Krumm – A newspaperman who tells Jake that he soon plans to quit and go out to see the country.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

THE LOST GENERATION

Though seldom mentioned, World War I hangs like a shadow over the characters in *The Sun Also Rises*. The war devastated Europe, wiping away empires and long-standing governments. Similarly, its brutal trench warfare and machine-driven killing made clear to all of its participants that the long-standing ideals of honor, courage, and stoicism were hollow and meaningless, as were the

national identities that drove the countries of Europe to war in the first place. In short, the war changed all those who experienced it, and those who came of age during the war became known as "the lost generation." Through Jake and his friends and acquaintances, *The Sun Also Rises* depicts members of this lost generation.

Jake and his friends believe in very little. While in some ways this is liberating, it is also depicted as a loss. In losing their belief in the ideals, structures, and nationalism that drove self-identity in the time before the WWI, they seem to have lost some core of themselves. The characters are always restless, always wandering, looking for a constant change of scenery, as if looking for an escape. They would prefer to live in America than Europe, but for some reason they don't leave. The characters have made themselves expatriates, disconnected from their home, sampling the cultures of Europe without ever joining them. There is a sense that Jake and his generation don't belong anywhere. Though many of Jake's friends have occupations, in writing and editing, these jobs don't seem to have regular hours and none of them are accountable to any boss or location. The characters spend their time socializing, drinking, dancing, and playing games. Though these activities are usually seen as youthful pursuits, in such endless repetition they become empty and wearying, and part of a vicious cycle in which the characters are always thinking of the next escape. Of all the characters, only Cohn seems to not fit this description of a lost generation. He has an identity forced on him: he's Jewish. And he has ideals—romantic, perhaps silly ideals—but still ideals. It's not a coincidence that he is the only male character in the novel not to have experienced the war first hand. Yet in the course of the novel even Cohn betrays his ideals, suggesting that while the loss of belief in the old systems is a terrible personal loss, it also just may be a more accurate view of the world.

SPORT

From Robert Cohn the boxer to Pedro Romero the bullfighter, the characters of *The Sun Also Rises* compete and combat in various sporting events for honor and to impress the insatiable Brett. Whenever a trip is proposed, there is usually some sporting reason—Jake and Bill Gorton travel to Spain to fish, and the whole crowd is drawn to the bullfighting at the fiesta. Sport provides an escape for Jake and his friends from what they see as the meaninglessness of the rest of their lives. Sports have rules, and those rules define winners and losers, define beauty and skill.

And yet, like World War I erupting from the carefully balanced tensions of Europe in the 1910s, for the characters of *The Sun Also Rises*, the matches spill over from the arenas onto the streets of Pamplona, into the bars and cafes. Violence that should be controlled becomes threatening. A man is killed by a bull outside Pedro Romero's bullfight. And the male characters' competition over the careless, rule-breaking Brett turns them into sportsmen of sorts, competitors for her love. Rules, tactics, and victories in the form of insults or emotional injuries become "moves" in the game of social power. When Robert Cohn boxes at Princeton, he refuses to fight anyone outside of the ring. He follows the rules of sport and honor. But as Robert becomes unhinged by his obsession with Brett, he starts a brawl.

MASCULINITY AND INSECURITY

There is only one main female character in *The Sun Also Rises*, and the men circle around Brett like bees to honey, creating an atmosphere of rivalry between the male characters. The competition between the men is won and lost in different, often unpredictable, ways. Sometimes it is physical vigor that wins out, in the case of Romero. But sometimes physical strength is a liability. Robert Cohn strikes out at Mike, Bill and Romero, overpowering them physically, but later is found alone and crying. For men in *The Sun Also Rises*, to win seems impossible.

In this way, *The Sun Also Rises* shows how men have been changed by the experience of war, and World War I in particular. Honor, courage, stoicism, glory—none of these traditional masculine traits meant a thing huddled in the trenches as mortars fall from the sky. There was no glorious clash of skill between two warriors. There were just men getting cut down by machine gun fire in a futile effort to move their trench forward another inch. All of the men have been damaged by the war, their sense of selves demolished because none of what they were taught about themselves as men seems to apply any more, and they are all made so insecure by this loss that they can't even discuss it. The cruelty of the men toward Cohn emerges not just because Cohn is so obviously acting in non-manly ways in his desperate pursuit of Brett, but rather because the men know that they themselves, secretly, are just as unmanned. Jake himself is a symbol of all of these dynamics of masculinity and insecurity. He has literally, physically been emasculated by a genital injury in the war, but that injury is never directly mentioned by anyone. Brett's behavior further brings into play the idea or value of manliness. Just as the men display traditionally feminine behavior, Brett, with her short haircut, bantering conversation, and constant desire for sex, is the most traditionally "masculine" character in the novel, and the fact that she comes off as something of a heartless monster raises questions about whether those traditional manly virtues were even virtues at all. And yet, without them, what are the men?

SEX AND LOVE

The romantic partners in *The Sun Also Rises* change suddenly and frequently. The relationships are

made and broken along the journey from country to country and, though marriage is sometimes mentioned, it is never actually attempted other than Cohn's disastrous and unhappy first marriage. The characters do not establish domestic lives for themselves. The nightly drinking parties and long leisurely meals in public places serve as the primary domestic activity of the novel. The occupations and movements of the characters are aimless and restless. So, too, is love. It is avoided and ignored. But while the insecurities of the male characters cause them to avoid love and sex, Brett excels as a sexual being. She is healthy, charismatic, and lives like the ideal bachelor. She has sex without being married and without feeling ashamed. The typical attitudes of men and women have been troubled and upturned by the changes of wartime. The men have been shackled. Brett has been liberated.

At the same time, in her last lines of the novel, even Brett is revealed to yearn for love, with Jake. At numerous points in the novel it seems that Jake and Brett share a real love, and could be a true couple, if only Jake did not have the injury that made him impotent. And yet Jake, in his response, "Isn't it pretty to think so," dashes even that idea. In his response he is saying that the only reason Brett, Jake himself, or anyone else could imagine that their love might be perfect, might be an answer to all the meaningless of postwar life, is because his injury makes it impossible. If Jake was not injured and a relationship between he and Brett were possible, he is saying, it wouldn't end any better than any of her other relationships. And so *The Sun Also Rises* ends with the suggestions that just like all the other ideals obliterated by World War I, love, too, is no answer to the emptiness of the lost generation and perhaps, more broadly, to the emptiness of life.

NATURE

The social scene in *The Sun Also Rises* takes place mostly in bars, cafes and restaurants. Between the meals and drinks are journeys along Parisian streets and across the square in Pamplona. For most of the novel, there is a noticeable lack of natural landscape. The action is urban and repetitive. There are descriptions of drinking and dialogue instead of the sky or the weather. There is also a sense that since the war, civilization has been moving away from nature and from natural experiences. The characters are dissatisfied with city life and suggest trip after trip to try to find satisfaction, but these urban rituals keep repeating themselves, until Jake's brief excursions into nature, which give momentary peace and escape. There are several of these excursions, including the bullfight, with its display of the violence of nature, and Jake's trip to the sea, where he steps out into the water and finds simple pleasure in being able to see only the sky around him. Then there is also the fishing trip that Jake takes with Bill, which Hemingway describes in language that lacks the undercurrents of emptiness and dissatisfaction present in the city scenes. "This is country," says Bill as they arrive in the beautiful area they have chosen for their fishing – both men feel that the natural landscape has something real and essential in it that the town does not have.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

BULLFIGHTING

Hemingway uses **bullfighting** as an ongoing metaphor for war and the nature of masculinity. The bullfight represents, in part, the ideals of war that were destroyed by the mechanized war of World War I. The bullfight is a battle of skill, of two beings coming face to face in search of victory and glory. As such, the bullfights fascinate the characters: the fight has rules, it has honor, it has skill all the things that they no longer believe in out in the "real world."

The bullfight also represents the dangers of sex and love. The bullfights are described as seductions, in sexualized language (it is a fight after all, in which a man tries to stick a long hard object into the bull), and yet it always ends in destruction, of either the bullfighter or the bull. Similarly, Belmonte is cast aside in the affections of the fans as soon as someone better comes along, in this case Romero. The fickleness of the crowds mirrors Brett's behavior, as she jumps from lover to lover.

QUOTES

Note: all page numbers for the quotes below refer to the Scribner edition of *The Sun Also Rises* published in 1954.

Chapter 1 Quotes

I mistrust all frank and simple people, especially when their stories hold together, and I always had a suspicion that perhaps Robert Cohn had never been middleweight boxing champion. – *Jake*

Related Characters: Jake Barnes (speaker), Robert Cohn

Related Themes:

Page Number: 12

Explanation and Analysis

The Sun Also Rises opens with an account of Robert Cohn's boxing career at Princeton. The novel's narrator, Jake Barnes, seems intent on belittling Cohn's middleweight title:

he suggests that Cohn's "simple" story is not to be trusted, and wonders whether Cohn's "flattened nose" was really a boxing-related injury.

Though Jake goes on to dismiss these doubts (citing reports from Cohn's coach at Princeton, Spider Kelly, who corroborates Cohn's story) he remains unimpressed by Cohn's purported title. By targeting Cohn's successes as a boxer, Jake calls into question Cohn's masculinity. Competitive sports seem to Jake to be a proxy for strength and honor: the lesser fighter, in Jake's mind, is perhaps the lesser man.

Though Cohn's collegiate fighting career is the subject of these lines, Hemingway here reveals as much about Jake as he does about the man Jake describes. Jake is deeply cynical. He claims to be skeptical of anyone who appears honest, believing that stories which "hold together" best are the least likely to have actually happened. Perhaps it is Jake's own history – rarely mentioned but hardly forgotten – that has left him suspicious of any simple truths or straightforward answers. While Cohn was fighting in the controlled environment of a boxing ring, Jake was in the trenches of World War I. Cohn's most severe injury is a broken nose; Jake's is lifelong impotence from a war injury. Though such comparisons are rarely drawn by the narrator himself, they are never too far beneath the surface of Jake's competitive, and often disdainful, accounts of his "friend."

Chapter 2 Quotes

"I can't stand it to think my life is going so fast and I'm not really living it."
"Nobody ever lives life all the way up except bull-fighters"
– *Cohn and Jake*

Related Characters: Jake Barnes, Robert Cohn (speaker)

Related Themes:

Related Symbols:

Page Number: 18

Explanation and Analysis

Here, Cohn and Jake discuss plans to travel to South America. Cohn has the vague desire to be "living" more, and Jake seems suspicious of any such attempt. Though Jake can certainly relate to Cohn's lack of direction, it's unlikely that Jake shares with Cohn a sense that life is "going so fast" – as a veteran of World War I, Jake has perhaps experienced *too* much. Jake seems to think that Cohn's aspirations are naïve, and that life by its very nature is unfulfilling. If Cohn worries about feeling aimless, Jake asks what one can even hope to aim for.

This exchange provides the novel's first reference to bull fighting, introducing a metaphor that much of *The Sun Also Rises* is committed to developing. Bull fighting represents to Jake the ideal that war never lived up to: its violence is controlled, its rules set, and its victories legitimate cause for celebration. Bull-fighters have the glory and romance of face-to-face conflict without the lasting traumas of war. To be sure, Jake's claim that bull-fighters alone know how to live well is perhaps not to be taken at face value. Still, it's telling that Jake looks to these men – fearless actors in a spectacle of violence – as examples of what "really living" can look like.

"You can't get away from yourself by moving from one place to another. " – *Jake*

Related Characters: Jake Barnes (speaker), Robert Cohn

Related Themes:

Page Number: 19

Explanation and Analysis

Few quotes from *The Sun Also Rises* distill the novel's central ideas better than Jake's words here. This line comes as a response to Cohn's proposal to travel abroad to South America. Jake understands, or thinks he understands, that Cohn's plans are not so much about getting away from Paris as they are about escaping himself – a trip bound to result in disappointment.

Underlying Jake's cynicism is his experience in the war: the physical, emotional and psychological toll has not lessened on account of Jake's travels, nor does he expect future travels to accomplish what previous travels could not. Cohn, the only male character in *The Sun Also Rises* who hasn't seen war firsthand, has not yet accepted this truth. Escape remains a possibility to him: if only we can change where we are, Cohn seems to think, we can change *how* we are.

Jake thinks not. And though he is responding most explicitly to Cohn's travel plans, his words might be extended to other activities detailed in *The Sun Also Rises*. Endless socializing, heavy drinking, long leisurely meals, romances that come as quickly as they go – all seem attempts to escape oneself, or one's present environment, through distraction and sedation. In the ensuing drama of *The Sun Also Rises*, Jake's

pessimistic thesis holds – no man escapes himself.

Chapter 3 Quotes

"Who are your friends?" Georgette asked.
"Writers and artists."
"There are lots of those on this side of the river."
"Too many."
– *Georgette and Jake*

Related Characters: Georgette, Jake Barnes (speaker)

Related Themes:

Page Number: 25

Explanation and Analysis

Paris was a hub of artistic movements in the 1920s; some of the greatest writers and artists of this "Lost Generation" (Hemingway included) came from all over Europe and America to live and work in the city. Georgette's comment that "there are lots of those" suggests that even Parisians uninvolved in the world of art felt the presence of young expatriate creatives.

Jake's two-word response reveals a great deal about his positioning within this generation of Parisian artists and expats. Though he is certainly one of these "writers and artists" living in Paris, he seems to not identify with the crowd—as someone who actually does work for a living, he seems bitter about artists like Robert Cohn, who has come to the city with plenty of money and only marginal artistic merit. "Too many" seems, then, a possible jab at his generation's lack of direction, targeting those who moved to Paris without significant creative ambitions.

But Jake's cynicism here is not simply a neutral judgment about the quality of his peers' work. He feels competitive, perhaps even insecure, and means to give Georgette—his companion for the night—the impression that he is above these other men, or at the very least deserving of her admiration.

Chapter 4 Quotes

I passed Ney's statue standing among the new-leaved chetnut trees in the arc-light. [...] He looked very fine, Marshal Ney in his top-boots, gesturing with his sword among the green new horse-chetnut leaves. – *Jake*

Related Characters: Jake Barnes (speaker)

Related Themes:

Page Number: 37

Explanation and Analysis

This observation of Jake's comes not long after a critical conversation with Brett in which the two confessed their love for each other and tried, uncomfortably, to inject some humor into the unfortunate circumstances surrounding Jake's war injuries.

Jake's insecurities about his masculinity are still on his mind.This scene finds Jake admiring a statue of Marshal Ney, paying particular attention to the way Ney's image interacts with the surrounding trees. Marshal Ney is a famous French military commander, noted for his tremendous bravery. Ney is thus an historical figure who seems to epitomize masculinity; Jake's appreciation (even if it seems somewhat bitter) for this statue betrays a sense of awe, even envy, at Ney's typically masculine characteristics. In particular, Jake seems taken by Ney's sword—the quintessential phallic symbol—and says that the man himself is looking "fine" as he proudly wields it. Having just escaped a conversation with Brett that reminded Jake of his impotence, this statue, though subtler in its impact, accomplishes something similar.

It's worth considering where we find this emblem of masculinity—Ney's statue is removed from the scene of socializing, drinking and partying, and is instead alone in the middle of some chestnut trees, as if in a forest. Idealized masculinity and nature often appear together in *The Sun Also Rises*, perhaps most clearly in Jake's love of bull fighting.

It is awfully easy to be hard-boiled about everything in the daytime, but at night is another thing. – *Jake*

Related Characters: Jake Barnes (speaker)

Related Themes:

Page Number: 42

Explanation and Analysis

In Jake's most vulnerable moments, he expresses a pain common to many WWI veterans of the "Lost Generation" but rarely spoken of. Spending time out and about during the day, working and socializing, shields Jake from these dangers of introspection. He puts on a tough front, giving the impression of strength to those around him—acting

"hard-boiled about everything." His wounds are, quite literally, hidden—with clothing on no one can see his injuries from the war.

Nighttime solitude enforces a kind of self-reflection, however: when you're alone, you have to face your reality, and what you may be able to hide from others, you can't hide from yourself. Jake has to face his wounds as he changes into bedtime clothes and sleeps alone, at least in part, out of shame. Though able in some respects to conceal the lasting effects of war, the physical and psychological damages persist.

Jake may hope to appear thoroughly masculine at every turn, but his emotional fragility here seems more closely associated with (what he might deem) femininity. And just as Jake is crying alone in his bed, a boyish, short-haired Brett—also a boy's name—comes barging into his room after making a ruckus downstairs, and gives the impression of being more in control of her emotions than Jake. Hemingway seems to be deliberately undermining our expectations about gender. Brett, here, is the source of emotional strength: when she departs, Jake goes back to feeling awful, expressing in this final sentence his struggle for any kind of stability.

Chapter 6 Quotes

"Just try and be calm. I know it's hard. But remember, it's for literature. We all ought to make sacrifices for literature. Look at me. I'm going to England without a protest. All for literature." – *Frances*

Related Characters: Frances Clyne (speaker)

Related Themes:

Page Number: 57

Explanation and Analysis

These lines appear in the middle of a sharply sarcastic rant Frances directs towards Robert Cohn, who, after two years of promising marriage, has decided to leave her. He has agreed to pay her 200 pounds to leave for England and stay with friends, while he continues to hone his writing.

Frances sees through Robert's motives, claiming that Robert is prioritizing "literature" and the ideal of romantic love over its messy reality. She believes that what Robert desires—sexual liberation—has more to do with career aspirations than any worthwhile romantic agenda. If Robert were to settle down and get married, he would (he seems to assume) lead a conventional, uninspiring life. Leaving Frances gives him license to explore new women, and to pretend as if Frances was only ever a scandalous mistress—the kind of story that might, in other words, make for juicy novelistic material.

Insofar as Frances intends to mock Robert's decision, her lines target the new attitudes towards sex and love that we've seen up to this point in the novel, embodied most clearly in the character of Brett. Frances's comments, in this sense, seem to shed light on Robert's attraction to Brett (revealed in chapter 5): perhaps what attracts him most to Brett is what she represents, an exemplary figure of the progressive woman of the 1920s, whose promiscuity is more a measure of confidence than submissiveness. Brett is able to keep sex separate from love; she lives life impulsively, without much regard for others. If Cohn runs away from Frances, he risks throwing away conventional love, validated by the ritual of marriage, for a chance to fall in love again, or perhaps to begin a romantic life worth writing about.

Chapter 7 Quotes

"This wine is too good for toast-drinking, my dear. You don't want to mix emotions up with a wine like that. You lose the taste." – *Count Mippipopolous*

Related Characters: Count Mippipopolous (speaker), Lady Brett Ashley

Related Themes:

Page Number: 66

Explanation and Analysis

Count Mippipopolous offers this piece of advice to Brett while enjoying a bottle (the first of three) of what Jake calls "amazing champagne." We are by this point familiar with the role that alcohol plays in these characters' social lives. Though their fondness for alcohol may at times appear a vestige of the era, the count's words should lead us to think more deeply about these tendencies.

Mippipopolous' remark suggests that Brett uses alcohol to manipulate her emotions, while he claims to drink with a simpler purpose in mind, namely to enjoy himself. His comments might apply equally to Jake, who represses traumatic memories of WWI with constant drinking.

The count's drinking seems far more innocuous. He has come out of a few wars with the ability to appreciate finer things (specifically good wine) for their own sake—the

alcohol is a pleasure in itself, not a tool with which to numb pain. And yet his advice seems to have no effect on our protagonists. Indeed, as the count finishes his sentence, Brett finishes her glass of wine.

Chapter 10 Quotes

I have never seen a man in civil life as nervous as Robert Cohn – nor as eager. I was enjoying it. It was lousy to enjoy it, but I felt lousy. Cohn had a wonderful quality of bringing out the worst in anybody. – *Jake*

Related Characters: Jake Barnes (speaker), Robert Cohn

Related Themes:

Page Number: 103

Explanation and Analysis

Jake, Robert Cohn, and Bill Gorton are eating dinner in Pamplona when Brett and Mike's train is scheduled to arrive, so Jake and Cohn head to the train station to pick the fiancées up. As the two men are waiting, Jake offers these words about his companion. By this point tensions between the two are high—Jake is extremely jealous that Cohn has not only fallen in love, but has already had an affair with Brett. Disdain and insecurity are likely behind Jake's observations here. But his comments are not simply jealous half-truths: he's seen Robert bring out a disrespectful side of Harvey Stone, nasty spite in Frances, and, most recently, flirtatious treatment from Brett, which Jake can't help but resent. Cohn is a character whose attempt to do the best for himself directly brings out the worst in others.

When examining Jake's portrayal of Cohn, here and elsewhere in the novel, it's important to consider the role of anti-Semitism. Cohn is the only Jewish character in the novel, and his heritage is mentioned more than a few times. It seems to be no coincidence, then, that he is the most marginalized character, and that in spite of his niceness he just can't seem to do anything right, managing to seem a threatening presence to Jake no matter his intent.

Chapter 12 Quotes

"You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see. You hang around cafés."– *Bill*

Related Characters: Bill Gorton (speaker), Jake Barnes

Related Themes:

Page Number: 120

Explanation and Analysis

Jake and Bill wake up in the small town of Burguete where they will be staying during their fishing trip, and as they are having their coffee, Bill launches into a humorous rant about American perceptions of expatriates.

Here, "soil" most directly refers to America, but it also connotes nature, meaning that Bill's use of the word "expatriate" takes on an interesting double meaning—it seems to connect their departure from a nation ("country" in one sense) to a departure from the land itself ("country" in another sense). Out in nature, these two men find some sense of purpose, lost in the aimlessness of urban life: when they commit themselves to fishing, for example, their work provides tangible rewards. Bill opines that life in Paris promotes the opposite—laziness—and provides nothing but meaningless distractions. If the expatriates seem lost, it's because they've lost touch with their roots, so to speak.

Chapter 13 Quotes

Those who were aficionados could always get rooms even when the hotel was full. Montoya introduced me to some of them. They were always very polite at first, and it amused them very much that I should be American. Somehow it was taken for granted that an American could not have *aficion*. – *Jake*

Related Characters: Jake Barnes (speaker), Montoya

Related Themes:

Related Symbols:

Page Number: 137

Explanation and Analysis

When Jake and Bill arrive back in Pamplona, they find that Montoya's hotel is filling up with people who are there to see the running of the bulls, and Jake begins to explain the true passion many men have for the sport. Jake appears, perhaps more than ever, connected to the people of Spain. He is comfortable, and his being accepted as an "aficionado" (someone with true passion for and knowledge of bullfighting) works to his advantage: his friends may seem like intruding foreigners, but Jake is treated with respect,

even reverence.

Afición is here associated with a kind of masculinity. These men favor a sport in which other men display spectacular bravery in their fight against a real force of nature, a raging (and male) bull. When discussing and watching the sport together, they focus solely on the event, engaging themselves fully in the beauty—and violence—of sport.

❝ It was like certain dinners I remember from the war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people. – *Jake*

Related Characters: Jake Barnes (speaker), Robert Cohn, Lady Brett Ashley, Bill Gorton, Mike Campbell

Related Themes:

Page Number: 151

Explanation and Analysis

Jake concludes chapter 13 by referring to the first dinner between Brett, Mike, Robert, Bill, and Jake, after the group has seen a bullfight and tensions between Mike and Cohn have calmed. The war continues to be on Jake's mind, even in the midst of fighting, partying, and foreign adventure. Nor can its damages be relegated to the distant past: Jake's current love life is spoiled by the war, his favorite sport is compared to war, the war comes up in conversation with many of his companions, and now the group's love rivalries seem in some ways analogous to life on the battlefield. Alcohol, as always, seems capable of providing an escape; drinking is a way for these travelers to numb their feelings and distort their perception of the present into something bearable, if only briefly.

Chapter 14 Quotes

❝ That was morality; things that made you disgusted afterward. No, that must be immorality. That was a large statement. What a lot of bilge I could think up at night. What rot, I could hear Brett say it. What rot! – *Jake*

Related Characters: Jake Barnes (speaker), Lady Brett Ashley

Related Themes:

Page Number: 153

Explanation and Analysis

At the beginning of Chapter 14 we find Jake in his bed, inebriated, thinking about Brett, and struggling to define his moral precepts. Night seems once again to bring out Jake's anxious, insecure, and, here, over-analytical tendencies. Jake retracts these general, ethical guidelines almost as quickly he defines them. The difference between friendship and love, the way life works, how one ought to behave—these questions remain unresolved. Just one chapter ago, "aficionado" Jake was explaining the rules and nuances of the art of bullfighting; these he understands perfectly. Outside of the sporting arena, however, rules are much harder to explain and hold to.

Chapter 15 Quotes

❝ At noon on Sunday, July 6th, the fiesta exploded. There was no other way to describe it. – *Jake*

Related Characters: Jake Barnes (speaker)

Related Themes:

Page Number: 157

Explanation and Analysis

This line opens chapter 15, the point at which Hemingway formally introduces us to the San Fermin fiesta of 1924. Jake spends the rest of the chapter chronicling the festival's happenings, here describing the opening as an explosion.

To Jake, the word "explosion" probably connotes war, and the similarities between the festival's opening and a battle's first attack merit further attention. Bombing opens the floodgates for mayhem, disrupting in an instant the rules that typically govern civil life. In the fiestas, such a disturbance is in the name of celebration; it is an explosion of positive energy, a necessary release of tension, as the entire city shifts its attention to sport (in bullfighting) and leisure (in dancing, drinking, song). It is not surprising that the fiesta has such appeal to our protagonists, though their release of tension may in the end more closely resemble a war than a party.

❝ The things that happened could only have happened during a fiesta. Everything became quite unreal finally and it seemed as though nothing could have any consequences. – *Jake*

Related Characters: Jake Barnes (speaker)

Related Themes:

Page Number: 159

Explanation and Analysis

Jake, Cohn, and Bill are drinking outside at a café, and Jake continues to narrate the scene, attempting to convey the atmosphere of the fiesta. The narration once again seems to invite a comparison between the fiesta and the war: earlier, Jake compares a festive rocket to shrapnel, and these lines could just as easily be describing war, if we replaced the word "fiesta" with, say, "battle". The "sanfermines" seem unreal in the sense that they break entirely from the norms and routines of daily life, and this sense of unreality can only be intensified for foreigners like Jake. These disruptions, along with the intensity, the passion, the constant noise and the commotion, provide a combination of sensations that must seem to Jake all too familiar.

Chapter 17 Quotes

"She hasn't had an absolutely happy life, Brett. Damned shame, too. She enjoys things so." – *Mike*

Related Characters: Mike Campbell (speaker), Lady Brett Ashley

Related Themes:

Page Number: 206

Explanation and Analysis

Here Mike, Bill, and Jake are talking about the fight between Cohn and Romero. Mike mentions that he has talked with Brett, and has scolded her for her various affairs. Just before this line, Mike had reported disturbing details from Brett's past marriage: he reports mistreatment by her ex-husband, who used to threaten to kill her, and slept with a loaded pistol that she had to unload every night while he was sleeping.

Mike's comments offer some critical insights into Brett's character and appeal. Brett is surrounded by men who idealize her, primarily for how she exudes freedom, giving the impression of being able to enjoy her life to the fullest. To men who have been scarred by the war, and who are visibly or invisibly racked with insecurity, her confidence is all the more attractive. But Mike suggests that there is great misery underneath it all, that Brett is not a carefree agitator, but a scarred and vulnerable victim as well.

When Mike calls it a "shame" that Brett hasn't been happy all her life, we are reminded of Mike's own desire to be happy. Mike is a war veteran who drinks to forget perhaps more than any other male character in *The Sun Also Rises*. He appears to have given up on happiness for himself, so now places some vicarious hope in the happiness of his future wife.

Chapter 18 Quotes

"Well, it was a swell fiesta."
"Yes," I said; "something doing all the time."
"You wouldn't believe it. It's like a wonderful nightmare."
"Sure," I said. "I'd believe anything. Including nightmares."
– *Bill and Jake*

Related Characters: Bill Gorton, Jake Barnes (speaker)

Related Themes:

Page Number: 225

Explanation and Analysis

After Romero's triumphant bullfight, Bill and Jake go back to the hotel to eat, and in these lines acknowledge that the fiesta has ended. Reminiscent of how Jake struggles to really describe what the fiesta was like when it started (recall that for Jake there wasn't any other way to describe it than as an "explosion"), Bill offers an oxymoron: the fiesta is a "wonderful nightmare". Though it's true that Bill seems to use the word "wonderful" gratuitously (see his description of the euro-trip in chapter 8), his description of the festival—at once awesome and frightening—contains real insight.

It seems to capture this central aspect of the festival, and, for that matter, of the novel: the meeting of positive and negative energy. Bullfighting is perhaps the most concrete example – man and nature collide in a spectacle of sport that brings great enjoyment, and yet finishes in the gruesome death of a beautiful creature. For many, this art is a "wonderful," riveting sport, but there is no ignoring the nightmarish brutality of the bulls' end.

We might also extend Bill's phrase a "wonderful nightmare" to romance in *The Sun Also Rises*: love is, at once, intensely enjoyable and painful. By this point in the novel, love (specifically, the male characters' love for Brett) has lifted and inspired a few men, and has also destroyed them, disrupting friendships along the way. Jake, perhaps more than anyone, seems to have experienced the nightmarish

side of “wonderful” love.

Chapter 19 Quotes

❝ I hated to leave France. Life was so simple in France. I felt I was a fool to be going back to Spain. In Spain you could not tell about anything. – *Jake*

Related Characters: Jake Barnes (speaker)

Related Themes:

Page Number: 237

Explanation and Analysis

Jake, finally alone after the week of the fiesta, has begun making his way back to France, but decides to extend his vacation by returning to Spain. The complicated impact of the festival warrants some unpacking here. Initially, Jake seemed to eager to get to Spain; now, he is hesitant to leave life in France. While in Paris, Jake was critical of the superficial social scene, and felt tortured by his situation with Brett. Spain represented something different: a chance to detach himself from that uneventful, un-inspired, and unnatural life.

Spain used to be a place where Jake could “tell” about everything—he understood the language, and perhaps even more impressively was an aficionado of the Spanish bullfighting culture. He seemed at home when he arrived in Spain, and began to reclaim his masculinity, or what was left of it, through his passion for bullfighting. But by the time he leaves Spain, his relationship to the country (and to its festival) seems different. Recall how he left Montoya, a friend and fellow aficionado, who felt disappointed in Jake for having helped to corrupt Pedro Romero, the symbol of all that was good and pure in their beloved sport. Jake’s half-hearted return to Spain only cements his place as a member of the “Lost Generation,” wandering now between countries.

❝ "Oh, Jake,' Brett said, "we could have had such a damned good time together." Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car slowed suddenly pressing Brett against me.
"Yes," I said. "Isn't it pretty to think so?"

Related Characters: Jake Barnes, Lady Brett Ashley (speaker)

Related Themes:

Page Number: 250

Explanation and Analysis

These are the final lines of the novel. Jake has come to Madrid to save Brett; here the two are in a taxi after dinner, both quite drunk. Brett, in spite of all she’s been through in the past few weeks, continues to feel the same way about Jake. When she says they could have had a great time together, the implication is that Jake's impotence has prevented them from consummating their relationship. As if to address any doubts about the sexual undertones of this line, Hemingway describes,at this very moment,the policeman holding his baton. The baton is on the one hand, and perhaps most obviously, a phallic symbol, but it also seems to signal the novel’s conclusion: with its movement, the policeman signals the car to halt, effectively signaling to us the end of the novel’s drama.

In Jake’s final lines, we sense traces of emotional maturity. He has struggled greatly with the fact that he could not be with Brett, and has been troubled, in particular, by his war injuries. He has seen Brett run off with Robert Cohn for a couple of weeks, and watched, too, as Brett had a brief affair with the champion bullfighter (who attempts to pin her down and marry her). Both relationships ended shortly after, and caused great pain to the male characters involved. Jake’s realization here is that sex with Brett may have left their relationship in tatters as well. Without sex, the two can maintain a friendship, and can share in the comforting, though perhaps illusory idea that they would have been good and happy together, if only circumstances had allowed.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

CHAPTER 1

The narrator, Jake Barnes, describes Robert Cohn, who was a middleweight boxing champion in college at Princeton University. Born into an old, rich Jewish family, Cohn had an easy childhood. But at Princeton he was made to feel like an outsider because he was Jewish. He took up boxing in response to his resulting feelings of inferiority. He liked knowing he could knock down anyone being nasty to him, though he never actually fought anyone outside the gym.

Jake introduces Cohn first and puts himself in the background, setting the pattern of Jake trying to avoid his own story. Note how Cohn responds to feelings of insecurity by finding refuge in sports, but also how he is too honorable to every actually use those skills outside the sporting arena. Note also that Cohn's past does not include fighting in WWI.

Jake comments that he naturally distrusts anyone who seems as simple and honest as Cohn, but after some checking around he did verify that Cohn was in fact what he said he was.

That Jake mistrusts simplicity and honesty suggests the depths of Jake's skepticism of everything, and also suggests that he himself is not being entirely honest about himself.

Cohn emerged from college shy and self-conscious, and quickly married the first girl who was nice to him. He had three children in five unhappy years during which he lost much of a fifty-thousand dollar inheritance left to him by his father. Finally, just as Cohn was deciding to leave his wife, she left him for another man.

Cohn married not for love, but rather on the rebound from a tough college experience. Note that Cohn did the traditional thing upon leaving college: he got married. He also then tried to do the honorable thing in resisting leaving his wife for as long as he did. Both following tradition and being honorable ended up badly for him.

Cohn moved to California after the divorce. He fell in with a literary crowd and began to fund an art magazine, and soon made himself its editor. Meanwhile, he was "taken in hand" by a woman named Frances, whom he thought he loved, but who hoped to climb the social ladder as the magazine became better known.

Cohn assumes that being in a relationship with someone must mean you love them. He's deluded by tradition and romantic ideals of love. Frances isn't—she's in it to get something for herself.

When the magazine failed, Frances decided to get what she could from Cohn, and got him to take her to Europe. They settled in Paris. Cohn lives on an allowance from his mother and has two friends: Braddock, his literary friend, and Jake, with whom he plays tennis. Cohn is "fairly happy," except that like many other people in Europe he would rather be living in America. He writes a novel and fills his days reading, playing cards and tennis, and boxing.

Frances continues to use Cohn. Europe was supposed to provide an artistic escape, but none of the Americans actually seem to like being there. Yet for some reason they can't seem to return to America either. They're lost, unable to escape and unable to find home. The male relationships are defined by activities with competition at their heart.

At this same time, Frances realizes that she's losing her good looks and shifts from treating Cohn carelessly to trying to get him to marry her. Jake notices this change in Frances when, one night, Jake, Cohn, and Frances go out to dinner together. Cohn suggests he and Jake take a trip to get out of Paris and do some hiking. Jake says he knows a girl in Strasbourg who can show them around, but gets a few kicks under the table from Cohn and an angry look from Frances before he realizes his error.

Frances's desire for marriage is purely practical and self-serving. The men of the novel often seem to be at the mercy of the women, and the desire to take a trip into the countryside, into nature, is in some ways a desire to escape from women (who in the novel tend to stay in the city). The desire for change purely for itself also characterizes the Lost Generation.

Later, Cohn walks Jake out of the café and scolds Jake for making Frances jealous. Any mention of any girl will set off Frances, Cohn says, to Jake's disbelief. Cohn then worries that Jake is "sore" with him, but Jake assures him he isn't. They decide to go to Senlis instead of Strasbourg. Despite all the silly drama, Jake comments that he likes Cohn.

Jake's relentless interest in Cohn shows us that Cohn is an important mirror through which we come to know Jake. He is competitive and literary but also very different because he was not in the war.

CHAPTER 2

That winter, Robert Cohn takes his novel to America and it is accepted by a publisher, and several women are nice to him while he's in New York. He comes back changed, more aware of his attractiveness, and less pleasant. His new popularity and the praise he gets for his novel have gone to his head and his horizons have changed. After being focused on Frances for four years, he now sees beyond her.

As Cohn becomes successful, his "love" for Frances evaporates. Relationships are changeable, dependent on travel and activity and status, rather than love or sexual passion. The change of Cohn from self-conscious to arrogant transforms his role in the group, making him a masculine competitor.

Cohn is at the same time having a lucky streak with bridge, and becomes vain about this too, boasting that, if necessary, he could make a living from playing cards. He also becomes obsessed by a book called *The Purple Land*, a romantic tale about an English gentleman traveling abroad, which Jake says is a dangerous text to take seriously too late in life. Cohn is doing exactly that. He seems to be taking it as a guidebook for life.

The Lost Generation lives by playing games and gambling. Success and happiness is as superficial and temporary as a good or a bad game of bridge. Despite his success, Cohn continues to believe in romance, chivalry, and adventure. Jake, having experienced the war, views these as false and dangerous ideas.

Jake realizes how affected Cohn has been by the book when Cohn comes to Jake's office and asks him to go with him to South America. Jake responds that everything he could want is already in Paris and that all countries look like they do in films, but Cohn persists. He keeps saying that he is wasting his life and that he needs to go to South America. Jake responds that only **bullfighters** live their lives to the fullest.

Cohn wants to life a full life. Jake thinks any such desire is ridiculous—that the only way to live life to the fullest is to constantly face death, as the bullfighters do. This suggests that WWI affected its veterans not just by stealing their belief in nearly everything, but also by being so intense that nothing else feels real.

Jake suggests they have a drink, intending to then leave Cohn in the bar and come back to the office. Cohn continues the same argument in the bar, saying that they will be dead in thirty-five years, which angers Jake. Jake tells Cohn, from personal experience, that you can't escape yourself just by moving from place to place. But Jake decides this argument is useless because these ideas are stuck in Cohn's head from, Jake assumes, books like *The Purple Land*.

Though Jake advises Cohn not to try to avoid himself as it doesn't work, he continues to avoid hard truths himself, as indicated by his anger when Cohn forces him to briefly confront the idea of death. Jake's comment that all cities look like they do in films is profoundly skeptical, as he is basically saying that nothing is real, or any more real than fictional representations of it.

Jake excuses himself to return to his office. Cohn asks to come and sit with him. While Jake works, Cohn falls asleep. Later, wanting to go home for the night, Jake touches Cohn's shoulder to wake him and hears Cohn sleep-talking, saying things like 'I can't do it'. When he wakes up, Cohn admits it was a bad dream and says that he didn't sleep the night before because of "talking". Jake imagines this talking must involve a "bedroom scene" and says he has a bad habit of imagining these scenes of his friends. They go out again for a drink and to watch the crowds.

The masculine competition and insecurity changes here as Cohn appears like a child having a nightmare, and Jake, watching over him, like a father. Traditionally, men were supposed to "do" things. Cohn's being unable to "do it" is a nightmare of masculine insecurity. Now, instead of doing things, the men are always "talking," a traditionally more feminine activity. Jake, meanwhile, imagines the bedroom scenes of his friends, but none of them actually discuss these issues. They talk without any real content, and further avoid any real issues by going out to drink and people-watch.

CHAPTER 3

After Cohn leaves, Jake goes by himself to a café and watches the crowds. He is interested by the *poules*, *a* French slang term for prostitutes, and watches one after another walk by. One good-looking *poule* catches his eye and sits down with him at his table and orders a Pernod, which Jake says is not good for "little girls." The *poule* asks for the drink herself in French. She asks Jake if he's going on to a party, and he agrees as if it's the only thing to be doing, but she is unsure. She says she doesn't like Paris but that there's nowhere else.

Jake watches the scene and avoids his own thoughts. He condescends to the girl but she's the one at home in Paris, speaking the language. They discuss the party not as something that they might actually enjoy, but rather as a something they have to attend. And in fact Jake does have to go, because it's the only way he knows to escape and distract himself from his own thoughts.

The girl asks if Jake is going to buy her dinner. When she smiles, Jake sees that she has bad teeth, which puts him off. But they catch a horse-pulled cab and drive past the shops of the Avenue de l'Opera.

This "date" is a sham—Jake is looking for amusement, the poule for dinner and money. When she smiles, shows actual emotion, she is no longer pretty.

As the cab moves through the streets, the girl uses the opportunity to make sexual overtures to Jake, but he rejects them. She asks if he's sick. He says that he is, and the girl responds that everyone is sick. She tells Jake that her name is Georgette.

The girl is a prostitute—she makes an advance because she wants to make money. The reader knows that Jake is not sick, raising the question of why he rejects her advances. At the same time, the sickness describes everything, sadness, injury, and the whole uneasy world of post-WWI society.

Georgette dislikes the restaurant they arrive at and Jake remembers how dull *poules* can be. Georgette cheers up when she sees the food and they start drinking, clinking glasses like a real couple. Georgette cheers up about Jake too, saying it's a shame he got hurt in the "dirty war." Jake says he is so bored that he wouldn't even mind talking about the war, but is interrupted by his friend Braddocks calling out to him. He sees a group of his friends, including Frances and Robert Cohn sitting at another table.

Georgette is completely materialistic. At the same time, how different is she from Frances? They both want money, not love, out of relationships. Yet Jake, unlike Cohn, sees through the façade. That Jake is so bored he wouldn't mind talking about the war indicates how much he normally does mind talking about it. And, once again, the social scene manages to distract Jake from actually having to think about the war.

Jake's friends ask him to come dancing with them. Jake returns to Georgette and describes his friends to her as "writers and artists," then takes her into the room, introducing her to everybody as his fiancé, Georgette Leblanc, which is the name of a famous singer. Everyone is confused.

The group obsessively seeks to live a life of pure leisure. Jake groups them into an identity of "writers and artists" but they don't live up to those identities—they never seem to create anything. In fact the only identity that seems stable is of avoiding identity. The lack of identity in the characters is driven home by Jake's joke, which makes Georgette into someone recognizable.

They arrive too early at the dance hall, which is nearly empty, with only the owner and his family inside. The proprietor starts playing the accordion and the group starts dancing. The club starts to fill up and soon becomes hot and sweaty. While Georgette is asked to dance, Jake stands at the club door, feeling the breeze and watching a group of men arrive along with someone he knows: Lady Brett Ashley, a beautiful woman with short hair.

The sight of the family that owns the club is a reminder that the characters of the Lost Generation don't really have families. They have only their friends, with whom they avoid discussing anything important. In the dance, the heat and rhythm creates a kind of closeness between people, but it's not something that lasts beyond the night. It's a distraction. Brett's short hair hints at her untraditional femininity—in many ways she acts like a man.

The men in Brett's group have spotted Georgette and are talking about dancing with her as if for a dare. These men, who are "supposed to be amusing", annoy Jake. He walks to the club next door to get a drink, but the drink tastes sour and he comes back. Upon his return, Georgette is surrounded by men on the dance floor and Jake knows that they will all take their turn with her.

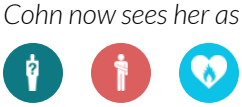
Though never stated explicitly, the novel strongly implies that the men with Brett are gay. That the men annoy Jake so strongly indicates his own masculine insecurity. Meanwhile, the atmosphere is completely unromantic and transactional: Georgette is treated like a poker chip.

Jake sits at a table with his friends and meets a novelist called Robert Prentiss. Jake insists on getting Prentiss a drink and when asked about Paris, Jake says that he likes it. He admits he is drunk and loses his temper with the question. Prentiss thinks this is charming. Jake gets up and goes to the dance floor. Frances follows Jake, thinking he is angry, but Jake insists he is sick. Jake says that the "whole show" makes him sick.

Male writers in the novel are repeatedly meeting other male writers and masculine competition is renewed, but never resolved. Jake sees that the social scene is empty – the others seem to believe in it, Jake sees through it. At the same time, Jake has been totally unflappable until Brett arrived. Now he is more mercurial. Clearly she affects him.

Brett walks over to Jake. As they greet each other, Jake notices Cohn looking at the "damned good-looking" Brett, as if towards the "promised land." Brett jokes with Jake about bringing the *poule* to the club, while Jake comments on the "fine crowd" that Brett has brought with her. Brett responds that they are men she can safely get drunk around. Cohn then approaches and asks Brett to dance but Brett says it's been promised to Jake. As they dance, Jake scolds Brett for collecting crushes, such as the one Cohn now has on her. In the heat, and amid the accordion music of the bar, Jake admits feeling happy.

While the reader realizes how much Brett's presence has affected Jake's mood, he deflects his feelings for her onto the other male characters, reflecting more on Cohn's crush than his own. For her part, Brett plays along with the typical feminine rituals of accepting dances, but her banter with Jake is decisively masculine. It's worth noting how Cohn wanted to travel to a foreign land, and how that language is now fulfilled in Brett as "the promised land," implying Cohn now sees her as the way toward a fully lived life.



Brett suggests she and Jake go to a different club. Jake leaves fifty francs in an envelope at the bar for Georgette. Jake and Brett wait quietly at a nearby car until a taxi arrives. When a taxi does arrive, Brett tells Jake to make the cab "drive around." Jake instructs the driver to do so, and then follows Brett into the cab. Once the cab starts to move, Brett confesses that she has been "so miserable."

Brett is magnetic, and Jake follows after her. In contrast, Jake pays for Georgette with a sense of duty but no feeling of affection attached. The Lost Generation seem only able to open up when they're moving, even if it's just in a cab. When Brett does open up, it is revealed that even she is deeply unhappy, despite the whole "show" at the club.

CHAPTER 4

Brett and Jake's cab winds through the streets of Paris. As they pass the lights of bars and workmen fixing the car tracks, Jake notices how Brett's face comes in and out of view.

In the presence of Brett, the city of Paris becomes beautiful to Jake. Her presence seems to give what he sees more meaning.

In the dark, they kiss, but Brett pulls away, begging Jake to understand. Jake asks if she loves him and she "turns all to jelly." But as they discuss the "hell" of what it was like the last time they were together, Jake decides that they should stay away from each other. Brett disagrees, commenting that she's now paying for the hell she puts other men through all the time.

It's clear that there is real love behind Jake and Brett's relationship, but there's also something that's standing in the way of them being together (though exactly what isn't totally evident yet). Even so, this love is not something Brett or Jake can give up.

They talk about how injuries like Jake's are supposed to be funny, but how "nobody knows anything." Jake says he rarely thinks about his injury, but agrees that it is funny, and fun to be in love, but Brett persists that it's hell. She says that it's not about *wanting* to see Jake but about *having* to. As they near the club where they are going, Brett asks Jake to kiss her once more before they arrive. Brett is shaky as they leave the cab, but they gather themselves and go in to find the same crowd from the last club.

Now the obstacle to their relationship begins to make sense—Jake received a war wound of some kind that, it is implied, makes him impotent. Brett and Jake's love is therefore separated from sex, and for Brett this stands in the way of their being together. Note how Jake's comments about not thinking about his war wound ring false, and also how Brett hates having anything that forces her to do anything, even love. She wants to be free above all else. And then they escape having to talk about any of these tough things by jumping back into the social scene at a club, which is essentially the same as the last club.

In the club, a painter named Zisi approaches Brett in order to introduce her to a man named Count Mippipopolous, who has taken a liking to her. Meanwhile, Jake talks with Braddocks, but all Jake wants to do is go home. When he says goodnight to Brett, she's drinking with the Count, and asks to see Jake again the following day. Jake agrees even though he thinks she probably won't show up. He then asks Brett whether she's heard from Mike. When she says she has, Jake leaves the bar and walks along the boulevards, walking past acquaintances but not stopping because he wants to get home.

For Jake, Brett's presence transforms the social scene into one of constant competition that because of his injury he can't win. The very thing Jake has been using to distract himself from the war and his injury now pushes it back into his face, so he leaves.

On the way, Jake passes a statue of a soldier, Marshal Ney, which he thinks looks "very fine." When Jake arrives at his building he picks up his mail from the concierge, including a wedding announcement for a couple he's never heard of before. His thoughts circle back to Brett, and he curses her for coming up in his mind again. As Jake undresses for bed he looks at himself naked in the mirror and sees his wound, and claims to see the funny side as he is supposed to.

The soldier on horseback is of a general from Napoleonic times and radiates the ideals of wartime glory and masculine courage and honor that WWI forever destroyed. The wedding with a couple Jake doesn't know shows both the emptiness of his acquaintances and the foreign-ness of marriage to the Lost Generation. But the wedding also pushes Jake's thoughts back to Brett, back to his injury, and back to his habitual avoidance of those things.

Jake goes to bed and reads through two **bullfighting** newspapers. He then turns out the lamp, but is unable to sleep and he thinks about his injury. He remembers the Italian hospital where several men with the same injury thought about setting up a society. He remembers the "first funny thing," when a colonel came to visit him and gave a serious speech about how Jake had given more than his life. Jake comments that he always just played along, but that it was meeting Brett that caused him trouble, and, like all people, she only wanted what she couldn't have. Jake starts to cry. After a while, he falls asleep.

Jake uses sports to distract himself. And when he must finally sleep he tries to distance himself from his sadness by seeing it as funny, but his insomnia and eventual tears shows that avoidance is only helpful for a while. You can't hide from yourself forever. Note that Jake's injury didn't cause him true sadness until he fell in love with Brett, until he truly wanted something meaningful—this is the danger of love—it makes you vulnerable to pain.

Loud noises outside his room wake Jake in the middle of the night. Downstairs, he finds the concierge dealing with a drunken Brett. Jake brings Brett up to his apartment, where Brett tells him that the count is waiting outside in his car. She tells Jake about the count's many connections and his chain of sweetshops in America, and how the count offered her ten thousand dollars to go to Biarritz, or Cannes, or Monte Carlo with him. But Brett refused because she knew too many people in all those places. And when she told the count she was in love with Jake, the count has invited them for a drive the next day.

Brett disregards social norms. She just does what she wants, and doesn't care about what society will think or traditional ideas of proper feminine behavior. The Counts offer of money puts Brett in the role of a prostitute, but she doesn't seem to be bothered by that. Like Georgette, like Frances, she seems to accept that relationships and sex are just another transaction, except for her love with Jake, that is. The Count seems equally untroubled, and is just as happy whisking Brett off on a trip and going for a ride with Jake, her love.

Jake agrees to go for the drive, but refuses to get dressed and come down to the car to carry on the evening with the count and Brett. Brett and Jake kiss goodbye. As he watches Brett leave from the window, he pours himself another drink and goes to bed, knowing that he'll think about Brett again and feel like crying—it's easy to be "hard-boiled" in the daytime, he admits, but night is a different thing, he admits.

The repetitive pattern between Jake and Brett of touching and parting, touching and parting, defines both the nature of their love (which they wish could be physical but can't be) but also their inability to actually face and accept those facts one way or another. Jake responds to this traumatic experience as he does to nearly every other one—he looks for distraction in a drink. But as Jake's comment about the night vs. the daytime indicates, at night there is no larger social world to provide additional distraction, Ultimately, you must sleep and in doing so face your thoughts. Jake can only be "hard-boiled" when he has the normal daytime distractions to help him avoid his own thoughts.

CHAPTER 5

The next morning, Jake walks to work, watching the women selling flowers, students going to class, and the trams moving about. Jake finds it pleasant to be going to work with everyone else.

In the daytime, among the crowd and its distractions, being on the move and a part of a larger group of people he doesn't know, Jake can escape his sadness.

Jake works through the morning at his office, then goes to a meeting with other newsmen whom he describes as liking the sound of their own voices. "There was no news", Jake reports. He then takes a cab back to the office with two of his colleagues, who talk about bars and tennis. One of the men, Krumm, says he'll soon quit working and be able to get out to see the country. They all agree that going out to see the country is the best thing to do.

Work is easy and without purpose. The lack of news describes the emptiness of life after the intense business of the war. The men focus on leisure pursuits to avoid this empty purposelessness, but their desire for nature, to get back to the country, to something more real, betrays their need for escape.

In his office, Jake finds Cohn waiting for him. Cohn asks Jake to lunch. At the restaurant, Jake asks if Cohn had fun last night and Cohn says he doesn't think so. He says that his next book is going badly, and at the mention of South America, he says that Frances is keeping him from going, and that she wouldn't like it there but he can't "tell her to go to hell" because of "certain obligations" to her.

Cohn's comment that he doesn't think he had fun highlights the fact that he's not sure. The character's social activities seem fun if you don't look too close, but are so constant and repetitive that they become empty. Robert would like to leave Frances, but just as with his first wife his sense of honor holds him back.

Cohn then asks Jake about Lady Brett Ashley. Jake tells him what he knows: that she's getting a divorce and marrying a Scotsman named Mike Campbell. Cohn can't stop talking about Brett's beauty and says he thinks he might be in love with her. Annoyed, Jake responds that she's a drunk and is going to marry Mike, who's going to inherit a lot of money. Cohn asks how long Jake has known her. Jake says they met in the war, when she was a V.A.D (a kind of volunteer nurse). She met her first husband in the war too, her "own true love" having died of dysentery.

Each competitor for Brett's affection is insecure. There is a constant turnover of men, making loss inevitable. Divorce follows marriage and marriage follows divorce. War is the place of true love. Brett and Jake are both stuck in the past of the war where their most meaningful relationships and losses occurred and everything was important.

Cohn accuses Jake of sounding bitter, and. Jake tells Cohn to go to hell. Cohn stands up from the table and demands that Jake take back what he said about going to hell. Jake calls this "prep school stuff' but he tells Cohn not to go to hell. Cohn sits back down again. Jake admits to having a "nasty tongue," and tells Cohn not to believe the nasty things he says. Cohn responds that Jake his best friend. As they leave the restaurant, Jake senses that Cohn wants to bring up Brett again but he manages to avoid having that conversation and the two part ways for the day.

Jake's anger stems from being forced by Cohn to face up to how his own love for Brett affects his behavior. Cohn's anger at being told to go to hell hints at the traditional values he still holds onto—he still believes in hell. The other characters, who fought in the war, don't believe in hell, perhaps because the war itself was their hell. Cohn also believes in friendship, though that doesn't feel like exactly the right term for what he and Jake share.

CHAPTER 6

That night, Jake goes to meet Brett at a hotel. She stands him up. After looking around for her a little bit, Jake decides to go to a café, the *Select*. He gets into a cab and, on the way to the café, crosses the river and watches the barges and notes that it's "pleasant crossing bridges in Paris."

Brett never follows social conventions, such as showing up for appointments. She does what she wants. Seeing the water brings pleasure to Jake. It's a reminder of nature amid the city.

The taxi comes to a certain boulevard that Jake always finds "dull riding." Jake thinks that it must be some "association of ideas" that makes parts of journeys dull, and guesses that probably something he read in a book is affecting him now.

The associations of ideas are dangerous for Jake. He is always trying to avoid thinking or remembering, but one idea leading to the next can bring him back without him realizing it to thinking about things he wants to avoid.

At the Select, he finds a friend of his, Harvey Stone, who says he's been looking for Jake. Jake asks him about the States, but Harvey says he's heard nothing and is "through with them." He then confesses that he hasn't eaten for five days, and is broke. Even though Harvey beat Jake at poker three days earlier and won two hundred francs, Jake offers him a hundred. Harvey accepts, and they have a drink.

Harvey is another of the "writers and artists" who neither writes nor produces art. He's unstable, unhealthy, doing nothing in Europe but completely disconnected from the United States, his home. Both he and Jake treat relationships as a transaction, as a thing to get you what you want, whether it's money or distraction.

As the two of them talk and drink, they spot Cohn, who is waiting for Frances. Harvey insults Cohn, calling him a moron, and then asks him about what he would choose to do if he could do anything. When Cohn tentatively decides on football, Harvey takes back the "moron" comment and decides instead that Cohn is a case of "arrested development." Cohn warns that someone will hit him in the face one day. Harvey says it doesn't matter, that Cohn means nothing to him. Jake tries to offer him another drink but Harvey leaves.

Harvey and Cohn's insecurities come up against each other. Harvey mocks Cohn, but Cohn is the only one who is writing. Harvey further laughs at Cohn's belief in football as something worth spending your life doing, but is Harvey's constant drunkenness any more mature? Harvey's insistence that Cohn doesn't matter is undermined by his obvious preoccupation with him. For his part, Cohn says that someone should punch Harvey, but he holds on to his sense of honor and doesn't do it himself.

Cohn says his writing isn't going very well, that it's harder than the first time. Jake, as narrator, comments that until Cohn fell in love with Brett, he was good at sports and had a boyish, cheerful "undergraduate quality." He had been trained by both Princeton and the two women in his life, but this cheerfulness had not been trained out of him. He loved to win tennis games, for example, but stopped winning when he met Brett.

Insecurity and judgment fill the air around the male characters. Jake, like all of the other male war veterans, see Cohn's lack of skepticism as juvenile and immature. Jake then connects Cohn's loss of cheerfulness and optimism as connected to a loss of athletic success, and implies that all of these losses occur because he falls in love with Brett, making everything else seem less meaningful.

Frances arrives, and asks to speak privately with Jake. When they're alone, she tells Jake that Cohn has refused to marry her, saying that he just can't do it. She worries that no one will marry her now because she's too old, and adds that she won't even get alimony from her first husband because she divorced him as quickly as possible in order to be with Robert. Jake offers cautious sympathy, and Frances adds that the real reason Cohn won't marry her is because he wants to enjoy all the "chickens" that will flock to him when his book is a success.

To Frances, marriage means money and social capital. To Robert, it is literally a nightmare (remember his nightmare of saying "I can't do it" back in Jake's office in Chapter 2)? Yet Frances's ideas of why Cohn won't marry her seem incorrect. He doesn't seem all that interested in chasing women. He's still chasing love.

Back with Cohn, Frances, with obviously sarcastic cheerfulness, tells Jake that Cohn has given her two hundred francs and is sending her to England in order to get rid of her in a clean, easy way. Originally, she adds, Cohn was going to give her one hundred francs, but she made him give more. Frances continues to rant, and Jake eventually excuses himself, saying he has to go meet Harvey.

Frances' rants illuminate the extent of Cohn's at times childlike, at times businesslike approach to love. Not only does Cohn want to travel to escape, he sends Frances away too, as if to move solves everything. For Frances, everything always comes down to money.

CHAPTER 7

When Jake gets back to his flat, he learns from the concierge that Brett and the count had stopped by, and will return in an hour. They do, with the count bringing roses and Brett finding a jug to put them in.

The count immediately stands out because, with him, Brett takes on the classic feminine role of finding a vase to hold flower brought by a man. The count, therefore, seems like a traditional man.

Jake asks Brett about standing him up. She claims she didn't remember because she was drunk, which Jake doesn't believe. Jake makes Brett pour her own drink while he goes to dress. When Brett follows Jake into his room, he tells her he loves her. Brett asks if she should send the count away. Jake says no, but she does send the count out to get some champagne, which is one of his passions.

Characters constantly use alcohol as an excuse, as a way to either forget through drunkenness or as a plausible alibi when they are not drunk but still trying to avoid life. Note how, unlike the count, Jake does not take the traditional male role: he makes Brett make her own drink. Also note how, while every character drinks, the count actually likes alcohol. He drinks champagne not to try to forget anything, but because he enjoys it. He is different from the Lost Generation.

Alone now, Jake asks if they can't just live together, or go to the country. Brett responds that she can't live quietly in the country and doesn't understand why men like to live quietly. She adds that she would just make Jake miserable, and says she's going away to San Sebastian because it will be better for them both. She says she's leaving tomorrow.

There's a sense that the war has made men desire a quiet life. Brett instead shows the typical youthful male desires of noise and drinks. Every solution to their problems involves escaping to somewhere else.

The count returns with champagne, commenting that no one in the U.S. knows good wine anymore, but he has a friend in the business, a baron. This leads to a discussion about the usefulness having a title, and then to the count asserting that even if Brett didn't have a title, she'd still have more class than anyone. He is not joking, he says. Joking leads to enemies. Brett responds that the only person she never jokes with is Jake. Then she turns to drinking again. The count wishes he could hear her talk instead drink.

The count and Brett belong to a class of people with titles, but the count recognizes that Brett's "class" truly comes from some intangible charisma and beauty. The count's comment about joking seems genuine. He is being honest. The sadness of Jake being the only one Brett is honest with but also the one she can't be with is powerful. Brett once again turns to drinking as an escape, a fact that the count points out.

Brett suggests a toast, but the count dislikes mixing up emotion with good wine, as it affects the taste. Their conversation leads to the count telling a bit about his life: he's experienced seven wars and four revolutions, been shot by arrows on a business trip in Abyssinia. Living such a full life, he says, makes him able to enjoy everything, and gives him a knowledge of values. Brett questions what happens to his values when he's in love, which the count says is all the time. She says that he hasn't got values. The count genially disagrees.

While Jake tries to be stoic, meaning he endures what is difficult, the count is more of an epicurean, who seeks to enjoy life. The other characters all drink to drown their sadness. They drink in order to mix alcohol and emotion. The count drinks because he enjoys it. The count is also a veteran of WWI, but for him it wasn't a singular, formative experienced. It was just another war. Brett sees love as something that compels you to act in ways you otherwise wouldn't, as something that destroys your values. But the count doesn't see love as something controls you. He sees it as a pleasure, and therefore not as something that destroys values.

They enjoy a good meal, during which the count tells Jake and Brett that they should get married. The two of them respond with quick, evasive answers. When Brett wants another drink, the count insists on buying the most antique brandy.

Though Jake and Brett are good humored about the count telling them to marry, they still change the subject. The count doesn't just drink—he drinks only the best.

The three of them continue the night at a dancing club. The count tells Brett and Jake how nice they look dancing, saying he doesn't dance himself but enjoys watching them. While they dance, they discuss Brett's coming marriage to Mike, which Brett says will happen as soon as her divorce comes through. Jake offers her money for the wedding but she responds that Michael's people have money. Soon, Brett announces that she is miserable and wants to leave.

Brett's encouragement of Mike and Jake's rivalry and Jake's adoption of a fatherly, money-giving role are all tricks of denial of the real situation of loss, which eventually overwhelms them.

Jake takes Brett home, while the count prefers to stay a little longer at the club. When they reach Brett's place, she stops Jake from coming up. They kiss a number of times, but then she pushes him away. Jake takes the taxi home and goes to bed.

Once again, the count stays at the club because he actually enjoys going out. He's not doing it to hide from anything. Jake and Brett part in their same old fashion, kissing, then pushing away. It's a rut they can't seem to escape, because if only Jake weren't injured they have the sense that everything would be so good...

CHAPTER 8

Jake doesn't see Brett or Cohn for a good long while. He receives one brief, appropriately warm postcard from Brett in San Sebastian, and a note from Cohn, who says he's left Paris for the countryside. Meanwhile, Jake's friend and fellow veteran Bill Gorton arrives from the U.S. with plans to visit Budapest and Vienna and then to go to Spain with Jake to go fishing and to the Pamplona fiesta. Bill is full of good spirits in his descriptions of the U.S., but when returns from Vienna three weeks later he is less cheerful.

Bill, who returned to the United States after the war rather than staying in Europe, is more cheerful than the expatriate veterans. But Bill's cheeriness evaporates as he stays in Europe—the separation from home and the memories that Europe brings affect all the veterans of WW1.

Bill reports that he got so drunk in Vienna that he can't remember any of the four days he spent there. Then he does remember one thing: a boxing match, in which a "wonderful nigger" knocked out a local boy, and its aftermath.

Bill, like the other veterans, turns to drinking. The one thing he does remember from his drunken state is a boxing fight. Hemingway's men are drawn to younger, stronger versions of themselves and are fascinated by staged violence.

As they walk around Paris looking for a restaurant, Bill tells Jake about a man he was drinking with earlier in the day whose secret is never being "daunted." Jake says Harvey Stone was daunted, and now doesn't sleep and goes off like a cat all the time. They agree not to get daunted.

Bill Gorton uses jokes to cover horror and fear and insecurity. He teaches Jake his brand of avoidance. They compare each other on a scale of dauntedness. They cling to a masculine ideal of fearlessness, but are insecure about it.

Suddenly they see Brett in a passing taxi. She stops the cab and gets out, reporting that she's just back from San Sebastian and that Mike is following later in the day. Jake insists they all meet that night. Brett says she was an ass to leave and that she didn't do anything in San Sebastian. After Brett leaves, Jake comments that she is soon going to marry Mike and Bill jokes that he always meets girls in that stage of life.

Jake can't be happy that Brett has returned with Mike, but he suppresses those feelings in inviting them to dinner. Brett, meanwhile, sees her entire trip as silly and meaningless, which of course it was. Bill jokes about not meeting women, but really does seem to regret being alone.

Bill and Jake eat dinner at a restaurant that's full of Americans, mainly because it has a review calling it "untouched by Americans." Bill had eaten there in 1918 just after the war ended and the owner fusses over him. She also asks Jake why he never comes to eat there. He replies that there are too many of his compatriots.

Jake doesn't like to see Americans, perhaps because so many of them did not share his experience of the war that he does not know how to interact with them. Jake also doesn't like to remember the war.

Before going to meet Brett and Mike, Jake and Bill go for a walk. They cross the Seine and see Notre Dame cathedral from the river. Bill says that he loves to get back to Paris. They pass a bar, but Bill says he doesn't need a drink so they just keep on walking.

Previous distaste for the city is forgotten when the men are walking and encounter the majesty of the cathedral and the river. This is one of the only times in the novel that they don't feel like drinking.

When Jake and Bill get to the bar, Brett introduces Mike as a drunkard. Mike is, in fact, drunk, and he keeps commenting about how beautiful and wonderful Brett is. Conversation turns to a boxing match going on that night, but Mike says he'd prefer not to go, as he "has a date." Jake and Bill head off to the fight, and as they leave Jake notices Brett looking happy as she scolds Mike and takes him home.

But these blissful feelings always disappear once Brett arrives. The men's attention focuses solely on her and their competition for her. Here the men deflect their competitive spirit into the acts of drinking and talking about boxing. Jake is jealous of the way Brett looks at Mike, recognizing it from his own experience with her.

CHAPTER 9

The next morning, Jake gets a telegraph from Cohn, who says he's in the country having a quiet time, playing golf and bridge, but is looking forward to the fishing trip to Spain. Jake writes back that he and Bill will leave in five days and meet Cohn in Bayonne.

The characters always desire somewhere and something new and use each other for those ends. It's worth pointing out that it will be revealed that Cohn isn't being altogether truthful here, which is very un-Cohn.

That night, Jake runs into Brett and Mike at a bar. Mike apologizes for his drunkenness the evening before, and asks if he and Brett might come on the Spain trip. Jake politely says that they should come, even as Mike checks multiple times that he really doesn't mind. Mike then heads off to get a haircut, but not before commenting that he thinks his hotel might be a brothel and implying that he has a lot of knowledge of the subject. Brett gently scolds him, and Mike departs.

Mike's invasion of both Jake's relationship to Brett and Jake's planned fishing trip could push Jake over the edge, but he doesn't show any upset. Jake, always the stoic, makes sure that good sportsmanship wins out. But masculine tensions bubble under the surface.

Once they're alone, Brett asks Jake if Cohn is coming on the trip. When she learns that he is, she worries that it might be too "rough" on him. Jake is confused, until Brett reveals that she was with Cohn in San Sebastian. She says she did it because she thought it might be good for Cohn. Annoyed, Jake sarcastically suggests she take up social service. Brett promises to write to Cohn to give him a chance to decide not to come.

Once again, Jake's stoic façade crumbles in the face of Brett's amorous adventures. Brett's motives in connecting with Cohn are unclear. She has an idea of morality, but seems ultimately to care most about doing what she wants as opposed to helping anyone else, despite what she says. Cohn's dishonestly about his time away is also revealed here. Just as falling in love with Brett robbed Cohn of his cheerfulness, it also seems to have robbed him of his honesty.

Four days later, Brett tells Jake that she's heard back from Cohn, who wants to come even though he knows that Brett and Mike will be there too. Jake sets up the plan: Jake and Bill will take the train to Bayonne, where they will meet with Cohn and then head to Pamplona where they will then meet with Brett and Mike.

Cohn is willing to subject himself to all sorts of uncomfortable situations in the name of love. Jake seems to find this shocking, but he does the same thing—he just doesn't seem able to recognize it. The act of planning a trip seems to cheer everybody, as if they've already started to escape once more.

Jake and Bill board the train to Bayonne the next morning. The train is very crowded, and when they try to eat lunch there are no spots because the dining car is full of Catholics on a pilgrimage. Bill jokes that the scene is "enough to make a man join the Klan." They also meet an American family on the train. The wife and husband bicker pleasantly back and forth, as couples do, and the husband tells Jake and Bill that the fishing in Montana is even better than it is in Spain. The family then goes to try to get some lunch.

The train, though moving them toward a new location, is also full of the things the men have been avoiding, like the faith and security of organized religion and the idea of the typical family. All of this makes the men insecure. Bill responds to his own unease with typical humor, while Jake retreats into his stoic quietness.

As the train moves, Bill and Jake "watch the country" through the window. The fields are ripening and green. After a while the family returns, and the husband says that it's pity that Jake and Bill aren't Catholics, since they'd be able to get a meal then. Jake responds that he actually is Catholic, while Bill snaps at one of priests returning from his meal, asking when Protestants get a chance to eat.

Jake is a Catholic, but he is not like the community of Catholics on the train, and so once again he is alone. He seems unable to believe as they do—at least he's never before revealed any religious thoughts at all. Bill responds to his own discomfort with typical biting humor, which masks his insecurity.

They meet Cohn at the station in Bayonne. He is shy around Bill, because he's read Bill's books. The three of them take a taxi to the Hotel Montoya where they will be staying.

A new dynamic is created with the three men. Masculine competition looms with literary insecurity at stake.

CHAPTER 10

It's a bright morning and the men have breakfast. They walk over the bridge of the big river and go to a tackle store to buy supplies and then walked to a cathedral. It is "nice and dim." They hire a cab for the coming drive to Pamplona, then go to a café for a beer. As the sit outside, there is a pleasant breeze from the sea. Jake doesn't feel like leaving, but they sort out the money for the rooms. While they wait for Cohn to finish up in his room, Jake sees a cockroach and they say it must have come from outdoors, because the hotel was so clean.

The change of scene and the proximity of the sea briefly bring the group into a state of harmony. Competition is at bay. They have a kind of ideal image of the town that for the moment cannot be marred by invaders like the cockroach. Yet the peace is fleeting—Jake doesn't want to leave, but times passes and he has plans to fulfill, so he does.

Cohn joins them and the cab and driver arrives. Soon they are out in the country, with rolling hills, behind which is the sea. As they cross the Spanish border their driver has to fill out some papers for the car, so the men go to a stream nearby to check for trout while they wait. Jake asks a soldier manning the crossing if he ever fishes, but he says he doesn't. Then, an old man comes to the border and is waved away by the carabineer and turns back on the road to Spain. The carabineer says he'll wade across the stream.

The country is natural and calm in dramatic contrast to the towns that have consumed Jake and the group so far. The soldiers guarding the border make clear that the after-effects and nationalism of the war still do exist—and their lack of desire to fish marks their separation from the joys of nature—but the soldiers also only guard the road, that symbol of civilization. Nature, in the form of the stream, provides an openness that the soldiers don't police.

The chauffeur returns and they drive on, through the country that Jake describes as "really Spain," with forests, plains and clear streams. Jake spots an old castle in the distance and points it out to Bill. Then, a big river comes into view and next, the skyline of Pamplona, its old city walls and cathedral. They come into the town and pass the bullring, which is imposing in the bright sun. They arrive at the Hotel Montoya. The owner, Montoya, welcomes Jake like an old friend and gives them good rooms. They eat in the cooler of two dining rooms. Jake says that the first Spanish meal is always a shock, with its many little courses, demanding a lot of wine.

Jake's comment suggests that the countryside is more honest, more "real" than the city. Jake said in Chapter 2 that all cities look like they do in the movies, but it seems unlikely that he would say that about the countryside. Because of Jake's close relationship with Montoya, they are welcomed as if they are locals, and Jake especially seems to fit in and feel at home with his special knowledge of the local customs.

Cohn tries to cancel one of the meat courses. He seems nervous, and doesn't know that Jake knows about his trip with Brett. Cohn says, with a superior tone, that he doesn't think Brett and Mike will actually come to Pamplona. Bill and Jake respond by making a bet. Bill bets they'll arrive that evening. Cohn goes to get a shave and Jake admits that he thinks Bill has a rotten chance at winning the bet.

Cohn, in contrast, doesn't fit in at all. He tries to make the meal conform to what he wants, rather than experiencing it as it is, and he compensates for his nervousness by action superior. The mere mention of Brett brings back the competition between the men in the form of the bet.

After the meal, Jake visits the old man who always gets bullfight tickets for him and is pleased to learn that his tickets are ready for him. The man can tell that Jake has been in a motor car by the dust on his clothes. Jake is impressed, and gives the man some extra coins.

Jake is impressed by the man's expertise about cars, which is often prized by men as an aspect of ideal masculinity. Yet the only way Jake knows how to respond is to pay the man, to turn it into a transaction. He doesn't know how to actually have a relationship.

Jake goes walking and comes across a cathedral. Though he found it ugly the first time he saw it, now he likes it. It is dim inside, people are praying and Jake decides to pray too. He prays for everyone he knows, and for the bullfighters. He prays for himself, that it will be a good fiesta, that he will have money. When he thinks about money, his thoughts begin to wander and he regrets being a bad Catholic.

That Jake used to find the cathedral ugly but now does not suggests that he is changing somehow, coming to appreciate something about religion that he had lost during the war. That he tries to pray and regrets becoming a bad catholic suggest the same. His prayers, however, seem somewhat shallow.

At dinner, Cohn arrives shaved, shampooed, and nervous. Brett and Mike are due on the train, and Cohn wants to go to the station to see them in. Jake goes with him. He enjoys Cohn's mood, even though he knows it's lousy of him to do so. He says Cohn brings out a lousy side of him. When the train comes, Brett and Mike are not in the crowd. Cohn says he knew they wouldn't be.

As Brett approaches on her train, masculine tensions heighten. Cohn, in love, goes tries to look his best, even though he expects Brett to disappoint him. He can't help himself. Jake's amusement at Cohn's behavior is little more than a way for Jake to make himself feel better. He feels much the same way Cohn does he just doesn't show it.

When they return to the hotel, Bill asks if he can pay off the bet later. Cohn tells him to forget the bet. He'd rather bet on something else, like the bullfights. But Jake says to bet on bullfights would be like betting on the war. Economic gain means nothing in a bullfight.

Cohn, in the end, doesn't want to bet on something that's truly meaningful to him, like love. Jake, meanwhile, feels the same way about bullfights! He sees them as living on the edge of death, containing a passion and intensity that make them beyond money (unlike most other things in his life).

That night they get a card from Brett, saying they've stopped in San Sebastian. Jake, jealous and angry, spitefully tells Cohn that they send their regards. The men decide to get the earliest bus the next morning so that they can to the fishing.

Jake was amused at Cohn's nervousness, but when Brett doesn't show his own jealousy comes out and he lashes out at Cohn to make himself feel better. As their Brett-induced jealousy intensifies, so does their need to escape into nature.

Later, Cohn announces that he has decided he won't leave with them. In a confidential tone, he tells Jake that he is afraid that he gave Brett the impression that he would meet them at San Sebastian. Jake thinks that Cohn is finding pleasure in sharing the knowledge that something happened between him and Brett.

Cohn's insecurity about Brett leads him to tell himself a story that he is actually the reason she stayed in San Sebastian. Jake, meanwhile, thinks that Cohn is enjoying trying to torture him. The Brett-driven competition is intensifying.

Back at the hotel, Bill says that Cohn told him all about the date with Brett, which makes Jake angry. Bill comments that the funny thing about Cohn is that he may be awful but he's also very nice. They laugh about it. Jake says Brett went with him because she can't be alone. Bill marvels at the things people do. He wonders why women don't choose him because he has such an honest face. Then he looks into the mirror and changes his mind. Finally, Jake and Bill decide to unite in their current dislike of Cohn, and reconfirm their plans to go fishing and have a good time.

The men are insecure about everything—Jake about Brett, Bill about his own looks. Yet Bill has a penetrating insight about Cohn. Cohn is nice! His awfulness is not about him being a bad person, it has more to do with how his insecurities are so obvious that it makes the other men have to face their own hidden insecurities. And that makes the other men dislike him. Going into nature stands as a refuge for Bill and Jake from all this social mayhem and sadness.

CHAPTER 11

The next morning, Jake and Bill leave Cohn behind and board a bus to go to a small rural town of Burguete. The bus is crowded with locals, known as Basques. One of the Basques offers Bill and Jake a leather wineskin but when Jake goes to drink, he makes an accurate claxon noise and Jake spills the wine. Everyone laughs. He plays the trick again and again, fooling Jake each time. Bill doesn't understand what any of the other passengers are saying to him in Spanish, but offers his own wine, which is eventually accepted.

The need for belonging and understanding of the new culture makes vulnerable travelers of Bill and Jake. There are rules and customs for every aspect of the trip that they are unaware of. But the sight and promise of the country repeatedly restores them. The alarm claxon is a sound of war—that it startles Jake every time shows just how deeply and permanently the war has affected him.

As the bus drives through the beautiful country of fields, farms, and "sudden green valleys," the Basques teach Jake and Bill the right way to drink from a wineskin. The bus stops in a town and at an Inn Jake and Bill buy a drink and try to leave a tip, but the gesture isn't understood. Jake and Bill drink with a group of Basques, each man buying in turn. Then everyone boards the bus again.

The bus journey is full of activity and new sights. Nature surrounds them and forces Jake's eye away from his own thoughts out into the real world. Further, Jake and Bill's instincts to turn relationships into transactions—as through the tip—aren't even understood. Good service is a relationship to those people, not something you do for money.

Some distance into the journey a Basque who speaks English strikes up a conversation with them, telling them of the fifteen years he spent in America, before sitting back, tired from talking "American." The bus climbs and climbs into the hills. Jake describes the landscape here as looking strange.

As the Basque man talks of America, reminding Jake and Bill of the home they are disconnected from, Jake starts to see the landscape as a bit ominous rather than beautiful.

In Burguete, they're shocked when the price of their room is as much as it would be in Pamplona. The proprietress of the inn explains that the cost is so high because it's the "big season," yet they soon discover that they're the only people at the Inn. But they feel better when they learn that wine is included in the price.

They are shocked at the high prices and feel cheated, only to discover that the high prices aren't so high after all. They are so focused on money as the basis of relationships they can't at first comprehend that it might not be.

They decide to order a rum punch and tell the serving girl how to make it, though Jake has to add more rum when it arrives with not enough. They have hot soup and wine for dinner, then go to bed. Jake thinks how nice it is to be in a warm bed with the wind blowing outside.

Having wanted a change of scene, Bill and Jake now try to introduce their own familiar elements, like a rum punch, into it in order to feel like they belong. Jake usually has trouble sleeping, but somehow being in nature, hearing the wind, eases his mind and makes sleep something to look forward to.

CHAPTER 12

The next morning, Jake wakes before Bill and goes outside, into the fresh early morning, finds a shed and a kind of spade and goes digging around the stream for worms. He fills two cans, watched by goats.

In the city, Jake and his friends are writers and artists who don't write or make art. But in the country, Jake actually does things, which brings a peace and pleasure.

Back in the room, Bill says he saw Jake from the window and asks if he was burying his money. Bill then launches into an extended riff about "irony and pity," which he says is a fad in New York City. He tells Jake to ask the waitress for jam in an ironical way but is jokingly dissatisfied with how Jake does it, explaining that Jake can't understand irony or pity, and will therefore never write anything worth much, because, as an expatriate, he's lost touch with the soil, is obsessed with sex, and wastes his time in cafés. He adds that some people think Jake is supported by women, while others think Jake is impotent. Jake responds that he isn't impotent, he just had an accident. Jake is afraid that Bill will stop making fun for fear of hurting his feelings. He wants him to go on. Bill does, and they joke about a man in a story who suffered a similar accident while riding a horse, though Bill says that in the American version of the story it's a bicycle.

Jake's desire that Bill will continue to tease him about everything, including his injury, and his fear that Bill will stop and in doing so not treat him like a man, finally gives the reader insight into how Jake views his own injury. He fears that it has made him something less than a man. But Bill doesn't stop, he doesn't see anything as different about Jake other than the fact that he is injured, and this allows Jake to think about his injury in a different way, to accept the fact of it, and to speak about it matter-of-factly, without having to also accept the idea that he has lost his manhood. Bill's joking diagnosis of expatriates, meanwhile, seems fairly accurate.

Bill announces that he is more fond of Jake than he is of anyone else in the world. This is the kind of thing, Bill adds, that he can't say in New York because people would think he was a "faggot." Bill then explains how the Civil War was actually all a result of homosexuality, finishing with the comment, "Sex explains it all."

Bill's joke about homosexuality reveals insecurities of his own, and of the other men. During the intensity of the war, men took care of each other, and came to care about each other, in such naturally intense ways that they felt insecure about those feelings once the war was over. Bill's comments also echo the ideas of the psychoanalyst Sigmund Freud, who was famously focused on how sex explained so much. But in the men's relationship to Brett that doesn't really seem to be the case—they all seem to love her. The character for whom sex is most meaningful is Brett, not any of the men.

Soon they pack a lunch and begin the long hike to their fishing spot. The fields are lush and green. They cross wilder and wilder streams and walk through a forest of beech trees. Bill exclaims, "This is country."

Bill's simple comment, "This is country," captures the power of nature. Unlike everything in the city, it isn't something to interpret or figure out. It just is. And that frees the men to just exist themselves within it.

When they reach their destination they build a makeshift cooler in a spring of water for their wine bottles. Then they split up and begin to fish. Jake fishes with worms. He is mesmerized by the number of leaping trout he sees. He catches six fish, and cleans and guts them right there. He finds them beautiful. Jake reads until Bill returns. He was fly-fishing and caught fish even bigger than Jake's

Physical excursion and success at hunting bring back essential masculine pursuits to the men. They find satisfaction in the work and ingenuity of fishing and cleaning, and in the beauty of the fish. There is still competition, but it is a simple competition that doesn't seem to make anyone feel small or insecure.

They have a picnic, enjoying the chilled wine, and remembering and joking about their friends in the army during the war. Finally, they agree that they are drunk and decide to nap. As they wind down, Bill asks Jake if he was ever in love with Brett. Jake admits that he was, and Bill offers his sympathy. When they wake, it's late afternoon and they had back to the inn. They meet an Englishman named Harris who they like a great deal, and have five more days of good fishing, and play bridge at night. There's no word from the others.

In the absence of word from the others—namely Brett—and in the natural world where they feel competent and at ease, they find that they can face the things they have been avoiding for so long—the war, their friends, both those who lived and who died. They can even speak honestly about Brett, and Bill can offer sincere and non-complicated support to Jake. The activities that in the city serve as desperate distractions, in the country become a means of building relationships, of making friends.

CHAPTER 13

One morning at breakfast, Jake gets a letter from Mike saying that Brett fainted on the train, they spent three days in San Sebastian for her to rest, and will arrive in Pamplona on Wednesday.

Both Jake's jealous belief that Mike and Brett had stopped in San Sebastian for a bit of romance, and Cohn's belief that Brett had stopped there to see him, prove to be wrong. Brett just got sick.

Jake realizes he doesn't know what day it is. Harris tells him it's Wednesday. Later that same day they receive a telegram from Cohn, which says that he will arrive in Burgueta on Thursday. They respond that instead they are returning to Pamplona that night.

In the bliss of the fishing trip, free of worries, time has flown by. Jake has even lost track of the basic trappings of civilization, like days of the week. But in the instant he hears from Brett, he decides to leave the bliss behind and return to see her. Cohn, meanwhile, is once again going the wrong way at the wrong time.

Before departing, Jake and Bill go to a pub with Harris. They invite him to come to Pamplona with them, but he decides he would rather stay and fish. Nevertheless, he says that he's had such a good time with them, and that he's not had much fun since the war. Bill insists paying for the last drink, since Harris has paid for everything so far. As they say goodbye, Harris gives them gifts of flies for fishing, and hopes when they use the flies to fish they will remember what a good time they all had.

There is true friendship between Jake, Bill, and Harris. They like the same things, which seems simple, but it's not something you can say about Jake's "friends" in Paris. Yet Bill continues to see relationships as being transactional—you bought a drink for me, I'll even things up buy buying one for you. Harris, in contrast, gives them a gift. All he wants are the good memories.

They arrive in Pamplona as the central square is being prepared for the fiesta. The others have already arrived at Montoya's hotel. It's clear that Montoya does not think much of them. Jake and Montoya begin to talk about the bulls. Montoya calls Jake an *aficion*, which is someone with genuine passion for the bulls. It's generally agreed that an American can't have real passion for the bulls, but Jake is the exception, and when Montoya introduces him to his friends, they realize this and put their hands on his shoulder, as if touching him formally acknowledges their shared gift.

Montoya is dedicated to bullfighting—to its passion, artistry, and singleness of purpose. He can see that Jake's friends have none of those things, and in fact have become corrupters of those things. But he is willing to overlook it for Jake's benefit. Jake's knowledge and passion about bullfighting gives him membership to a special club.

Jake and Bill find the others at a bar across the square. Mike and Brett are wearing traditional local hats. Bill asks Mike if he knew Harris in the war, to which Brett responds by saying what a distinguished soldier Mike was. She asks him to tell them stories from the war. He refuses at first, then finally tells how he once had a dinner wit the Prince of Wales to which he had to wear his war medals, but because he no longer had them and couldn't even remember what medals he had won, he bought some medals from another man.

The need for belonging follows the group into Spain. They all relish any opportunity to try on a different culture and get further away from their own insecure identities. Mike's war story paints him as a true hero—a man who won medals for bravery, but cared so little for the medals he didn't even keep them.

Talk then turns to Mike's recent bankruptcy, which Mike says was the result of having both false friends and creditors. Everyone starts to feel a bit gloomy given the unpleasant subject, and they head down to watch the arrival of the bulls along with everyone else in town.

Yet it is a long way from war to peace, and Mike's former glory means little in this time, when money is what matters and he has lost his. When the men get depressed, they again turn to sports as a stand-in for the war.

The bulls are in cages, dragged into place by men and mules, and then the gates of the cages are lifted. When released, the bulls charge out of their cages, furious and muscles quivering. Steers (castrated males) mill around to help calms the bulls. As Jake explains to Brett how the bull uses his horns like a boxer, another bull is released and gores one of the steers. By the end of the unloading, the injured steer is alone and the other steers have formed a herd.

Jake's expertise is on display here. Note how the political dynamics of the bulls mimic the competition between the men in the group—the strong animals group together, leaving the weak one alone. Jake and his friends do the same, often singling out Cohn as a group.

Afterwards, they go to a café and discuss the unloading. Cohn jokes that he wouldn't want to be a steer, at which Mike erupts in fury, saying that Cohn is exactly like a steer with Brett, always following her around. Bill takes the upset Cohn for a walk to calm him down. Mike, meanwhile, says that Brett is very open about her affairs with men, but that none of them were Jews who hung around like Cohn. As things settle down, they all decide not to let it spoil the fiesta and to act as though nothing has happened, to blame it on being drunk.

Mike's jealousy finally erupts in his attach on Cohn, but aren't all the men like steers compared to Brett, following her around. Jake, like the steers, is literally impotent. And that, of course, inverts the normal gender order, making Brett the bull. But Jake and his friends don't use this conflict to change anything. They just avoid it. They blame it on alcohol just as they blame everything else. They continue in their rut.

Back at the hotel, Montoya and Jake agree that the bulls looked all right but that they have a bad feeling about them. That night, despite everything, the group has a nice meal. Brett looks stunning in a black dress, and Cohn watches her relentlessly. Jake likens it to dinners during the war, when everyone ignored the tension and there was a feeling of inevitability. His night ends with him feeling happy and fond of everybody.

The unexplained 'bad feeling' about the bulls is ominous. In the war, the men had to ignore the tension of the likelihood of death coming at any moment because that was the only way to continue functioning. And that tactic of ignoring tension works sometimes in normal life, too, as this pleasant meal shows. But in life, ignoring things never can last for long..

CHAPTER 14

Jake is very drunk when he gets back to his room. As he tries and fails to fall asleep, he thinks again about how different things are in the nighttime than during the day. He curses women, and Brett in particular. He thinks that in order to have a woman as a friend, you have to be in love with her, but that in the end, as in everything, you always have to pay for it—the bill always comes. He then thinks that the key to enjoying life is to make sure you get your money's worth. But then he decides that this philosophy is just as absurd and unhelpful as every other philosophy he's ever come up with.

Once more faced with the lack of distractions in the moments before sleep, Jake must wrestle with his thoughts and the confusions of love and how to think about the world. He comes down on a strictly transactional philosophy—you have to pay for everything you get, and should always try to enjoy what you pay for. But in the end, this philosophy too seems to provide him with nothing to hold onto.

Jake then starts thinking about morality and about Mike's insults of Cohn. He feels bad for Cohn and wishes that Mike hadn't done that, but admits to himself that he enjoyed watching Mike do it, even though later he is disgusted that he enjoyed it.

In the war, morality is clear: you fight to survive, to protect your friends, to defeat the enemy. In the post-war world, jealousy and love make it more complicated.

The next two days in Pamplona are quiet but full of suspense as final preparations are made for the fiesta. The group sits in the café and watches peasants arrive on the buses. In the evening they watch a promenade through the town. In the mornings of those quiet two days, they all keep their own time, Cohn getting shaves, Jake taking walks, all meeting up for drinks. On the day before the fiesta, Jake goes to church and Brett wants to come along, wanting to see him at confession but he tells her she wouldn't understand it, and so she goes to get her fortune read by a gypsy instead.

As if before a storm or a battle, the suspense in the town is palpable. The sense that they are going towards something important seems to sustain the characters. When Jake tells Brett she wouldn't understand his confession he is saying in part that she wouldn't understand the Spanish he would say it in. But, on a deeper level, he is saying that she wouldn't understand confession because she doesn't seem to understand regret or even paying attention to anything you've done in the past.

CHAPTER 15

The next day the fiesta explodes. Jake explains that there's no other word for it. The prices of everything go up, crowds line the wine shops and the churches. A banner proclaims "Hurray for Foreigners!" Bill comments to Jake that they are the foreigners.

The celebration of foreigners is meant to make the different people who come to the fiesta feel at home, but it also highlights that they are foreigners. And Bill points out that he and the others in the lost generations are always foreigners, because they have no real home.

A rocket, which Jake compares to a burst of shrapnel, is set off to mark the off the official beginning of the fiesta. Then for seven days constant music and dancing fill the town. Over those seven days everything comes to seem unreal, to seem without consequences, and by the end of the fiesta even money comes to seem unimportant. As a religious procession passes outside, a crowd of dancers in a wine shop dance around Brett, as if she's an idol.

The s hrapnel-like rocket connects the fiesta to the war—both are so intense, filled with passionate feeling, that they feel unreal and make even money seem insignificant. Both are things you can get lost in. The simultaneous religious festival furthers this sense of fervent community and loss of self. Yet Brett's beauty continues to make her stand out.

Jake goes to find leather wineskins, and the shop owner sells them to him for cheap when he learns that Jake plans to drink directly from them once they're filled. When he returns he finds the others singing and dancing, while Mike eating with some locals. Cohn, they tell him, has passed out. Bill says lightly that he thinks Cohn is dead. Jake finds Cohn in a back room, asleep, dressed with garlic like a local.

Jake, with his knowledge of local culture, seems like something other than a foreigner, accepted by the locals. The other friends also seem to fall happily into the fiesta, Even Cohn is dressed like a local, though he can't seem to handle the intensity of the party.

After his nap Cohn reappears, and the group walks to the hotel and have a big meal. The restaurant is all changed for the fiesta, with new prices and menus. Jake has vowed to stay up all night to see the bulls go through the streets but he turns in early to Cohn's room because he cannot find his key. He wakes at 6am the next morning to the sound of the fireworks that announces the running of the bulls. From Cohn's balcony he watches the crowds run through the streets followed by the bulls, and then a roar from the bullring. After it has passed, he goes to sleep.

Food, sleep and the sharing of each other's space characterize a new closeness for the group. The shared quarters and all-night, vigil-like observance of the fireworks is reminiscent of trench life during the war, watching for falling mortars. The excitement and energy of the coming bullfight ease their competition and Jake's insomnia.

The bullfights begin that afternoon. Jake and Bill sit close to the action, while Brett, Mike and Cohn sit further up in the stands. Jake warns Brett not to look when the horses get gored for fear that it will upset her. Mike promises to look after her. Cohn, meanwhile, says he's worried he'll be bored. Annoyed by Cohn's comment, Bill complains about Cohn's "Jewish superiority."

The bullfight promises intensity similar to the war, putting Jake and the other men briefly back in the role of trying to protect the women (i.e. Brett). Cohn, meanwhile, who didn't fight in the war overcompensates with his comments, revealing his deeper insecurity.

Montoya introduces them to a nineteen-year-old phenom of a bullfighter named Pedro Romero. Jake thinks that Romero is the best looking boy he's ever seen. During his bullfight, Romero is fantastic, impressively killing the bull. Jake and Montoya agree that he is a "real one."

Romero is a model of youth and vigor, everything Jake and the others used to be back during the war. These qualities, and his passion for bullfighting, make him something more "real" than other men.

After the fight, everyone who watched it experience the same emotional feeling, and the dancers' bodies seem to move and undulate as a collective group.

The fiesta is a collective experience. Jake and his friends have been looking for this—the belonging and grandeur they've been missing.

When Brett mentions Romero, Mike says she couldn't keep her eyes off him. Mike then adds that Cohn, in contrast, was made sick by the gore. Brett says she wants to sit below next time to see everything, including Romero up close. She marvels that he is only nineteen.

Brett experienced the war just as the other veterans did, and was liberated by it. The gore of the bullfight didn't bother her. Cohn never fought in the war, and can't handle the gore. Brett, meanwhile, has become enamored of the pure Romero, who is now what all the men who follow her around once were.

During Romero's next bullfight, Brett sits next to Jake, who explains Romero's skill to her move by move. He shows her how Romero turns the bull with his cape, how his movements are pure and smooth, and how he doesn't use the trickery that other fighters use to falsely create the emotion of near misses. Mike jokes that Brett is falling in love with Romero and tells Jake to say something disparaging about bullfighters, such as that they beat their mothers. When Brett comes out of the bullring, she is "limp" from all the excitement. The next day, Romero doesn't fight and the next there are no fights scheduled, but the fiesta rages on regardless.

The language used to describe the bull is almost sexualized, describing a kind of seduction, connecting the danger of the bullfight to the dangers of love and sex. Physical skill and physical success attract Brett. Jake has all the knowledge and experience but cannot win out against health, youth, and a willingness to stare death in the face without blinking or trickery. Neither can Mike, whose jokes about Brett falling for Romero masks a real, and legitimate, insecurity.

CHAPTER 16

The next day is rainy, foggy, and dull. Jake is in his room when Montoya enters and asks for some advice – Romero has been asked to have dinner with the American ambassador. Jake understands immediately that Montoya believes that Romero will be ruined by getting involved with America. He advises Montoya not to give Romero the message, and they agree that such a boy shouldn't "mix with that stuff."

The need to preserve Romero as the symbol of pure masculinity is important to both Montoya and Jake. As such, they feel they have to protect him from the world, from money, from women, so that Romero can focus on bullfighting.

Jake finds his friends eating dinner. They are too drunk now for him to catch up, and so he goes over instead to Romero, who's eating with a bullfighting critic. They all speak a little bit of different languages and translate back and forth. Romero tells his life story, how he learned bullfighting in Malaga. Romero is anxious not to seem arrogant, but is also passionate and proud: he says he will show them both how good he is during his fight tomorrow.

The bullfight connects men of different occupations and languages just like the war did. Jake is drawn to it, and at the same time repelled by the old empty pursuits of his friends. Romero is a true man—passionate, skillful, and knowledgeable, confident but humble.

Brett and Mike shout to Jake from across the room. Mike wants him to tell Romero that "bulls have no balls," while Brett asks to be introduced. Jake apologizes for his friends' drunkenness, but does introduce them, explaining that two of them are writers while Mike is waiting to marry Brett. Mike, meanwhile, tells Romero in English, which Romero doesn't understand, about Brett's crush. The others quiet him. They all toast to Pedro Romero, then Pedro moves on and Brett exclaims again how lovely he looks.

Mike, in contrast to Jake, feels only threatened by Romero and therefore tries to take him down a few notches with his bluster. But bluster won't affect someone like Romero (just as it probably wouldn't have affected a young Mike). At this point, Romero literally does not understand Brett's crush on him—he is still pure.

Mike now once again starts to insult Cohn, shouting at him to go away, begging him to see when he isn't wanted, and asking Jake to back him up in his assessment of Cohn. Mike and Cohn are on the brink of fighting, until Jake finally drags Mike out.

Mike transfers his insecurity driven anger towards Cohn, the usual scapegoat. Mike feels weak, so he attacks someone seemingly weaker.

As the last day of the fiesta approaches, English and American tourists pour into the town. Bill runs into a friend of his named Edna, and he and Mike decide to go off and make fun of the English tourists. Brett decides to stay behind. Cohn tries to stay with her, but she snaps at him to get going because she wants to talk alone with Jake.

Bill and Mike pick on the English as foreigners, but they themselves are foreigners. The group wants to belong to the bullfight society but their identities are all mixed up. Cohn, meanwhile, continues to try to be with Brett, not really understanding that it isn't returned.

When they're alone, Brett complains to Jake about Mike and Cohn's behaviors, both of which she finds disgusting. Jake defends Mike, saying how hard it's been on Mike to have Cohn around, but she begs him not to "be difficult."

Brett sees any neediness or insecurity as gross. Even though he feels such things, Jake never displays them before Brett. But note how Brett refuses to face it when Jake vaguely places some of the blame on her for Mike's behavior, since is the reason Cohn is there at all.

Brett and Jake take a walk to the old fortifications around the town. Brett asks Jake if he still loves her. When he says he does, she then tells him that she is "mad about the Romero boy." She apologizes for being a "bitch," but says "I've got to do something I really want to do. I've lost my self-respect."

Brett treats Jake's love of her like something that allows her to get him to do what she wants. And it does! Further, notice that Brett hasn't lost her self-respect because of how she's acted. She's lost her self-respect because she hasn't yet acted on her feelings about Romero. Though she knows it means that she will act like a "bitch," she can only respect herself when she is doing what she wants.

Jake agrees to help, and they go to a café where Romero is sitting with other bullfighters and critics. Jake predicts that Romero will come over to see them, and sure enough he does. He accepts Jake's invitation to sit. The attraction between Romero and Brett is immediately obvious: Brett playfully holds his hand and reads his fortune. Jake then translates as they talk about bullfighting. Romero says the bulls are his best friends. When Brett asks if he kills his friends, he says he does, so they don't kill him.

Jake once more, because of his love for Brett, sacrifices himself. Now, for Brett, he betrays that stance, betrays the purity of the bullfighting for which he is so passionate, because of his love for Brett. Romero's comments about friends put starkly what the novel has been showing all around: friends are also rivals.

Jake leaves Brett and Romero at the table, and as he does so he notices that **bullfighters** and critics with whom Romero was speaking earlier look at him disapprovingly. When Jake returns a little later, Romero and Brett are gone.

Jake does more than sacrifice his own love for Brett. Earlier he agreed with Montoya that Romero must be protected in order to preserve his innocence, and passion for bullfighting. Now, in the disapproving stares of the bullfighters, it becomes clear that Jake has willingly sacrificed the purity and passion of bullfighting to please Brett.

CHAPTER 17

Jake finds Bill, Mike and Bill's friend Edna hanging around outside a bar that they were thrown out of because they nearly started a brawl among the English and American tourists.

As in the war, people form alliances on nationalist grounds in order to feel powerful.

They go to another café, where Cohn finds them. He demands to know where Brett is. Jake claims not to know, but Cohn doesn't believe him. Mike says that Brett has gone off with the bullfighter. Cohn, now really angry, asks Jake for the truth but Jake says only that Cohn should go to hell. Cohn calls Jake a pimp, and Jake responds by taking a swing at him. A brawl erupts in which Cohn knocks down Mike and knocks Jake out cold.

Cohn continues to act like a noble lover out of old stories, defending his own and Brett's honor. Jake, in contrast, sacrifices his own love for Brett and lies to protect her. But Cohn's silly nobility makes Jake uncomfortable and he lashes out. Cohn, meanwhile, who has always refused to take boxing out of the ring now breaks this moral rule and, pushed by the passion of love, punches the man he considers to be his best friend.

When Jake comes to, he is surrounded by people tugging at him, like a boxer on the ropes. He listens as Mike and Edna talk, then decides to return to the hotel. As he walks across the square, everything seems to look different somehow. It all reminds him of a time when he was a boy and he came home from a football game.

After the fight, the world looks different because Jake senses that something has changed. And he is thrown back in his memories to his youth, back to when football mattered to him (just as it still matters to Cohn), back before the war.

When Jake gets in to the hotel, Bill tells him that Cohn wants to see him. Jake doesn't want to, but finally gives in when Bill insists. He finds Cohn lying face down in his bed, in the dark, crying. Cohn apologizes and begs to be forgiven. He says he can't stand being like this about Brett. Jake is resistant, but after Cohn says that Jake is the only friend he has, Jake does forgive him and shakes his hand. He says he'll see Cohn in the morning but Cohn tells him he's leaving. Jake goes to bed.

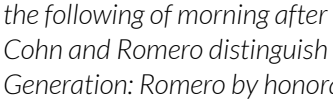
Cohn is crushed—he has broken the moral rules he lived by, he has betrayed himself, he has attacked Jake, for love, and he can't stand it. Rather than stand it, Cohn decides to leave. Jake, meanwhile, is resistant to accepting Cohn's apology, but ultimately does give in, as he almost always does. And Jake does nothing so dramatic as break the repetitive cycle of his life, such as Cohn does in leaving.

The next morning, Jake learns from a waiter at a café that Mike and Bill have already gone to the stadium to await the bullfighting. Soon the bulls are released to run through the streets to the stadium, the crowd running in front of them. The bulls gore one man, who dies. The crowd just runs around the body on their way to the stadium. Jake returns to the café and discusses what just happened with the upset waiter, who says that bullfighting is senseless and that a man just died, "All for sport. All for pleasure."

Jake idealizes the bullfights because it is like war with rules. It has all the intensity with none of the messiness. But just as violence has exploded among his friends to "gore" Cohn, now the violence of the bullfight escapes the arena and kills a man. And as the shopkeeper notes, compared to a man's life, sport is meaningless.

Back in the hotel, as Jake tries and fails to sleep, he curses Cohn for believing in true love. Then Mike and Bill knock on the door. They tell him about what happened with Cohn after Jake left the night before. Cohn found Romero and Brett together. He professed his love once more to Brett, and hit Romero over and over, but Romero would not back down and wanted to keep on fighting. Finally, he refused to hit Romero any more, at which Romero hit Cohn with all his strength before himself collapsing to the floor. Brett then lit into Cohn, who, weeping, tried to shake Romero's hand. Romero just punched him again. The pattern continued, Cohn crying, Brett scolding, Romero trying to fight. Now, in the morning, Brett is still caring for Romero. Mike says that he would like to just stay drunk, and admits that the whole thing is not very pleasant for him.

The men of the Lost Generation all follow the same pattern of unending conflict and avoiding that conflict through drink or distraction, without any resolution. The pattern is only broken by the following of morning after night, not by a winner or loser. But Cohn and Romero distinguish themselves as different from the Lost Generation: Romero by honorable standing up for himself, by refusing to give in to anything, even Cohn's superior strength, and Cohn by believing in true love as something worth fighting for and then by leaving when he realizes what he has turned himself into.



Later that day, Mike berates Brett for having affairs with "Jews and bullfighters." She responds that the British aristocracy is no better. Her ex-husband, Lord Ashley, used to regularly threaten to kill her and slept with a loaded gun that she would secretly unload every night. Mike says it's a shame that she's had an unhappy life because she "enjoys things so."

Brett's determination to be free, to do as she wants, now has its source: her terrified existence under the thumb of her former husband whom, it seems clear, was badly psychologically damaged by the war.

Mike heads off to bed, and Bill soon follows. As Bill is leaving, Jake asks if Bill has heard about the man who was gored outside the bullring He hasn't.

That Jake is still focused on the dead man suggests that something has changed for him, that the remembrance of the man may be more important to him than the ideal of bullfighting. But that Bill hadn't heard about the man's death suggests that the world will continue to prize the ideal and mythic power of sport over the life of a man.

CHAPTER 18

By the next morning, Cohn has left Pamplona. Brett, looking beautiful but with shaking hands, meets Jake, Bill, and Mike at a café. She reports that Romero was badly hurt by Cohn last night, but still wants to perform in his scheduled bullfight. Mike angrily comments "Brett's got a bullfighter. She had a Jew named Cohn, but he turned out badly." Brett asks Jake to go for a walk with her. As they depart, Mike tips over the café table with all the food and beer on it.

The fiesta has changed the whole status of the group. Brett has transferred her attention to Romero, and everyone is both physically and emotionally injured. Brett outwardly appears to be unscathed, but the shaking of her hands suggests otherwise. Mike's insecurity seems to have made him almost crazy.

Brett and Jake take a walk. Soon, they see a chapel and Brett wants to go in and pray, but then changes her mind, saying she and religion do not go well together. Jake protests that religion works for him, but Brett doesn't believe him.

Jake now identifies himself as having a religion, as being a part of something. Brett does not, and can't imagine that Jake might be being honest.

When they reach the hotel, Montoya bows to them but doesn't look happy to see them. Brett goes to Romero's while Jake checks in on Mike. Mike's room is a mess, and he drunkenly slurs that he is trying to get some sleep and repeats "Brett's got a bullfighter." Jake leaves him, and goes to have lunch with Bill before the last round of bullfights.

Montoya no longer feels positively toward Jake, who he believes has betrayed the purity of Romero. Mike, as is typical, hides from his sadness behind drink. It is noteworthy that Jake does not.

The bullfights begin with a procession and pageantry. Brett is mesmerized at the matadors' bloodstained capes, and marvels at how unphased they all are by blood. They see the three matadors who will perform that day, Romero in the middle. His face is obscured but he looks beaten up. Romero removes his cape and hands it up to Brett to hold in the stands.

Brett has taken on Jake's aficion feelings about bullfighting. She loves this combination of artistry and controlled violence, grace and death. Romero, looking injured, is no longer as pure as he was.

The first bullfighter to perform is named Belmonte. Belmonte has come out of retirement for the fight, and in his retirement has become legendary for how close he would stand to the bulls when he used to fight. But Belmonte proves unable to live up to what the crowd expects from him, even though he fights bulls he himself has selected because they are less difficult, and the crowd turns against him, jeering and insulting him.

Belmonte serves as a kind of symbol of the Lost Generation, who can no longer live up to their former glory and legend, and who use tricks and bluster to try to fake it, fooling no one including themselves.

Romero is up next. Romero has greatness, Jake says. His passion for the bulls was like his passion for Brett, strong, because he didn't show it. He didn't look up to the stands, or show off, but instead kept it all inside.

Jake values a man who combines passion with self-control, who is self-sufficient. Jake tries to look like such a man, but his love of Brett, a love he can't consummate, makes that impossible.

In his bullfight, Romero is tentative at first with a particular bull that is troublesome because it doesn't see well, but Romero never gives in, getting closer and closer, with smooth, subtle movements and an intimate awareness of the animals. Eventually Romero strikes the bull in such a way that he seems for a moment to be at one with it.

It seems at first that Romero has been affected by Brett and the beating he received from Cohn (it's possible to see the bull as symbolizing Cohn, who was often accused by others of not seeing when he wasn't wanted). But Romero never gives in. Bullfighting is both beauty and destruction. Man and nature collide and there is a sense of unity and harmony at the moment of death.

After that first kill, Romero gets braver and braver. He displays beautiful bullfighting, giving the audience a heart-dropping emotional experience. He faces and kills the bull that had earlier gored the man outside the stadium, and gives the bull's ear to Brett as a trophy. The crowd lifts its hero, who is uncomfortable with this adulation, and carry him off.

Romero overcomes his masculine insecurity, and puts Brett in a traditional female role as recipient of the trophy h wins. The exchange of passions between the bull and the fighter create a kind of drama for the audience.

After the bullfights, Jake and Bill have lunch at the hotel. Jake is feeling sad, and gives in to Bill's urging that he drink three absinthes in a row, which makes him feel slightly better. Bill says he is sorry for Cohn, and Jake speculates that he'll go back to Frances. Despite everything they agree that the fiesta was good, a "wonderful nightmare." Jake once again feels sad. He follows Bill's advice and keeps drinking, but it doesn't help.

There is something about the fiesta that is indescribable. It is a strange meeting of horror and joy, and in its passing they feel low and once again turn to drinking as a way to try to both artificially recapture that intensity of feeling and to distract themselves from their old sadness.

Later on, a very drunk Jake goes to Brett's room. There he finds Mike, who tells him that Brett has left Pamplona with Romero by train. Jake makes his way to his own room and tries to sleep. The room spins. Later, Bill and Mike come to see him but he pretends to be asleep. When the world stops spinning, Jake goes downstairs and is greeted warmly by Mike and Bill, but as they sit and eat, their company seems empty to him.

With Brett—the person for whom he sacrificed everything, his own love, his love of bullfighting— gone, Jake's world contains a void his friends can't fill. Usually Jake fills that void with company and tries to avoid sleep, but now he even avoids company and pretends to sleep, he is so sure that nothing can help him.

CHAPTER 19

In the quiet of the sudden end of the fiesta, Mike, Bill, and Jake decide to share a cab to leave Pamplona. Montoya does not say goodbye. Soon they have driven out of Spain and are back in France.

With the fiesta over, it is clear that they do not belong in the town anymore, as the locals get back to their ordinary lives. They were tourists like the rest. Jake has destroyed his relationship with Montoya, and by extension with bullfighting.

In Biarritz, they stop at a bar to drink, and gamble to pay the bill. They gamble until Mike is out of money. He has twenty francs left in the world. He adds that Brett also has no money, since she gave it to Montoya to cover Mike's debts. Jake is concerned when he hears about Brett. Bill says they might as well have more drinks.

Without the fiesta's distractions, the men get back to their old pursuits to keep the spirit of competition alive. Money once more becomes a defining characteristic of their relationships.

In Bayonne, they drop Mike at his hotel, where he tells them not to worry about money, and Bill catches his train. Jake watches the train leave, then goes back to the car. The driver tries to over-charge him, but Jake doesn't haggle and returns to the same hotel and room that he, Bill and Cohn had before. He notices that it feels both "strange" and "safe" to be back in France.

Mike warns them of the dangers of thinking of the world in terms of money. Jake takes this heart as he does not haggle with the driver. He returns to the same room, but it feels different, indicating that he has changed.

Alone in Bayonne, Jake eats alone, enjoying choosing wine and drinking slowly. He worries, however, that he has offended the waiter so he over tips. It seems to him that people have an easier time being happy in France than in Spain, and decides that he hates leaving France. Nonetheless, in the morning he catches the train to the Spanish seaside town of San Sebastian rather than return to Paris.

Jake is not drinking or eating here merely for distraction. He is actually enjoying it for its own sake. But he hasn't changed completely: he still tries to smooth over relationships with money, and he still feels the almost compulsive need to keep moving and travel to new places.

In San Sebastian, Jake rests, goes swimming, sits in the sun, and walks around the harbor. He has dinner in the hotel alongside a company of French and Belgian cyclists. Jake discusses how sporty France has become with one of the cyclists, but mostly the man talks and drinks and Jake does not make much reply.

Sleep and water and solitude restore Jake. He goes back to nature in order to start afresh. Competition, sport and masculine insecurity is ongoing. Jake recognizes it in the group of cyclists.

The next day Jake gets a telegram from Brett, saying she is in trouble, followed quickly by another, asking him to come to Madrid. Jake takes an overnight train, but does not sleep. Instead, he watches the country pass by out of the window, but does not "give a damn about it."

The cycle of Brett's love story is never ending, as is Jake's sense of duty toward Brett. In the face of Brett's troubles, Jake doesn't care about the landscape.

When he arrives at Brett's hotel, she kisses him. She explains that she sent Romero away, but wrote to Jake because she wasn't sure if she could actually get him to leave and had no money to leave herself. She then explains that Romero wanted her to grow out her hair and look like a real woman, and wanted to marry her so she could never leave him. But Brett refused, both because she doesn't want to ruin him and because she doesn't want to ruin children. She says she wants to go back to Mike, and seems determined, but starts crying and demands they don't talk about it anymore.

Brett always turns to Jake, the one whose love is always true because it can never be consummated, when she's in trouble. Romero, unlike the other men in Brett's life, never gives up his traditional masculine role and tries to force Brett into a traditional feminine role. Brett seems to both admire that in him and does not want to ruin it, but also refuses to give up her freedom. She seems to see her insistence on maintaining her freedom as both a victory and a loss, as something necessary to her but also something she wouldn't want to pass on to children. And she slips right back into her old patterns, in the form of relying on Jake and going back to Mike.

Jake and Brett go to lunch. Brett has a drink, which steadies her. She says she's decided not to be a bitch. Since she never got on well with religion, she says, this resolution is what she has instead of God. During lunch, Brett asks Jake not to get drunk, but he continues to drink anyway.

As usual, after expressing themselves, the Lost Generation goes back to avoidance—they drink. Brett replaces religion with a personal directive containing language that most people at the time would consider filthy.

Jake suggests they go for a ride and they get a taxi and sit close together as it drives. The day is hot and bright. As they pass a policeman directing traffic and raising a red baton, Brett laments that if only things were different "we could have had such a damned good time together." Jake replies, "Isn't it pretty to think so?"

As usual, it is motion and the promise of a journey that inspire them to be affectionate while they can. The policeman's raised baton is a symbol of Jake's impotence. In her last line, Brett reiterates the idea that if only Jake weren't injured that she and Jake would have been happy together. This is a sentiment that Jake too has felt and believed in the past. But Jake's response indicates that he has changed, and is able to face some harsher truths. He realizes that the only reason that their love seems like it might work is that it can't actually work. He sees that if he were another ordinary man that Brett would tire of him just as she would tire of others. Yet he describes this false belief in a perfect love that is so close and yet unattainable as pretty. In other words, he expresses regret and pleasure at once, which defines the impossible nature of his era and experience.

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