**Sun Questions**

Chs 14-15

*Writing. Reading, Discussion*

Ch 14.

1.What evidence does Jake give of his apprenticeship to writing?

2. What evidence does he provide of his mental torment? What his the source of his suffering?

3. What are some of the things he has “paid” the price for?

* What is the relationship between “paying the bill” and “afficion” status?
* Who in the story has “paid” their dues?
* Who has not?

4. What is significant about Jake’s statement that “I liked to see him hurt Cohn?” What, if any, is the connection between this statement and bullfighting?

5. Develop/ explicate the quote: “That was morality. Things that made you disgusted afterward?”

* Is morality a purely ‘ex post facto’ phenomenon?
* If so, why? If not, why not?

6. What is symbolic of the “crowd . . . running down with the bulls?”

7. What Spanish terms does the narrator use? What is significant about his use of these terms?

8. What social/religious rituals are associated with the “festival” of bullfighting?

9. Why do you suppose Brett wants to hear Jake “go to confession?”

* What is significant about the act of confession in general, and before a religious festival?

Ch 15.

10. What actions cast Brett in the role of ‘goddess of the festival?’

11. What further religious rituals are associated with the fiesta?

* What is significant about its length (7 days).
* What “festivals” today does it remind you of?
* How might this festival be seen as a continuation of the ancient Greek rite of the “scape-goat” festival?

12. How do these festival scene “mirror” the bal musette?

13. How is the theme of “paying” for experience further developed in this chapter?

14. How is Jake’s solidarity with the locals of the festival dramatized? How might this “mirror” Brett’s role?

15. How is the dissolution of barriers between locals and outsiders dramatized?

16. What is significant about Cohn’s absence from these scenes?

\* How does this “mirror” his earlier “outsider” status, his difference from the group, his status as “Other”?

\* How does Hemingway emphasize this point?

\* How does his sleeping here “mirror” earlier scenes?

17. How does Jake’s behavior “mirror” Cohn’s? What is significant about this?

18. How is Jake’s status as an “afficion” dramatized? How is his solidarity with the locals underscored?

* What is significant about the solidarity between Jake and Romero?
* What might Romero represent to Jake above and beyond his status as the greatest living bullfighter? How is he Jake’s ideal?

19. What details does Hemingway use to develop Romero’s “afficion” status? How is this status reinforced/ verified by others? Who?

20. What is significant about Brett’s response to Romero?

21. What is significant about the opposite reactions of Brett and Cohn to the bullfight?

22. Why do you suppose Cohn calls Brett a “sadist?”

* If there is a sadist in the group, who might it be?
* What elements/ evidence of sadism to we find in the principal characters?
* How is their collective blood-letting reinforced by the setting, action, and local characters?

23. How is Jake’s afficion status reinforced with Brett?

24. What is significant about Brett’s fascination with the sport?

25. How is Romero’s afficion status further developed/ dramatized?

* How does Hemingway use “contrast” to develop Romero’s afficion status?

26. How do Jake, Romero, and Brett “mirror” one another?

27. How is Jake a “foil” to Romero?

28. How might we read Hemingway’s dramatization of the dead bull’s exit “symbolically?” What might it symbolize?