

Value and Exchange in Hemingway's *The Sun Also Rises*

The characters in *The Sun Also Rises* follow a code of exchange instead of a traditional moral code. This emphasis on exchange matches the new found booming economy of the 1920s. Jake, the narrator, shows that exchange is the only convention that has any reality for him and his friends. Jake's friends Brett and Mike both value exchange and try follow the code which is set up in the novel as a way to avoid blame and suffering. Robert, the outsider of the group, often violates this silent code and is ostracized because of his infringement. Even minor characters who are not of the same generation subscribe to some form of this code, like the visiting Count and Montoya, the Spanish hotel owner. All of these characters follow this code of exchange which is not limited to the exchange of money. This code works because the characters exchange things which they value, including goods, alcohol, friendship, sex, suffering, and *aficion*. These exchanges define the characters of Hemingway's novel and following this code is what allows them to survive in their world. Exchange is everywhere in the novel, governs the characters and their interactions. By replacing traditional beliefs, based in religion and honor, with rules of compensation, Hemingway is commenting on the new value of commerce and exchange by his characters as a reflection of the economy of the twenties.

I. Economic and Cultural Context

The postwar period of the twenties experienced a boom in economic prosperity. Wages increased, production was higher, and people were spending money like never before. Describing the growth in the amount of money exchanged, historian Jim Potter sums up what all of the numbers mean: "These figures are examples of what amounted to a massive increase in

consumption, perhaps greater in total and *per capita* than any previous decade” (Potter, 48). The rise in wages allowed people to buy “luxury” items for the first time, increasing their spending on non-necessities. People started taking trips as well as buying newly invented or renovated items, such as automobiles. This new buying power is an indicator of the new way of life found in the mid-twenties: “The rising standard living could be seen even more in the widening range of consumer goods and services” (Potter, 47). The new consumer society followed the war and a small recession in the years 1919 to 1921, but the new economy had helped people forget about their earlier problems, helping the society to return to a normal, or even better than normal, life. Potter writes that “All in all it can be said that the bread-and-butter problems of survival of the earlier decades were now replaced for a majority by the pursuit of happiness in the form of traditional minority pursuits of wine, women, and song” (Potter, 48). These new values reflect postwar economic growth, newly available goods, and industrialization. This new economic boom is usually viewed as a positive time, but the novel seems to depict it as a time which troubles the characters.

By placing exchange at the center of his novel, Hemingway is commenting on these historical changes and how society was changing. The characters subscribe to Potter’s description of the 1920’s prosperity, but they also are representative of the criticism he offers. In describing the offenses of the 1920’s, he includes “the hedonism, depicted by Scott Fitzgerald and other writers of the period; the intolerance; the racialism” (Potter, 43). These symptoms, according to Potter, developed due to the prosperity. He claims that the economic boom and prosperity did not come without a cost. In trying to contextualize his claims he points out that economic prosperity is not a fool proof indicator of all other aspects of society. He writes “An economic system can never win: if there is full employment and rising consumption then there is

always a high social price to pay; if there is depression the evil consequences are patent for all to see” (Potter, 42).

The nineteen twenties not only brought about an economic change in the postwar years, but also ushered in a major shift in values. These changes in values and morals reflect the new age and focus on getting what you want, a response to the new goods on the market and people’s ability to spend frivolously. This is in contrast to the moral code that was strictly adhered to in the prewar century. Robert Moore explains the shift in values between the prewar generation and those who had grown up with the war and were now participating in this new economy. “This rebellion lies at the heart of what historian Peter Stearns (1994, 172) calls “the new culture” that began to emerge in the 1920s, a culture he describes as self-consciously modern in its opposition to Victorian values” (Moore, 65). This generation was purposefully abandoning the values which had meant so much to their parents. The disillusionment of the generation made the old values obsolete since they had not saved them from the horrors of World War I. “World War I had been the catalyst agent in releasing the stark factor of nothingness and absurdity at the very roots of traditional values” (Wilentz, 189). The belief that everything has a price seems to reflect opinions about the war; World War I was not a war won without paying the cost for that victory in deaths and injuries. Even those who survived the war are paying for it in some way, either mentally or physically. Traditional values were soon replaced by the Roaring Twenties, a time focused on the new economy. Those in search of something welcomed this as the basis for a new moral code. Suddenly, the power which one holds can be used as a commodity. For the characters in *The Sun Also Rises* this meant the suffering and knowledge that came from the war, the passion that one feels about a sport, or sex.

Both women and men were experiencing a sexual revolution that allowed for new promiscuous behavior. This liberation of sexuality for women is in extreme contradiction to the century preceding the war.

The middleclass American Victorian cultural system of that era prominently included the values of earnestness, propriety, and prudishness. In matters of sexuality, particularly for women, the expectation was that young people would behave with restraint. Discreet sexual play was acceptable only between those who were planning or at least seriously considering marriage and was justified only in the context of a passionate love that had spiritual resonance (Lystra 1989). (Moore, 65)

This sexual moral code is echoed in the novel by Robert Cohn, who sees his relationships as commitments and cannot accept that Brett was only interested in a fling. Brett embodies the new ideas of sexuality for women, and exploits this freedom as a commodity to be traded, but never for actual money. While Cohn holds on to old values that seem out of place in the modern world, “There is validity in exposing Cohn as holding chivalric notions that no longer work in the modern world” (Wilentz, 188). The extremes represented in the novel of the new moral code are a reflection of the 1920’s new values.

Anti-Semitism was unfortunately also a symptom of this postwar generation. Americans were overwhelmed with an influx of immigrants coming into their country and many were looking for someone to blame for the war. Stereotypes were everywhere and Hemingway’s novel is no exception.

Thematically, it is possible that this portrait of the Jewish male illustrates more than the Lost Generation and pre-World War II European society's attitudes towards Jews. Cohn may thus be seen as a symbol of the apprehensions that mainstream Americans had about an alien immigrant population in the early 20th century. (Wilentz, 187-188)

The new ant-Semitism was rampant in the interwar years. American immigration laws of 1921 and 1924 strictly limited the immigration of people from Eastern European countries, which had high Jewish populations. This is echoed in the ideas of the novel, and represented by Robert Cohn who often is the painted as the outcast.

II. Exchange in the Novel

The importance of exchange and getting your money's worth is also a theme illustrated by the characters. Jake and his friends all worry about payment, when at bars and hotels they each make sure to pay their share. The characters are all slightly obsessed with money within these exchanges, commenting on Mike's wealthy family and the Count's extreme excess in every purchase. The emphasis on these exchanges of payment are most evident through the interactions of the characters: "The text's obsession with money, exchange value, and compensation... underlie, influence, and are articulated by the social relations between the characters in Hemingway's text" (Baldwin, 71). In one of the first conversations that Brett has with Jake she explains to him "Don't we pay for all the things we do, though?" (Hemingway, 34). She explains her life struggles by blaming them on her past actions: "When I think of all the hell I've put chaps through. I'm paying for it all now" (34). This belief system is upheld by Bill, who enforces the inverse of Jake's belief. Jake holds that when you want something, you have to

pay for it while Bill says that once you pay for something, you will want it. Bill explains this as he and Jake walk past a taxidermist: “Mean everything in the world to you after you bought it. Simple exchange of values. You give them money. They give you a stuffed dog” (78). This is one of Bill’s drunken philosophies, but he often brings some of the underlying issues of the novel to light in this way. This exchange of values is not based simply on money; Jake carries this philosophy over to all parts of his life, using it to explain how to get the most out of life. When thinking about his life, Jake realizes that one chooses how to spend his life, paying for all things enjoyable: “I thought I had paid for everything... Just an exchange of values. You gave up something and you got something. You paid some way for everything that was any good. I paid my way into enough things that I liked, so I had a good time” (152). Jake’s philosophy leaves no room for self-pity, it is up to you to make the best of your life, and all you have to do is pay the price for enjoyment. When Jake and Bill feel like they are being over charged for a room, they make sure to drink enough complimentary wine to counteract overpaying. Jake also muses that it is just as important to be able to recognize this exchange of values, and to appreciate it when you got a good deal: “Enjoying living was learning to get your money’s worth and knowing when you had it. You could get your money’s worth. The world was a good place to buy in” (152). It indeed was a good world to buy in and Jake’s pessimistic world view, that all good things came at a price, is related to the time setting of the novel.

In the years after World War I, Western cultures experienced an economic boom. New goods were available for purchase and people were willing to pay for them. The monetary costs of war were unrealistic, but this new financial outlook softened the impact. Jake’s philosophy reflects the postwar economic enthusiasm; however both are based in the same pessimistic viewpoint. Jake gives an example of an exchange based on this philosophy upon his return to

France from Spain. The waiter offers him a drink that he highly recommends, but Jake is afraid he has offended him by refusing. In order to counteract this insult, Jake leaves a large tip: "So I over tipped him. That made him happy. It felt comfortable to be in a country where it is so simple to make people happy... Everything is on such a clear financial basis in France" (237). Jake compares this reaction to the people in Spain who did not react so openly to money, such as Montoya. Jake appreciates the openness in France, and continues to "make friends" at the restaurants and hotels, believing that if he over tips then the people will like him and will therefore welcome him back when he returns, if they remember him. Jake is able to buy friends and his happiness, following his own philosophy: "If you want people to like you, you have only to spend a little money. I spent a little money and the waiter liked me. He appreciated my valuable qualities" (237). By saying that his valuable qualities consist of money, Jake is reinforcing the importance of wealth and the ability to spend it the correct way over traditional "valuable qualities" like intellect. Jake jokes about money being his valuable quality which is true as far as the waiter is concerned, but his recognition of this fact is important. Since most of his friendships are based on exchange, it seems that he is aware that the world will let him buy his happiness.

In "Hemingway's Morality of Compensation", Scott Donaldson claims that the text's obsession with money is due to the relationship between money making and morality. Donaldson describes the characters as subscribing to a moral code of compensation, by which he means that these characters moral value is based in their ability to make and spend money effectively. He claims "It illustrates in action the moral conviction that you must pay for what you get, that you must earn in order to be able to buy, and that only then will it be possible, if you are careful, to buy your money's worth in the world" (Donaldson, 402). Although he

identifies the exchange code within the novel, Donaldson's claim that earning money is an indicator of moral superiority is not as clear. Jake never acknowledges the superiority over people like Cohn that making money should give him, but instead embrace and distribute their wealth among those who are willing to conform to the code of exchange. Donaldson classifies the characters into two distinct groups, those who earn and those who spend: "Money and its uses form the metaphor by which the moral responsibility of Jake, Bill, and Pedro is measured against the carelessness of Brett, Mike, and Robert. Financial soundness mirrors moral strength" (406). The "moral responsibility" of Jake, Bill, and Pedro is compromised by their willingness to associate with Brett, Mike, and Robert. Bill often seems to be just as morally corrupt as anyone of the latter category. These characters are much too complex to try to categorize them into simple didactic groups. Instead, each character reflects the code of exchange in different ways.

III. Character Analysis

Jake is a base against which others can be measured. Donaldson describes him as being a careful spender: "He (Jake) is, presumably, unsupported by money from home, and he spends his money, as he eats and drinks, with conspicuous control. Above all, he is thoughtful and conscientious in his spending" (404). Jake is obsessed with money and exchange, but not quite the spendthrift Donaldson describes. He makes exchange the basis of not only food and drink, but also of his relationships. He is constantly purchasing something, food, drinks, accommodations, rides, all the time intensely aware of the cost of things, including goods, friendships, and passion. Jake also appears to be the most mature and adjusted of his group of friends. "It is an index of his maturity, as a man "fully grown up," that he comes to realize that he may still have debts outstanding, to be paid, most often and most insistently, in francs and

pesetas and pounds and dollars” (Donaldson, 401). In chapter fourteen, Jake worries about the exchange that relationships require, and at the end of the novel meditates on payment.

While at the festival in Pamplona, Jake sits up in his room musing after a night of drinking. By trying to explain his relationship with Brett, Jake says he had been taking advantage of their relationship, getting the benefits of a romantic relationship while putting in the effort of a friendship: “I had been getting something for nothing. That only delayed the presentation of the bill. The bill always came. That was one of the swell things you could count on” (152). Jake’s view on the balance of relationships gives the reader a look into the value he places on payment and retribution, which he applies to all aspects of his life. He believes no good can come without some payment and that payment has to be equal to what is gained. Payment comes in many forms: “Either you paid by learning about them, or by experience, or by taking chances, or by money”. One part of this philosophy is getting your money’s worth by making sure that you take everything possible out of every situation. Jake’s belief that every relationship is a balance of give and take is shown in his agreement with Brett exploiting her sexuality. He does not like that she is sleeping with many different men, but he knows that he cannot be the one who satisfies that need. One example is when Jake pushes Brett on Romero after she sleeps with Cohn. Jake is trying to please Brett’s obvious lust for Romero, but is also getting her away from Cohn who does not recognize the code. Brett’s other suitors seem to recognize and accept her relationship with Jake. Jake also points out that the payment for things is something that you can always count on, that the balance is inescapable. The belief that everything has a price seems to reflect opinions about the cost of war. The mental and physical damages caused by the war are both manifests in Jakes group of friends. Jake is not the only

character that buys into the code of exchange, the rest of his friends also conform to this convention.

Brett does not usually interact with money in the public eye of the novel, but is always in on the exchange of drinks, clothing, trips, and affairs. Brett's concern for money is most apparent in her refusal of it from men, yet she is always willing for them to buy her a meal, a drink, or a new hat. Her interest in Mike is always explained through his impending influx of money while it seems money wasn't enough to make her stay with the abusive Sir Ashley or enamor her of the Count. Her complicated relationship to money is confused further by her participation in so many non-monetary exchanges. She not only participates in the exchange that is found between the other characters, the exchanges of drinks and food, but she also is a token to be exchanged among men. Brett is acutely aware of how she is exchanged and rationalizes this exchange for the gifts she receives in return. The insight given into her previous experiences with an abusive husband and her relationship with Jake is telling. Brett is a strong woman on the outside, but the exchange is wearing her down, apparent in her constant return to a man who cannot use her in that way, Jake. But the exchange is how Brett operates in the world. Without it she would be left with the option to be with an impotent man or a bankrupt. She gives her time, friendship, and body freely to others, but refuses money in return not wanting to feel like a prostitute. Brett operates in two separate worlds, one of monetary exchange and commerce, and one that allows only the exchange of goods for time and experiences. But she, like Jake, recognizes the rules of exchange that govern the world of the novel.

Count Mippipopolous is the one character who truly does not seem to conform to the same system of exchange set up by the rest of the characters. He is different from the others because he owns a business but also seems to be older than the rest, still upholding some of the

traditional values. He is the wealthiest of all the characters and spends money extravagantly. He refuses to let others pay and always insists on the best quality of things, especially in champagne and brandy. The one way which the Count does follow the code of exchange is always getting his money's worth when he spends it. It is obvious that he appreciates getting his money's worth when it is something he values, saying "I get more value for my money in old brandy than any other antiquities" (Hemingway, 68). Jake and his group of friends seem to think that the normal rules of exchange, which the Count mostly ignores, also do not apply to them when involving the Count. Jake offers only once to pay for a meal, but no one else offers to pay when the Count is around. It seems that he is exempt from the rules since he is so wealthy and not a member of their generation.

Montoya's values are different from anyone else's in the novel. He does not put money or fame above passion, especially for bullfighting. He values *aficion*, and not an imitation of that passion. Montoya can tell the difference between pure *aficion* and just excitement. He places this passion over money and will offer rooms at his hotel to bullfighters and fans but refuses to rent to people who do not have this passion. This is how Montoya subscribes to the code of exchange, by trading the goods he has to offer for the chance to spend time and surround himself with *aficionados*. Jake has been approved as a true *aficionado* by Montoya and his friends, so he is able to rent rooms for his friends, even though they obviously do not have *aficion*. When Jake and his friends are leaving Pamplona, it is obvious Montoya is disappointed in Jake for bringing his friends and corrupting Romero. Although Montoya appreciates *aficion*, he still is a business man who has to make money by running his hotel. Although he would prefer to have only guest with a true passion for bullfighting, he must make exceptions. He allows Jake's friends to stay there even though they clearly value many other things above bullfighting. Montoya is a

character in contrast, a business man who values passion over money, yet still has to place profit above preference.

Aficion is a system that works separately than the exchange system, but they are intertwined. *Aficionados* appreciate the passion that they have, but they also participate in the exchange and growing economy. The system of *aficion* seems to be purer than that of commerce and exchange. It is a base thing, something that cannot be bought or imitated, but instead is only available to those who have true feeling about the sport. This is in contrast to the more popular code of exchange which allows people to buy whatever they want. By placing exchange in the forefront, Hemingway is not commenting on its superiority, but instead on the commonality of it at the time.

In Hemingway's *The Sun Also Rises* many of the characters are defined by the money they have, how they earn it, and how they spend it while Robert Cohn does not seem to answer any of these questions correctly. When Robert Cohn complains about his life in Paris and tries to convince Jake to travel with him to South America Jake's response is "You can go anywhere you want. You've got plenty of money" (Hemingway, 18). As the narrator, Jake points out that Cohn is wealthy because of his family, a member of "one of the richest Jewish families in New York" (12). His source of money makes him different than the rest of the characters, even when Jake prays for money he wonders about how he will earn it, knowing that the kind of money he would appreciate comes from labor: "I thought I would like to have some money, so I prayed that I would make a lot of money, and then I started to think how I would make it" (103). Having money readily available allows Cohn to travel wherever he wants, but he feels restricted by the language barrier and desire for companionship on the trip. Since Jake thinks Cohn got the idea to travel to South America from a book, he has no desire to accompany him. Jake places

emphasis on how people spend their money, and since Cohn's got some, he is easy for Jake to judge. Cohn is different from the rest of the people Jake hangs around since most of them are writers who did not rely on family money. Jake is quick to point out to Georgette, a prostitute and practical stranger, that his friends were not all poor. When she asks about his friends and their work, Jake responds with "Still, some of them make money" (25). However, the friends who don't make money, like Brett and Michael, make up for it by providing the group with something else. Brett presents the group with her charm, good looks, and scandalous behavior while Michael seems to always be able to supply drinks and entertainment, but is technically bankrupt. Brett and Michael are both described as unhappy with their lives at some point in the book, and this could be attributed to their lack of funds. Jake explains happiness as an attribute of the wealthy when describing his American friend Bill: "Bill was very happy. He had made a lot of money on his last book, and was going to make a lot more" (76). This is in comparison to the other published American writer, Cohn, whose book was mildly successful, "although it was a very poor novel" (13). Jake's description of Cohn's "poor novel" in comparison to Bill's money-making book is a product of Jake's judgment of their novels and their spending. Bill spends his money on alcohol, travel, and gambling while Cohn spends his money trying to create a life that he pictures. Cohn pays to send Frances away so that he, according to Frances, can say he's had a mistress. He uses his money as a way to get out of situation instead of dealing with the consequences that a breakup would bring. Instead Cohn exchanges money for Frances' agreement to leave him. When dealing with Frances he subscribes to the code of exchange which governs the novel, but he cannot grasp the simple exchange that Brett seems to be looking for. He follows Brett around and fights her lovers in order to "make an honest woman out of her" (205). Yet, he seemed to have no problems dismissing his relationship with Frances. His

infatuation with Brett seems to stem not only from his old fashioned morality but also from Brett's indifference. When he realizes that Brett does not want to be with him other than the one fling, that makes him want to have her conform to the old morals that much more. Cohn is different from the other characters, not only because he still believes in traditional values, but he also was not a part of the war and whose money is not earned, but inherited. Jake presents Robert Cohn as a man who has money, but does not earn it in a respectable way, and spends it frivolously, without getting his money's worth.

Cohn, as a representative of the Jewish population in the novel, becomes the butt of most jokes and is ostracized from the group on many occasions. It seems that his social inadequacies are blamed on his race, and not on his other differences from Jake, Mike and the rest. Arthur Scott's "In Defense of Robert Cohn" focuses on the multiple ways in which the novel works to villainize Cohn. He writes that his race is used as a way to displace him from the group and as a scapegoat for the blame: "Let us not blink the fact the Cohn is a Jew. Partly because of his race he is a kind of D.P. - suffering much of the anguish of the socially displaced" (Scott, 309). Cohn is out of place in a group whose values can be placed into an exchange system. They are constantly seeking to improve their moods or gain what they can, yet he is often the only one who tries to moderate himself: "Cohn is obviously out of place amid all this frenetic joy seeking" (Scott, 311). Cohn's choice to miss the fishing trip is reflective of how out of step he is from the other characters. Jake and Bill both value this time to do masculine things, such as fishing and drinking, yet Cohn prefers to wait for an engaged woman and her fiancé to show up. He is constantly bringing down the mood in Pamplona also, unable to watch the bull fights without feeling queasy or to hold his liquor without passing out. This ostracizes him more from the group, who recognize the pain he his feeling about the situation with Brett, but also condemn

it. Suffering, in the novel, is something that has to be earned by true pain, not something that Cohn has had to deal with. Therefore, his suffering is contemptible: “In their fiesta mood, Jake and his friends naturally ‘hate his damn suffering’” (Scott, 314). Cohn’s Jewishness is blamed for many of his faults, adding to the differences between him and the rest of the group.

Mike and Robert seem to be very different characters, yet they have one fundamental trait in common: they both survive on family wealth, not relying on money earned through their own work. Robert’s inheritance of fifty-thousand dollars has already been mostly depleted by his stint as the editor and patron of a magazine and now subsides on an allowance from his mother. Donaldson claims that Robert’s inheritance is a source of his trouble with understanding exchange, both monetary and non-monetary: “Cohn, whose money comes to him through no effort of his own but fortuitously because of the accident of his birth, does not understand the proper way of spending it” (408). Mike has yet to receive his inheritance, and his allowance is stringent at best. Donaldson offers an explanation of his depleted allowance “Mike Campbell is held under strict financial control for the best of reasons: he is totally irresponsible about money. With his anticipated future wealth serving as a promissory note, he sponges off everyone in sight and simply does not pay his debts” (410). Mike’s business has collapsed and he has had to file for bankruptcy to avoid demise. This is in contrast to Cohn’s endeavor into writing, in which his novel was somewhat a success. Frances’ interest in Cohn lies in his wealth and his utter devotion to her while Brett’s desire for marriage to Mike is based on his imminent influx of wealth and his similarities to Jake, among other things. Mike and Robert are placed in contrast with Jake and Bill, who are both working writers, not relying on any support from home. These men earn their money and are therefore much more concerned with spending it wisely and getting their money’s worth. According to Donaldson, Robert and Mike’s inheritance distance

them from Jake. Donaldson writes “Robert Cohn and Mike Campbell remind him, often and painfully, of what inherited money, or the promise of it, can do to undermine a man” (405). Jake finds the value of money comes from earning it, therefore implying that Mike and Robert cannot understand that value. Although this is a very important and real meaning of money, they are living without the constraint of knowing what it cost them to earn that money, in labor or time. By not knowing how the world values their contribution through some kind of labor, in the form of compensation, Robert and Mike have no reference for the worth of money being spent.

The similarities between these two men are important, but one major difference is their reception among their peers. Both Bill and Jake are fonder of Mike, probably because they can identify more easily with him, over Robert, who Mike also dislikes. The audience is inclined to dislike Robert due to Jake’s narration. Donaldson offers an explanation for the lack of sympathy for Robert, “Still, it would be possible to pity Cohn... were it not for his callous and opportunistic use of the money he has not earned. His allowance (\$300 a month, from his mother) comfortably stakes him to his period of expatriation” (408). Among many reasons which give the audience fuel for their dislike of Robert, one of the first presented is Frances’ confrontation with him about her impending trip to London. Frances exposes how Robert treats her, that he is sending her away after promising to marry her, and that she is not the first girl he has shipped off. This is a defining moment for Robert and, according to Donaldson, his most significant break with the rules of commerce found throughout the novel: “It is in his attempts to buy his way out of entanglements, without expending anything of himself, that Robert Cohn most viciously breaks the moral code of compensation” (409).

Despite the similarities between Robert and Mike, it is their differences which define them within the novel. Robert is Jewish and a semi-successful writer while Mike is an ex-soldier

and failed business man. Mike spends frivolously on food, drink, and entertainment while the only things Robert buys are Frances' way to England and a bus ticket he must pay Jake back for, since he backed out of the trip. Knowing the rules of the world in which they live, Mike deals with Brett's infidelity without comment, but Robert doesn't follow these rules. "He (Cohn) has not learned "learned about" things. He does not know how to eat or drink or love" (408). He pursues a relationship with Brett, thinking that he is different than her other lovers and following Brett around like a lost puppy, even after she clearly rejects him. Robert also doesn't buy drinks, according to Mike, which is a way in which this group maintains its balance. Throughout the novel the exchange of food and drink among friends and strangers is a way in which people communicate. Whether it is with a friend from Jake's group, a stranger at a bar, or peasants on a bus the give and take of drinks is a way in which people form instant bonds. Robert's refusal to participate in this exchange illustrates his differences from Mike and the rest of the group.

Robert's identification as a Jew in the novel not only defines his character, but it also explains his exception from the group. The stereotypes placed upon Robert, as a wealthy Jew who has not had to work for his money, is important because it keeps him from participating in earning. In contrast with the hard working Jake, Robert does not conform to the rules of exchange. The traditional values which Robert clings to in the book are usually identified with WASP values of the previous decade. His attempts to conform to an outdated system reflect his differences from the group. Robert's affair with Brett is also colored by anti-Semitism. She blames the way he acts afterwards on his race while Mike is repulsed by her interest in him since he is not one of them. Hemingway seems to be commenting on the rampant anti-Semitism found in the 1920s. The reader, in the end, feels more sympathy, despite Hemingway's depiction, for the Jew than for the bankrupt Mike, a product of the roles assigned to them.

IV. Types of Exchange

There are many different types of exchange that appear throughout the novel. The code of exchange does not strictly apply to money or goods. Sometimes time and friendship are exchanged or suffering is the payment for one's actions. One way that the characters subscribe to the code of exchange is through the buying of wine, brandy and other forms of alcohol. Drinks are exchanged throughout the novel, even between strangers. On the bus in Spain, Bill and Jake exchange wine with the locals: "He turned around and offered his wine-bag to Bill. Bill handed him one of our bottles" (Hemingway, 110). This exchanged is echoed throughout the novel. Even when there is a language barrier the rules of buying and sharing alcohol is easily translated. Goods are bought with money, but money is never exchanged between characters like goods are. Taking into account the text's obsession with money, this is an important point. Jake's realization in the end that he is able to buy friendships in France by tipping well is the one place we find people's response to receiving money. This exchange of money is acceptable because it is between false friends. Although Jake muses that he can buy their friendships, he realizes that they are not really friends but will be kind to him in hope of a better tip. Instead of an exchange of money between Jake and his friends, they all follow an exchange of goods, and when characters violate this code they are ostracized from the group. Robert is said to not buy drinks often and Mike often cannot pay his bills and these infringements hurt their friendships.

Friendship and relationships are also commodities used as a way to satisfy the demands of exchange. Both Brett and Jake suggest that relationships require payment of some kind, usually manifested in goods or suffering. One episode from the novel that adheres to this rule of exchange is on the fishing trip where Jake and Bill meet Harris. This relationship seems to be different from any other in the novel, yet it still adheres to the exchange code. Jake, Bill and

Harris are fast friends whose friendship seems to be the purest in the novel. Even this pure friendship still is based in an exchange of goods and time. Bill and Jake take Harris fishing with them and then they insist on buy each other drinks. Harris even says that buying them wine gives him pleasure (Hemingway, 134). Harris' gift of flies to them as they depart also defines their relationship. It is in exchange for their company in Burguete, which he says he has enjoyed more than they could understand. According to Donaldson, the time spent in Burguete does not follow the same rules as the rest of the novel: he writes "The five days they share at Burguete stand in idyllic contrast to the sickness and drunkenness which characterize both Paris and Pamplona. It is not that Bill and Jake do not drink together on the fishing trip... But it is drinking for the pleasure they have earned, both through hard work (in contrast to Cohn, Gorton is a producing writer) and through the rigors of the outdoor life they have chosen to pursue on vacation" (Donaldson, 406). Donaldson is claiming that this trip is different because they are both characters that earn a living and that they are drinking while doing some sort of physical activity. Instead of not following the rules, as Donaldson claims, this vacation seems to bring the code of exchange with it. Bill and Jake are constantly exchanging drinks with Harris and also use wine as a reward for catching fish. Harris' gift of the hand-tied flies is in exchange for the time and company that they gave him while on vacation. Exchange is a constant in the novel, present even without the characters who do not qualify as moral if using Donaldson's scale.

Sex is another thing that is exchanged in the novel, between Brett and Mike, Robert, and Romero, while the absence of sex defines Brett and Jake's relationship. Brett uses sex as a commodity to be traded for other goods, just not money. She allows her suitors to buy her food, drink, and clothing in exchange, but refuses money or the reward of being in a relationship with anyone but Mike. Her relationship with Jake is defined by their lack of sex because of Jake's

impotence. For Robert, sex means two people are a part of a relationship. He is described as only having two prior relationships, the first with his wife, the first girl who looked at him in college, and with Frances, the first woman interested in him after his divorce. In Robert's world, sex is a part of a relationship where the exchange code calls for love, devotion, and commitment. This is how, it seems, he can justify ending his relationship with Frances since he has already begun to fall for Brett. When Brett violates the code which Robert values he, in turn, breaks the code which the rest of the group lives by. These two opposing views represent both old and new moral values, which were changing during the postwar years. Yet even as times were changing, Brett's cavalier attitude towards sex is still shocking for an audience, while Robert's attempts to tame her seem even more ridiculous in the context of the novel.

For Montoya, who is not a member of Jake's generation, there is nothing more valuable than *aficion*, or passion, for bullfighting. People who have *aficion* appreciate the fight in a fundamental way and Jake is an *aficionado*. The Spaniards find it amusing that an American could even understand that kind of passion, it would be easy for someone to "simulate it or confuse it with excitement, but he could not really have it" (Hemingway, 137). Jake's appreciation of everything bullfighting is what bonds him and Montoya. Montoya will even forgive Jake for his rowdy and non-*aficionado* friends, "For one who had *aficion* he would forgive anything" (137). Montoya's value of passion is not the same for Romero, who clearly has *aficion*. Yet Romero obviously values money as much or more than *aficion*. When Brett reads Romero's palm she says that she sees a thousand bulls in his future which he answers with "At a thousand duros apiece" (189). But this desire for money would mean less to someone like Montoya who places passion above all, and emphasizes that it cannot be bought. This division between the two Spanish characters is important; emphasizing that Romero is very young in

comparison to Montoya and the rest of the group. Even as a member of a younger generation Romero acknowledges the code of exchange which Jake and his friends live by.

V. Suffering

The characters in *The Sun Also Rises* all share a fundamental belief that suffering is the result of their actions. The pain they feel, their lack of relationships, and financial troubles are all a part of the compensation which they have to pay. They all have different sources for their pains: “The characters have suffered and continue to suffer losses: Jake’s loss of his sexual potency and Brett, Robert Cohn’s loss of Brett, and Brett’s loss of Jake and Pedro Romero” (Helbig, 85). Brett is the one who articulates the idea of paying for her actions, saying “Don’t we pay for all the things we do, though? ... When I think of all the hell I’ve put chaps through. I’m paying for it all now” (Hemingway, 34). She does not mean that she is paying for her mistreatment of men through monetary or material way, but instead that her situation is a result of that treatment. Following this line of thinking means that all of the grief one goes through is a direct result of their deeds. This belief in the ability to control the amount one suffers is common among many characters. Jake recognizes that spending time with Brett causes him pain because he cannot be with her in the way he would like, but he is willing to suffer through it. Robert is rejected by Brett and ostracized Mike, obvious suffering, yet he still hangs around waiting for the possibility of a change. Brett also recognizes that her affair with Romero is wrong and hurtful to Mike, as well as Jake, but she continues to pursue it. When placed in situations where they have to evaluate their suffering and the causes, all of these characters do not change their ways. The recognition of the source of pain without an attempt to remove it a common theme for this group and is an example of how the characters have accepted this code of compensation and suffering as inescapable. Suffering is something that is communal in the novel. Not meant to be seen, but

instead there is a silent understanding of the problems faced by the characters. Robert violates this rule by showing his suffering openly when Brett refuses him, the last straw before he leaves the group in Pamplona. It seems that true suffering, stemming only from a legitimized source, such as the war, is something to be appreciated in others, much like *aficion*. The communal suffering that is a commonality among the group is one of the things which hold them together: “And ‘making sense’ of loss and life emerges as a major theme in the novel whose characters look for salvation in a predominately Godless world and who find in, ultimately, in the community of other lost souls” (Helbig, 85). By identifying suffering in others, the characters create a support system which values hurt and ranks suffering among other valuable qualities.

The Lost Generation was characterized by young men and women who discarded the moral holds of their parents and lived in a disillusioned world in which war had destroyed the conventions of the previous generation. No one had prepared them for a war or for the aftermath of that war. They were literally lost, without the tools needed to survive in a new world. The symptoms of this generation included drinking, travelling, and promiscuity. They did not believe in the institution of marriage, which was the most trusted by their parents. “If today’s young men hesitated to commit themselves, it was because they rejected ideologies, social myths, and mystiques in general” (Wohl, 31). Wohl’s claim that men, in particular, were unable to commit to, holds up in *The Sun Also Rises*. Cohn is unable to commit to Frances after three years of dating, a symptom that is due to the fear of not having adventure. Through travel this generation was able to release itself not only from the conventions of the past, but also from their homes: “They viewed themselves as wanderers and vagabonds who travelled without itineraries because timetables are undependable and ‘tour guides gave false information’” (Wohl, 226). This is echoed in the novel. Brett and Cohn travel to San Sebastian and they all travel to Spain together.

Yet, when Cohn expresses the desire to travel to South America, Jake tells him there is no point: “Listen, Robert, going to another country doesn’t make any difference. I’ve tried all that. You can’t get away from yourself by moving from one place to another. There’s nothing to that” (Hemingway, 19). This is an idea that Jake seems to adhere to firmly, yet he is in contradiction with himself since he travels to Spain every year and is an American living in Paris. Another way which the characters in the novel escape their feelings is through alcohol, representative of Hemingway’s generation. The characters are in a bar whenever they are not working, and those who do not work seem to be perpetually drunk. This abuse of alcohol, among other things, was common among the postwar generation: “Thus they embarked upon a period of debauch. They spent their time in salons, restaurants, bars, and opium dens. They experimented with pederasty and sleeping with each other’s women out of boredom and in obedience to the law of novelty. They conceived no children” (Wohl, 29). Sexual promiscuity is represented by Brett and her relationships with Mike, Cohn, and Jake, although the novel is often removed from this aspect, due to Jake’s impotence. The characters all show the symptoms articulated by Wohl, either through travel or through alcohol, a trend that was representative of the conventions adopted by the “lost generations”.

As a member of the new society that was defined by the booming economy, Hemingway recognized that his characters were representative of his peers while placing an emphasis on the commerce and exchange that was increasing during the time he was writing *The Sun Also Rises*. The use of a code of exchange is a commentary on this economic boom in the shadow of World War I. The characters’ reliance on commerce as a basis for governing their lives is due to the lack of any other conventions that were not destroyed by the war. This novel comments on the Lost Generation by making the characters members who display some of the negative symptoms.

This is reflected in the book by every character that cannot go without a drink nor stay in one place for too long. The postwar also valued money and enjoyed spending that money in ways that promoted their lives of adventure and action. The influence of the new economy is found throughout the novel, as a commentary on the social developments in the 1920s. Through the examination of the characters it is apparent that they each value a code of exchange that rules their group. The differences found between Jake and Mike or Montoya and Mike are all due to the differences in what they value. Montoya values *aficion* while Mike values alcohol and adventure, yet both subscribe to a belief that these things have a value and can, therefore, be exchanged. Whether it is money, wine, friendship, sex, or suffering there is a payment for everything that you do, according to the novel. In the end of the novel, the code of exchange is a constant which still rules characters' lives.

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