**Sun Questions**

Chs 18-19

*Writing, Reading, Discussion*

**Ch 18**

1. Record a question for me?
2. Find a quote, quote it, and explicate it’s significance.
3. Find evidence of Brett’s status as the goddess of the festival.
4. What is the significance of Brett’s shaking hand when lifting the glass mug?
5. Develop the significance of Cohn’s abrupt departure?
6. How is Romero corrupted by his contact with the “outsiders”?
7. How is Mike’s sadistic streak further developed? What might be the origins of it?
8. How to Cohn, Mike, and Jake “mirror” one another?
9. Develop the meaning/significance of Brett’s statement, “I feel altogether changed?” Has she changed? If so how? If not, develop significance of her convictionthat she has changed?
10. Find evidence of Jake’s exclusive standing in her heart?
11. Why does Brett feel “damned nervous” in church?
12. Explicate the meaning/significance of “Mike lay on the bed looking like a death mask of himself.”
13. What further rituals of bullfighting are depicted? How do they allegorize the human behavior?
14. What is significant about fact Brett is seated “at the ringside”?
15. How is Jake and Romero’s status as “afficions” of bullfighting further developed?
16. How is Romero depicted as one who has “paid his dues.”
17. How is his bond to Brett further developed during the bull-fighting scene?
18. How is Romero’s artistry as a bullfighter further developed?
19. How is Belmonte depicted as a “foil” to Romero? How does this reinforce the “foiling” of other character pairs?
20. How does Hemingway’s imagery relative to Belmonte reinforce his deflationary treatment of the bullfighter?
21. What might the “decadence of bullfighting” allegorize?
22. How might we understand Romero not just as an emblem of the authentic bullfighter, but of the authentic *artist*?
* Develop the significance of this for Jake.
* Does Jake’s idolatry of Romero extend beyond his idolatry of a bullfighter, to become idolatry of a potent artist?
* Develop the theme of impotency and potency with respect to Jake and Romero.
* Is Romero his *god of the festival*? If so, develop all the ways Romero fulfills this role.
1. How do the behaviors, attitudes, stereotypes of Jake and his circle *reinforce colonial relations of power* toward the native Other?
* How does Jake’s fetishizing of the “authentic Other” reinforce colonial stereotypes and attitudes of domination?
* Does Jake’s appropriation of the exotic Spanish culture (under the guise of the‘afficion’) merely reinforce colonial conquest and domination of the Other—amounting to another form by which the colonial takes possession of the exotic Other?
* Is Brett’s lust for Romero merely a female version of the colonial’s stereotypic desire for the “dusky maiden”?
* Does Romero’s “corruption” by Brett allegorize/dramatize the contaminating effects of assimilation into a colonial culture of the exotic native?
* Is Jake and Brett’s desire to “go native” merely a mask of the colonial desire to *possess* the native? Are Jake and Brett “mirrors” in this sense?

Ch 19 (Ending)

1. Develop the significance of the seaside swimming scenes for Jake?
* How might they constitute a renewal after the death to decadence?
1. Explicate the significance/meaning of the quote: “I wished I had gone up to Paris . . . except that Paris would have meant more *fiesta-ing*. I was through with *fiestas* for awhile”
* How do the Paris scenes “mirror” the Pamplona scenes?
* What does Hemingway seem to be saying about the “fiesta” concept of living?
* Has his novel dramatized this attitude? How? Where?
* How do the bullfighting scene sustain his critique of the “fiesta” concept of life?
* Why is he so critical of the “fiesta” concept of life?
1. What new sport evidences his fetish for being an “afficion?”
2. How might the identity of the “sportsman” be a surrogate for the identity of the “soldier” and the ”man of action.” Develop the implications of the need for this identity.
3. How do his actions at the seaside reinforce this identity?
4. How is the exclusivity of Jake’s relationship to Brett reinforced?
5. Develop the significance of his reaction to her telegram? Is it evidence of his love? His slavish devotion? His servitude? Of his potency or impotency as a lover?
6. Find a quote that show’s Jake’s self-awareness, however painful, regarding his relationship to Brett? Develop this significance that despite this self-awareness, he goes to her?
7. How is his potency, masculinity reinforced in the reunion scenes with Brett?
8. Why did Brett make Romero go?
9. What is significant about the fact he wanted her to grow her hair out, and she refused?
10. Develop the significance of the quote, “I can’t even marry Mike?” Why not?
11. Yet she is determined to go back to Mike. Why? Develop the meaning of this.
12. Why is she crying? If she feels sorry for herself, why?
13. How do the penultimate moments in the bar reinforce Jake’s fetish of the “afficion.”
14. How does Brett deflate Romero’s status as the potent bullfighter?
15. What decision does she reach that suggests she has changed? How is this related to her guilty, her suffering? Do you believe she has changed?
16. Hoe does their behavior and dialogue in these final scenes in the room, the bar, and the restaurant merely reinforce the “broken record,” endless feedback loop of their lives?
17. Why is she so afraid of Jake’s getting drunk?
18. What’s significant about his desire to “go for a ride?”
19. How is their “peculiar intimacy” reinforced?
* Is it a romantic or tragic intimacy?
* Have they changed at the end?
* How does the title reinforce the central theme?\
1. Develop the meaning of Jake’s final line: “Isn’t it pretty to think?”
* What does his use of the wordy “pretty” imply?
* What kept them from having “such a damn good time together?”
* Looking into the future of their relationship, what do you see?