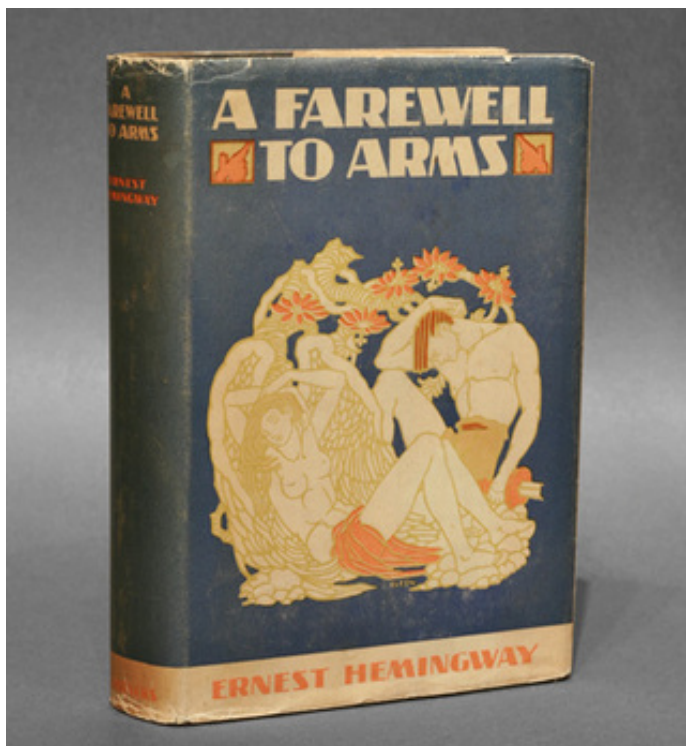


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**Ernest Hemingway**

**The Sun Also Rises**



Title: The Sun Also Rises

Author: Ernest Hemingway

Format: Hardcover

Language:

Pages: 247

Publisher: , 0

ISBN:

Format: PDF / Kindle / ePub

Size: 5.2 MB

Download: allowed

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## Description

The quintessential novel of the Lost Generation, *The Sun Also Rises* is one of Ernest Hemingway's masterpieces and a classic example of his spare but powerful writing style.

A poignant look at the disillusionment and angst of the post-World War I generation, the novel introduces two of Hemingway's most unforgettable characters: Jake Barnes and Lady Brett Ashley. The story follows the flamboyant Brett and the hapless Jake as they journey from the wild nightlife of 1920s Paris to the brutal bullfighting rings of Spain with a motley group of expatriates. First published in 1926, *The Sun Also Rises* helped establish Hemingway as one of the greatest writers of the twentieth century.

## Insightful reviews

Matt: Oh, to have been Ernest Hemingway. Except for the whole shotgun thing.

He was a man, back when that meant something. Whatever that means. He had it all: a haunted past; functional alcoholism; a way with words; a way with women; and one hell of a beard. I mean, this was the guy who could measure F. Scott Fitzgerald's penis without anyone batting an eye. He was just that cool.

I love Hemingway. You might have guessed that, but let's make it clear off the bat. *For Whom the Bell Tolls* is in my top five all-time fave books (there's nothing better than a literary novel about blowing up a bridge). *The Old Man and the Sea* is a fever dream. *A Farewell Arms* is one of the most exquisitely depressing things I've ever read.

Despite my high expectations, *The Sun Also Rises* does not "rise" (get it?) to the level of those books. Or maybe I'm an idiot. It's possible. This book is supposedly one of his masterpieces - if not his magnum opus. I thought it was - gulp - kinda boring.

Generally, I attempt to avoid using the word "boring" in a review. It's a broad, vague, and diluted descriptor; a subjective one-off that doesn't tell you anything. Its use is better suited for a bitter 10th grader's five-paragraph theme, turned in on the last day of school after that tenth grader skimmed twenty pages, read the Cliffs Notes version, and stayed up all night typing with two fingers. I try to hold my Goodreads reviews to a slightly higher standard (the standard of an 11th grader who is taking summer school classes to get a jump on senior year).

Really, though, that was my impression: boring. Of course, I didn't read this while lapping sangria in Madrid, which I've heard will heighten this novel's overall effect.

*The Sun Also Rises* tells the story of Jake Barnes, an ex-patriate living in Paris. He was wounded in World War I and is now impotent. He is in love with Ashley, who is a... What did they call sluts in the early 20th Century? Because that's sort of what she is, though she has a tender place in her heart for Jake, to whom she keeps returning. Jake is a journalist, apparently haunted by the war, and he spends his time drinking in Paris. There's also a guy named Robert

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Cohn, a former boxer, who's also in love with Ashley. Bill and Mike also hang around; Mike was originally in a relationship with Ashley, before he lost her to Cohn, who in turn loses her to a Spanish bullfighter.

The plot, as it is, involves a bunch of drinking in Paris. Jake drinks a lot, stumbles home, then drinks some more before falling asleep. (The drinking and stumbling home reminds me of my own life, which is worth at least one star). Jake eventually takes the train to Spain to do some fishing. Hemingway describes the scene in excruciating detail and you really get a feel for the place:

Then the road came over the crest, flattened out, and went into a forest. It was a forest of cork oaks, and the sun came through the trees in patches, and there were cattle grazing back in the trees. We went through the forest and the road came out and turned along a rise of land, and out ahead of us was a rolling green plain, with dark mountains beyond it. These were not like the brown, heat-baked mountains we had left behind. These were wooded and there were clouds coming down from them. The green plain stretched off. It was cut by fences and the white of the road showed through the trunks of a double line of trees that crossed the plain towards the north.

The book goes on in this manner, for some time. It's as though Hemingway has turned into an eloquent Garmin device. Step by step. The walk to the creek. The heat of the sun. The taste of the wine. It is all very vivid, and beautifully written, but really, it didn't go anywhere. It seemed like filler. Something to break up the constant drinking (while the drinking breaks up the Spanish travelogue).

The lack of a plot normally wouldn't bother me much, but the book as a whole just wasn't working for me. I didn't care for the characters, who are mostly drunken, indolent, well-off whiners. Also, I was intensely jealous of the characters, who are mostly drunken, indolent, well-off whiners. In other words, aspirational figures.

Really, though, I just wanted more out of this book. Hemingway's other works have burrowed deep into my consciousness, so that I find myself referring back to them time and again.

*The Sun Also Rises* did not achieve this feat.

Eventually, Jake's merry band of drunkards go to Pamplona to watch the bullfights. There is drinking. Fighting. Drinking. Bullfighting. Drinking. Drinking. Passing out. Drinking. I actually got a contact drunk from reading this book.

I imagine that sex also occurred, somewhere in the midst of the drinking and the bulls and the overflowing testosterone, but Hemingway is discrete.

There are some good things, here. As I mentioned earlier, Hemingway is a master of description. His prose is deceptively simple; his declarations actually do a great deal to put you

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there, into the scene, with immediacy. The book also features one of Hemingway's most famous quotes: "Nobody lives life all the way up, except bullfighters." For some reason, that line has taken on a kind of profundity, though I have to admit, I almost missed it in context.

The best part of the book is the last lines, uttered by Jake Barnes: "Isn't it pretty to think so." I'll leave it to you to determine its meaning. As for me, I am anxiously awaiting the moment when, after a night of hard drinking, I can use this line on someone who has just uttered an inane comment.

Alas, I'm still waiting for that moment. And that gives me all the excuse I need to keep sidling up to the bar, ordering a whiskey straight with a whiskey back, and chatting up the people around me in the hopes that one of the drunks I meet will also be a Hemingway fan.

Sofía (?????): *Una novela de imágenes.*

Vale la pena leer esta novela para apreciar los siguientes detalles: el texto fragmentado, una crítica de la novela psicológica y una técnica innovadora empleada por Hemingway.

El protagonista de una novela del siglo XIX tiene su biografía, su carácter, su mundo interior, sus opiniones y sus relaciones con el mundo que lo rodea, este personaje posee un cierto intelecto que le permite ver la realidad como un único sistema. Él intenta conceptualizar el mundo, penetrar su espíritu y descubrir la esencia de las cosas. Nosotros lo observamos desde el nacimiento hasta su muerte pasando por diferentes etapas de su vida, los detalles se relacionan con el argumento principal, todas las líneas tienen su desarrollo y su terminación, y el autor nos brinda toda la información sobre los personajes, tanto los principales como los secundarios. No hay nada de eso en "Fiesta". Hemingway introduce un personaje pseudo psicológico de nombre Robert Cohn, a través de él analiza y critica la novela del siglo XIX y crea su propia estrategia en "Fiesta". Entonces, ¿quién es Robert Cohn? Lo que sabemos de él es que en la universidad practicó el boxeo para vencer a sus potenciales enemigos pero no tenía enemigos, nadie lo notaba, nadie quería burlarse de él, no le importaba a nadie. Cohn lee novelas románticas y cree en los estereotipos y el tonto romanticismo que se plantean en ellas. Él no posee verdaderos sentimientos, no sabe apreciar la belleza, estando entre los preciosos paisajes se aburre y se duerme. Cuando él conoce a Brett con quien después tuvo un breve romance, en vez de descubrir su personalidad y enamorarse de sus características reales la trata como si ella fuera una dama de una novela caballerescas. Cohn recrea escenas teatrales deleitándose en su trágico papel, observándose a sí mismo desde fuera. Cohn no puede vivir una vida real porque se encuentra cautivado entre las páginas de esas novelas románticas que leyó. Hemingway rechaza este personaje falso y engendra un nuevo personaje (Jake Barnes) – un personaje que está orientado hacia el mundo exterior. Mientras los colegas de Hemingway (me refiero a Joyce, Gide, Huxley) trabajan sobre el hombre que reflexiona, él crea un hombre que observa.

«El coche subió colina arriba, atravesó la plaza iluminada y, siempre ascendiendo, volvió a la oscuridad; luego, ya en terreno plano, se metió por una calle oscura, detrás

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de St. Etienne du Mont; bajó suavemente por el asfalto, pasó entre los árboles y el autobús parado de la Place de la Contrescarpe, y giró por la empedrada Rue Mouffetard. A cada lado de la calle había bares iluminados y tiendas abiertas todavía. Íbamos separados y, al descender por la vieja calle, una sacudida nos hizo acercar. A Brett se le había caído el sombrero y tenía la cabeza echada hacia atrás. Veía su rostro a la luz de las tiendas abiertas, luego se hizo la oscuridad, y después, al desembocar en la Avenue des Gobelins, volví a verlo con claridad. El piso de la calle estaba levantado y había hombres que trabajaban a la luz de las lámparas de acetileno. La cara de Brett era blanca y la esbelta línea de su cuello se perfilaba al fulgor de las lámparas. La calle se hizo nuevamente oscura y la besé.»

Para Hemingway observar es verdadero, auténtico, mientras reflexionar está distorsionado por los estereotipos. El autor nos permite mirar a través de los ojos del protagonista (Jake Barnes), ver el objeto al cual se dirige su mirada y sentir las emociones del personaje de la manera más auténtica posible. La conciencia de Barnes busca la apariencia pero no quiere decir que él no piensa nada, eso sería imposible, pero su mente no busca motivos de lo ocurrido, no intenta reducir todo a una fórmula causa y efecto. Sus reflexiones obedecen a una imposibilidad ética de seguir estereotipos, es decir a ser libre. Ahí, en este punto que se presenta en toda la obra de Hemingway nace mi amor por sus historias. Los personajes de este autor siempre están viviendo al límite, la conciencia de la muerte los hace buscar la libertad y el propio "yo".

El texto de la novela está fragmentado en todos los niveles. No existe ni el pasado ni el futuro para los personajes, son como aquellos locos que en la ruta suben a tu auto para bajar en un pueblo cercano y desaparecer de tu vida para siempre. No existe el panorama, tampoco la perspectiva, solo lo particular, lo casual. No conocemos las biografías de los protagonistas excepto la de Cohn que es el personaje pseudo psicológico. Ninguna línea argumental tiene finalización. Las escenas son como las fotos casuales, no se relacionan entre ellas, y la misma estructura se mantiene en los diálogos: no se observa una consecuencia lógica, se crea la sensación de que cada uno habla con sí mismo.

La técnica narrativa de Hemingway tuvo repercusión en la obra de Camus. En "El extranjero" se utiliza la misma estrategia pero Camus va más allá. Él elimina todo lo subjetivo, todo lo relativo y nos regala uno de los mejores personajes de la literatura universal: el hombre absurdo.

"Fiesta" es una novela de una belleza exótica, creo que es una lectura obligatoria para los conocedores de la buena literatura, para los que saben apreciar lo nuevo y valoran la presencia ética.

Alex: THIS BOOK IS ABOUT A MAN IN SPAIN HE GETS FRIENDZONED.

Amanda: this can be my favourite publication of all time. At any rate, it is certainly at the most sensible ten checklist and via some distance my favourite Hemingway (and I do love a few Hemingway). the 1st time I learn this, I enjoyed girl Brett Ashley. Is she a bitch? Sure, yet i don't believe she ever deliberately units out to harm anyone. And it would be argued that she has cause to be one: her first real love dies within the struggle from dysentery (not precisely the so

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much noble of deaths) and she's bodily threatened via Lord Ashley, compelled to sleep at the flooring beside him and his loaded gun (and let's make clear that, no, that isn't a euphemism, simply in case you are a perv). Then we've got the single guy who may make her happy, Jake Barnes. Poor, bad Jake, who does not have a gun, not to mention a loaded one (yup, that is a euphemism--snicker away). I feel Brett is without doubt one of the so much tragic figures in American literature. Disenchanted via the conflict and the way it irrevocably replaced her life, she attempts to fill the void with alcohol and sex--and destroys herself within the process. However, upon rereading the novel, I spotted how eclipsed Jake have been through Brett in the course of my first reading. I additionally learned how I had misinterpreted him in the course of my first reading. I assumed Jake used to be as misplaced because the remainder of the "Lost Generation," yet I now think that he's the single one that isn't misplaced (with the exception of invoice Gorton, whose line "The street to hell paved with unbought crammed dogs" will be my favourite within the book). If there is an individual with cause to renounce on life, it truly is Jake. Does he pine for Brett? Yes. Does he come to hate Cohn for his affair with Brett? Affirmative. Does he recover from Brett and observe that, no matter if correctly built for a sexual relationship, a courting together with her might finish as tragically as all of her different conquests? Abso-damn-lutely. After all, Brett is Circe, in keeping with Cohn, and somebody lured into her mattress will lose their manhood. The luck of the connection among Brett and Jake hinges at the incontrovertible fact that Jake actually has not anything to lose during this respect. go published at This Insignificant Cinder

David Sarkies: An autobiographical account of ingesting in Paris 29 August 2013 I suspect that Hemmingway is what one might name an got taste. he's type of like vegemite – you begin off totally hating it yet sooner or later you opt to unfold it in your toast and by surprise become aware of that you simply really particularly love it and also you turn out now not having the ability to get sufficient of it (as you can most likely tell, i've got lately obtained a style for vegemite): Anyway, I keep in mind one time that I used to be sitting round a desk with a few pals in a restaurant (and no, we weren't getting drunk) conversing approximately Hemmingway (I ponder whether while he used to be in Paris Hemmingway may sit down with neighbors in a restaurant speaking approximately Hemmingway – I know that he used to be in Paris and he did take a seat in cafes, yet that was once frequently to get inebriated – that's why someone defined this publication as an autobiography). Anyway, we have been conversing approximately Hemmingway and that I was once loudly proclaiming that I actually didn't like his paintings simply because he was once uninteresting and unnecessary – the ebook I used to be pertaining to was once an previous guy and the Sea, that is a few man who is going out in a ship and catches a fish, after which is going home. However, there has been one girl who used to be vigorously protecting him, and one of many others then went home, acquired his arms on a duplicate of outdated guy and the Sea, learn it, and the very subsequent day, splashed all over the place Facebook, have been those praises of Ernest Hemmingway. remember the fact that that man used to be now not me. However, and that I have no idea what triggered me to do it, I discovered myself in a bookstall deciding upon up a replica of A Farewell to Arms, and then, whilst I used to be in Bangkok, I discovered myself studying it. However, I stopped up wasting it (and I'm going to depart it as much as your mind's eye as to how I misplaced it, simply because I am not asserting anything). Then one of many teams on Goodreads made up our minds to make For Whom the Bell Tolls the booklet of the month and that I stated to myself 'gee, that seems like a Metallica song' and made up our minds that I'd learn it (and you could learn my

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observation on that specific booklet on Goodreads). because it turns out, the Metallica track is de facto in keeping with the book. Now, one other ebook membership determined to learn this actual book, and that i though, 'yeah, i would provide this one a go' and determined that i might learn it, after which visit the ebook membership and spot what humans need to say approximately it. Anyway, as i used to be examining it i realized a few issues approximately this book: 1) not anything happens. 2) while whatever does ensue it always contains humans sitting in a restaurant getting drunk. In fact, someone truly advised that pretty well all of Hemmingways books contain humans sitting in cafes getting drunk. might be that used to be simply because that used to be what Hemmingway himself might spend so much of his time doing. However, similar to Vegemite, this actual publication rather started to develop on me, and never basically did I get pleasure from Hemmingway's writing style, but in addition the truth that via all 216 pages of this publication pretty well not anything occurs and no-one rather does anything. Okay, they visit Pamplona and yes, they do watch the working of the bulls (you cannot have a scene set in Pamplona with no the operating of the bulls, or bull fights). It is fascinating that Hemmingway does clarify heritage to the tradition: it happened as the bulls have been unloaded from the vehicles on the fringe of city after which despatched in the course of the streets to the bull struggling with ring, and that i bet the culture to run with them kind of arose from that. it truly is a kind of humorous occasions that whereas the entire pageant pretty well revolves round being merciless to animals, and the animal rights protesters wake up in hands approximately it, there are numerous others that think by means of removing the operating of the bulls will be to spoil an age outdated tradition. it's as though humans say 'yeah, it truly is undesirable to be merciless to animals, yet come on, working in the course of the streets of Pamplona with a host of bulls chasing you is more or less enjoyable so, well, let's now not fear approximately that'. Well, I looked as if it would have waffled on much approximately not anything as soon as again, yet i suppose conversing approximately not anything is pretty well what this ebook is about, and in a fashion Hemmingway is a grasp of writing approximately completely nothing. However, like vegemite, you could rather in basic terms take him in small doses. i do not believe i may rather deal with any further books by means of Hemmingway which are pretty well like this, and that i do not believe i'll deal with a publication that's for much longer than this that's about, good nothing. this is why I pretty well gave up at the works of Robert Jordan.

Lyn: The sunlight additionally Rises, Ernest Hemingway's marvelous 1926 novel in regards to the misplaced new release is a needs to learn for 20th Century literature. I was once assigned this as a junior in college, our English professor advised us to learn it and to be ready to speak subsequent week. the subsequent type used to be spent on scholars describing their ideas in regards to the novel and what we inspiration it meant. With a conceited smile and slightly of a condescending air, the teacher stepped shape his podium and stated anything to the impact that readers had ben lacking the purpose for decades. This was once my first adventure with an unreliable narrator. Literature could by no means be a similar again. Complex and instructed on many levels, this additionally comprises probably the most archetypal characters in all of contemporary literature, highlighted by way of the inimitable woman Brett. harmful and opposite to Hemingway's beliefs of masculine superiority, girl Brett Ashley will be recreated slightly in his later tale "The brief satisfied lifetime of Frances Macomber."

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