Alchemy In The Sun Also Rises: Hidden Gold In Hemingway's Narrative

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Throughout *The Sun Also Rises*, that issue is made more urgent by the possibility that Cohn will succeed in the end, the anxiety that Nordic stock would become diminished. Hemingway’s discarded opening section includes a passage in which his narrator Jake Barnes self-reflectively ruminates over his choice to use the *I* of the first-person voice. Not just fodder for narratology geeks, this moment can open the door to readings that will claim that the novel is portraying its derision based on class and ethnicity (and, at times, gender and sexual orientation) with self-awareness that it’s all *i* The Sun Also Rises, a 1926 novel by American Ernest Hemingway, portrays American and British expatriates who travel from Paris to the Festival of San Fermín in Pamplona to watch the running of the bulls and the bullfights. An early and enduring modernist novel, it received mixed reviews upon publication. However, Hemingway biographer Jeffrey Meyers writes that it is now “recognized as Hemingway’s greatest work”, and Hemingway scholar Linda Wagner-Martin calls it his most important novel. The novel was Ernest Hemingway’s *The Sun Also Rises* was almost called something else. Early title contenders were *Fiesta: A Novel* (as the book was subsequently known in England), *Two Lie Together* and even *For in much wisdom is much grief and he that increases knowledge increases sorrow*—a line that, like the winning candidate, comes from Ecclesiastes, and that, it is safe to assume, Hemingway might have abridged further if he used it. But more intriguing still is the second part of the opening, in which Hemingway breaks into the narrative to address the reader directly, and, in so doing, calls out the artifice implicit in the writing and reading of fiction.