The Ritual of Shame:

Hemingway's *The Sun Also Rises* and *The Garden of Eden*

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Abstract

This paper argues that not only in his first novel, *The Sun Also Rises* (1926) but also in the posthumously published work, *The Garden of Eden* (1986), characters have harnessed a shameful reaction to life—they are at the same time adamant about pursuing their interests and desirous of retreat with the slightest setback, embarrassed about the unrequited emotional investment and unable to completely relinquish their aroused interest or joy. Lost in the loops of affective positivity and negativity, the individuals in Hemingway are caught in the *ups* and *downs* and the *passes* and *returns* of the sensations of shame. Together the two novels that nearly bookend his career as a committed and compassionate prose writer capture the shame *in* and *of* modernity—the shamed action of and *is* life, with all its strivings.

Keywords

Ernest Hemingway; *Garden of Eden*; Ritual; Shame; *The Sun Also Rises*.

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"You are all a lost generation."
——Gertrude Stein in Conversation

"One generation passeth away, and another generation cometh; but the earth abideth forever [...] The sun also ariseth, and the sun goeth down, and hasteth to the place where he arose...The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits...All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again."
——Ecclesiastes

Looking for Meaning and its Various Shameful Substitutions

The two epigraphs of *The Sun Also Rises* have been cited as a valuable source to critique Ernest Hemingway's 1926 novel. Themes of loss and nature have, in various ways, supported readings of moralism, ecocentrism, new historicism, symbolism, masculinity, etc. In significant ways, the two quotes signal the moral depravity of the American expatriates in the 1920s,[1] the venomous consequences of anthropocentrism,[2] and the omnipresence of human struggle and suffering.[3] Hemingway draws from both Gertrude Stein and the *Ecclesiastes* in rendering a quintessential modern portrait, and I would propose, of shame. Modernity is portrayed as a constant flux, between loss and gain, passing and coming, and ups and downs. Together, the two quotations tell a story of modern human being's loss and their persistent efforts at refuting that debilitating disorientation. The *Ecclesiastes*, by pointing to the "earth," the "sun," the "wind," the "river," and the "sea," offer a range of abiding fixtures whose meaning remains steady across the centuries. Beyond the Romantic, Transcendentalist suggestion of returning to nature, Hemingway charts a rhythmic rebuttal to Stein's pronouncement of a lostness. Rooted in the dynamics of passing, coming, going, and returning, is a stabilized ritual of motion and change. The guiding spirit of return echoes the inevitable revival of interest. Casting the modern malaise in a similar discourse of loss and return, Hemingway astutely, if not only intuitively, comments upon the metacondition of shame in his century.

In a four-volume psychological explication on affect, *Affect Imagery Consciousness*, Silvan Tomkins has defined the innate activator of shame as the "incomplete reduction of interest or joy" (353). To render the complexity of shame in the plainest formula, Tomkins speaks of a "continuing but reduced investment of excitement or enjoyment" (361). Outlasting the pain of shame is a far more persistent and sticky desire. The remains of positivity do not wither away but precede the revival of interest and joy. Besides the natural

phenomena, the motive alternation in *Ecclesiastes* mirrors a restlessness that is innate to the dynamics of shame. Moreover, Hemingway's characters have reacted in a peculiarly *shamed* manner. Both his first novel, *The Sun Also Rises* (1926), and the posthumous book, *The Garden of Eden* (1986), feature protagonists who are caught in-between conflicting desires. As if ashamed of their actions, the characters, at first adamant about pursuing their interests, often bow down in the face of setbacks. "Lost" in the loops of "passes" and "returns", Barnes, the Bournes, and the others are also caught in the "ups and downs" of the sensations of shame (*Ecclesiastes*). Together, the two novels that nearly bookend Hemingway's career capture the shame *in* and *of* modernity. Shame in Hemingway is not only depicted as a response to life but almost as life itself, manifested in the numerous strivings that characters have taken up before abandoning or returning. What Hemingway seems to suggest with his representations of shame is that it is a common and necessary reaction, which serves almost as a survival mechanism. Reading Hemingway in this sense helps us understand why shame is highly relevant and unavoidable in our time, and how shame, rather than being destructive emotional baggage, features as an agent for the self, and anchors individuals to a path of self-discovery. Focusing on shame also highlights Hemingway's concern with the code heroes and with the ordinary men who remain erect above their seven-eighths of shame.

To establish a connection between shame and the shamed modern response that is the central argument I will expand upon later, I start with two peculiar scenes of looking. Much in the same self-interrogatory manner that David Bourne chastens his pleasure in his unmanly haircut, the two spectators—Jake Barnes and Catherine Bourne—confront themselves fully in the mirror.

> Undressing, I looked at myself in the mirror of the big armoire beside the bed. That was a typically French way to furnish a room. Practical, too, I suppose. Of all the ways to be wounded. I suppose it was funny. I put on my pajamas and got into bed. (*The Sun Also Rises* 30)

> When she came back to the room David was not there and she stood a long time and looked at the bed and then went to the bathroom door and opened it and stood and looked in the long mirror. Her face had no expression and she looked at herself from her head down to her feet with no expression on her face at all. The light was nearly gone when she went into the bathroom and shut the door behind her. (*The Garden of Eden* 115)

Jake Barnes and Catherine Bourne are absorbed by the images in the mirror. Both spend a long time engaging with the figure that looks back. Both possibly hope to find something alien in their familiar body. While Jake has been freshly reminded of his futile attachment to Brett in their recent meeting, Catherine has finally stepped outside of her heterosexual marriage with an afternoon tryst with Marita. Disappointment and disgust write across their faces but leave no new marks on their bodies. Gripped by the desire to look for a justification, an alibi, or a cause for their misery, both characters eventually give up their investigation. Confronted with the symbol of lost manhood, Jake moves quickly from the embarrassing finding to the French armoire. Determined as he us to question the damaged icon of his sexuality, Jake scrambles for distractions under the strain of shame. His pajamas are a welcome covering of his shame, and at the same time, an admission of his loss. As he resolutely zooms out and displaces one object of examination with another, Jake comforts his mind with the shift in focus, creating a line of interchangeable objects. But his wounded penis is not another object of interest like the mirror, the armoire, or the room. Looking at it side by side with other things does not chip away at its significance, at least not for Jake Barnes. Constitutive of his manhood is his desire for Brett, who demands to be taken as a woman. Glossing over this object of his shame does not help Jake dispel the shame-laden core of his manhood. Between the undressing and the putting on of the pajamas is the unbridgeable chasm of his damaged masculinity. The ease with which he reaches for just another set of clothes to cover it up bespeaks a habitual drill of this perhaps involuntary self-shaming. Frequently if not daily would Jake stand in front of the truth of his being and withstand the shame of passing as a complete man. For Jake, to walk around claiming the role of man and to always fall short of fulfilling such a description is as ridiculous as proving one's manhood by losing its primary signification.

Detached from its use value, the decorative marker of Jake's manhood is as meaningless as Catherine's feminine body. Having tarnished the embodiment of her fidelity, Catherine interrogates the incongruity of her womanhood by putting herself to shame. Examining closely and unabashedly the site of her mortification or the shameful lack of it, Catherine is apparently disappointed if not bemused by an utter absence of intrinsic meaning inscribed on the surface of her body, whereas Jake tasks himself with reassembling significance around an absent signifier. Unlike Jake's near-ritualized self-shaming, Catherine's act is unlike any of her previous mirror-viewing. No longer content with a glimpse of herself, she is now determined to examine "from her head down to her feet," going over every inch of her flesh to identify the culprit of her "fall". In both scenes, shame is unstated; whereas Jake quickly turns away from the object of his shame, Catherine confronts

hers for an unusually long period. In both scenes, Hemingway approaches his characters' shame indirectly and subtly, but his determination to register the shameful contexts remains. Similar to Jake's evasion, Catherine's commitment is not untainted by sensations of shame. The repetition of "no expression" is as much a denial as a self-bewitching chant signaling the extent of her efforts. The narrator's attention to her unmarked face signals the falsehood of her confessed total lack of feeling. As if to problematize such a profession of unaffectability, Hemingway takes pains to remark once and again the absence of any telltale signs. With the repetition, the unspoken context of her shame is highlighted, and the statement—"no expression [...] no expression [...] at all"—might well be translated into "yes ashamed [...] yes ashamed [...] so much" (*The Garden of Eden* 115). Regardless of her long and concentrated attention to the object of her study, Catherine's frustration is as overwhelmingly debilitating as Jake's with his seemingly absent-minded dabbling in the field of his inquiry.

Extant scholarship on Hemingway has captured the significance of the two scenes, mostly in terms of the characters' efforts at reconciling with their loss of gendered identity. What's left underdeveloped if not untapped is the connection between the assault of shame and a frantic search for meaning. The quest for meaning does feature in Hemingway's criticisms but usually serves as a background for more pressing issues. Jake Barnes' wound suggests to Wirt Williams a critical loss of life's intelligibility, which prompts him to explore alternative "avenues of meaning and self-definition" (45). But Jake's existential pursuit is only secondary, as a corollary to the overarching logic of loss and desire.

Similarly, for David Tomkins, Jake's actions are merely reactive to his original loss, as a prolonged pining after "that which is unattainable" (752). Günther Schmigalle, too, understands Jake's wound in strictly metaphysical terms, as "an emblematic representation of the will [with] [...] the infinite capacity to create desires and the impossibility of finding any lasting satisfaction" (12). What gets eluded in such a totalizing logic of loss is the response of the characters, which is related to the loss but not necessarily in a causal fashion. That they were initially conditioned by the loss does not render their contents and aims solely intelligible in light of that loss. It is not the desire for original wholeness that sustains Jake and Catherine's pursuit of meaning; their search for meaning has merit in and of itself. What Sally Munt labels a "change agent for the self" (8), shame contributes not only to the initiation of such a quest but to its maintenance as well. The shameful body both Jake and Catherine have to confront in the mirror poses as a site of disidentification that both characters are eager to displace with various meaning- and identity-engendering ventures. Shame, Elspeth Probyn argues, "goes to the heart of who we think we are"; our senses of what is *shameful* help

"reveal our values" (x). Refusing to allow their shame to dictate who they are, Jake and Catherine peer into the dynamics of their shame. In her studies on shame and the literary history of Christianity, Virginia Burrus contends that shame discloses "human limits" and underlies self-transgressing capabilities for intimacy, sociality, and ethical response (4). For Jake and Catherine, the difference between what *should* be counted as shameful and their particular embodied experience reveals the deficiency of known cultural scripts as well as the need to explore *other* viable forms. *The Sun* and *The Garden* could be taken in this regard as an in-depth negotiation *with* shame, in search of not *transgressive* possibilities per se but *possibilities* with which physical and affective realities can remain as they *are*, untagged by cultural knowledge of shame.

Shame inhabits a curious plane in relation to the two looking (-for) episodes discussed at the beginning of this section. The act of looking at one's inadequacy induces a sense of shame whereby the intention of interrogating that shame intensifies. Visually engaging with the source of their shame, the characters' experience of shameful sensation is further complicated by the cultural taboo on looking. The result is a powerful and unalloyed experience of shame. The extensive mirror-viewing in *The Garden of Eden* is not merely indicative of an ongoing search for identity that the characters undertake; it contributes as well to an anxiety that runs parallel to, if not conducive to such a quest. Blythe Tellefsen, for instance, assesses the various episodes of mirroring in regard to the characters' identity formation, cataloguing the purposes of such viewing as to "re/gain a sense of self," to "confirm," and to "indicate [...] uncertainty" (85-87). More than simply *reflecting* other problems, mirror viewing *is* a valid site of inquiry in its own right, and it is charged with incredible *affective* tension. In his explication of the human taboo on looking, Tomkins builds a connection between this time-honored custom and the cultural anxiety over interocular intimacy. Tomkins references psychoanalysis in his claim of the eye as "a symbol for the penis", as "an auxiliary to the mouth, to the hand and to the genitals" (374, 380-81). Interocular engagement is fraught, Tomkins reasons, because it could become interlaced with shades of shame in relation to sexuality. Repeatedly emphasized is the critical importance of the eyes, which are both the sender and receiver of affects and information. Because "the self lives in the face and within the face the self burns brightest in the eyes", for Tomkins, the eye invites attacks of shame as the prominent seat of the self (359). To the extent that "complete interocular freedom must evoke shame" (385), the variant to mutual looking—self-mirroring—most probably has an innate shamed component. On a social occasion, the nature of the shame response, Tomkins avers, is to discourage any further contact, mostly visual, between two people.

With mirror-viewing, if the object of attention generates shame in the viewer, then the quintessential shamed response—dropping of eyelids, of the head, of the upper body—should have effectively terminated the act and released the person from shame. But the remainder of interest might prompt the head to turn up again, thereby locking the self in the unrelenting grip of shame. As they look on, Jake and Catherine are trapped in the self-sufficient feedback loop of shame, and both are saved when the object of their interest becomes almost out of sight—Jake puts on his pajamas and Catherine loses the daylight. Hemingway focuses on shame's fraught relationship with looking and its power to problematize socio-cultural scripts such as the taboo on looking and value judgments of masculinity and monogamy. Catherine's and Jake's shame forces them to question the established ideological conventions and makes readers pause at the dubious 'limits' of their existence as 'honorable' human beings. In the face of their affective reality, the cultural norms that police their gender and sexuality reflect back as indeed fantastical.

Up close, the two scenes of looking in Hemingway are also performances of looking *for*. In light of Floyd Watkins's 1971 reading of *The Sun Also Rises* as "a search for meaning" (97), Jake's shame over his castrated penis is critical in prompting him to look elsewhere for meaning. The search for other expressions of his compromised masculinity triggers a more general pursuit of meaning-bound sites. The damaged phallus stands for Jake as the difference between the adequacy of his desire and the absence of his behavior. The disjunction undermines a consistent sexual identity, while at the same time alerting him to the arbitrary nature of such a signification of his own gendered behavior. Catherine Bourne, too, becomes burdened with the lightness of her being, when traditionally meaningful venues—marriage, gender, heterosexuality—fall short of adequately weighing her behavior. Their lack of meaning drives her to sites of perversion and madness as the only alternative. Freed from traditional meaning-laden bonds, Catherine sets on realigning meaning with its signifiers on her own. Initiating sodomy, triangulating the heterosexual coupling, burning David's clippings and manuscripts, Catherine keeps pushing the socially conditioned boundaries of shameful behavior. She seems to have become addicted to the power of shame in furnishing arguments in challenging sociocultural norms. She needs constant access to shame as an abiding source of power to blast apart the meaningless scripts of her life, even if the shameful sensations are debilitating and devastating at times. Reviewing her recalcitrant body in the mirror until the natural light goes out, Catherine goes into the bathroom possibly not only to weep over her meaninglessness but to resort to a manmade illumination source on the conundrum of her being. Incidentally, this perspectival change from the 'natural' to the 'unnatural' is the opposite of what Jake Barnes has

done. Only after turning off the artificial light does he become vulnerable to the source of his shame and existential crisis. Such a contrast is perhaps explainable in terms of the two characters' opposite attitudes towards established schemes of meaning. Whereas he allows mainstream discourses on gender to dictate his sense of shame and resigns himself to the debilitating sensation, Catherine chooses to redefine marriage, sexuality, and gender with her tonsorial adventures, her sexual experimentations, and her ventures into sodomy and homosexuality.

In time, Hemingway would suggest possible avenues through which many characters in *The Sun* and *The Garden* regain meaning. Shame is the first step towards a recovery of meaning and victory over a modern rootlessness. One of the functions of what shame theorist Carl Schneider calls "mature shame" is to "protect things of value in their vulnerability to violation" (8). Shame in Hemingway's texts might not have served the role of *protection*, but it highlights sensitive areas of personal experience and alerts the individual to the meaning of such "sensitivity." More than celebrating shame's boundary-protecting, anti-exposure functions, Hemingway's novels problematize the limits of 'human' vulnerability and feature characters who wouldn't recoil from crossing the line of shame. William Doty observed in 1981 that contemporary culture had "lost all foundations" (18), which he retraced back to Pound's emphasis upon the Now and the subsequent loss of continuity. Citing the post-WWII media culture as a "fictionalization of history," Beatriz Ibáñez cautions against "a banalized world of reference" and its power to "empt[y] post modern experience of ontological weight" (93). Interestingly, she denounces the frantic search for meaning in *The Garden of Eden* as a symptom of such a banalization. David Bourne figures for her as the tragic hero who is unable to stop the draining of significance from "life, love, and friendship" (93). What she takes as David's heroism is his lamentable adherence to the established rhetoric of heterosexuality and masculinity. David's blind faith in the prescribed patterns of behavior renders his shame as conducive to productive self-reflections. If Catherine or Jake is able to take advantage of their shame as what developmental psychologists deem as a primal place of self-formation (Sedgwick and Frank 6), David follows the dictates of his shame to turn away from 'abnormal' self-expressions. Ashamed of Catherine's gender-bending experiments and their appearance in his narrative, David terminates both endeavors in favor of more conventional and thus honorable behaviors, replacing the "mad" Catherine with the docile Marita, restoring his household to a heteronormative and gender-specific site, preferring topics of hunting, friendship, and family over gender, marriage, and sexuality, and abandoning a counter-normative present to return to a colonial and patriarchal past. Whereas Ibáñez laments the early-postmodern condition that

detaches meaning from the dynamics of signification, Hemingway's portrayal of shame in the novel clearly complicates such a condition by pointing to the productivity of such a decoupling.

Shame sponsors a flow of *affect* and energy which sets the characters in motion. According to George Cheatham, "the war's excess" with its "financial and moral inexactitude" has made Jake Barnes an ardent believer in equivalence (103). The discomfort he feels towards surplus or deficiency marks him as an easy victim to shame whose intrinsic mechanism is built upon the logic of inequality. Tomkins's understanding of shame as activated by "the incomplete reduction of interest or joy" (353) highlights a built-in principle of difference in the *affect*. A difference in the level of affects between the partners conditions the attack of shame and humiliation. Thus, the pain of shame is inseparable from a sense of inexactitude. Just as the excessive affective positivity would invariably lead to an overflow of shame, Jake is ravaged by the critical difference between his professed and practiced masculinity, between his love for Brett and her demand of being loved in a particular way, and between his desire for homosocial relations and his expulsion from the aficionado community. Shame emerges along the fault lines of imbalance and snowballs as the difference increases. William Dow has built an intriguing case for the virtue of irony in *The Sun Also Rises* which might well apply to the affect of shame. He describes the innate dynamic of irony as "the *discrepancy* between reality and appearance" and attaches its significance to the "communal, interrelational" interests (179; my emphasis). He also understands irony as a tool of self-exposure, through which one becomes aware of the freedom and limitations of self-determination, before reaching self-knowledge and self-transcendence. The rhetoric of exposure, difference, and relationality is redolent of shame. As the site of heightened self-awareness, shame features episodes of exposure that are occasionally voluntarily sought. Whereas Brett Ashley has to bear the shaming and shame-engendering stares from the traditional neighborhoods in San Fermin, David, Marita, and Catherine often gaze into the bar mirror at their unconventional "co-habitation." Understood by Helen Lynd and Léon Wurmser as a particular manner of exposing one's inner reality, shame in Hemingway sometimes ushers in occasions of self-reflection following a deliberate "quest" for shame. Exposed, vulnerable, and desirous of interpersonal connections, Jake Barnes, Catherine Bourne, and the others are primed for attacks of shame, which Gershen Kaufman defines as a "sudden, unexpected exposure coupled with blinding inner scrutiny" (18). Following Kilday and Nash's studies on shame in modern Britain, such a quest for shame could figure as a necessary component in identity-building projects outside the queer and non-heterosexual communities. Shame becomes disassociated from a "shame-ridden sexual identity" (Kilday and

Nash 267) for Hemingway's characters and conducive to other possibilities of *being* in response to the demands of modernity. The "sensitive, intimate, and vulnerable" aspects of the self are no longer to be purged from an otherwise "wholesome" identity (Nathanson 4); they are to be taken as points of entry to a life-long project of identity formation.

In response to the loss of meaning upon their close contact with shame, the characters in *The Sun Also Rises* and *The Garden of Eden* turn in various directions for meaningful substitutes. Under most circumstances, their endeavor to recover meaning becomes a site of meaning itself. Catherine's body is one such location where she works diligently to create meaning. Donning provocative hairstyles, wearing men's clothes, practicing nontraditional heterosexuality, Catherine engages her body with religious piety. Continuing the feminist tradition of critique, Kathy Willingham goes beyond Steven Roe's sympathetic reading of Catherine, and explores what a female artist goes through in her creative odyssey. As a literary realization of the theoretical model of *l'écriture féminie*, *Garden* presents the female body as a legitimate venue for creativity. Willingham tries to salvage the 'text' Catherine has created with her body, connecting her gesture with the Cixousian idea that "the female libido [...] best expresses reality" (223). Willingham positions her mirror-reviewing desires as manifest of her wish to live in "the Imaginary or pre-Symbolic condition" (228). The medium of her artistic choice, her body, is only signifiable via a "feminine language," whose "atomized, nonlinear, and unorthodox patterns of speech" are only 'mad' in the phallogocentric discourse (234). The proprietary pride she feels towards her creation is fully registered in her statements that she is "a great success in [the] world" which she has "made up" (*GE* 53), that she has taken upon herself the "project" to remake David's life as a "present" to him (188), and that it is she who has "invented" the "wonderful" new Bournes (191). Everything she creates serves as an extensive and subversive footnote to her declaration at the very beginning of the book when she reveals, partly in jest and partly in jealousy of David's assertion that he is "the inventive type," that she is "the destructive type" (5). Catherine breaks down set grids of intelligibility in the writing of her own text—her gender, her sexuality, marriage, love, and madness. Her protests against phallogocentric meanings are also efforts with which she contests known shame scripts. And instead of letting responses of shame terminate her endeavor, Catherine lets these 'meaningless' feelings of shame guide her adventure forward. In contrast, David Bourne habitually stops where his shame arises. Choosing a far more traditional means of writing, David sets out to create meaning that would align with the conventions of shame. No sooner than the image in the mirror grows to be alien and meaningless does David stop working at the honeymoon narrative (*GE* 84, 93), and when

his image has become too shameful to see, David abandons the narrative altogether (177, 188). But it is in writing that he retains a constant ashamed position—both phenomenologically, with his head down, eyes down, upper body down (Tomkins 352, 630), and psychologically, when he reencounters the shameful experiences of sodomy and betrayal (*GE* 17-20, 181, 216). Thus all the benefits that writing promises—a sense of progress, a clear conscience, meaning, and aliveness (*GE* 166, 146, 128, 107)—are to some degree boons of shame. As critics such as Miles Richardson, Robert Fleming, and Rose Marie Burwell recognize how significant writing figures for David and his identity formation, they have overlooked the role shame plays. Even as he concedes to the biting sense of shame from time to time, his decisions have been almost invariably in response to shame. Not only his career as a writer, but his life in general thus features a 'shamed' trajectory.

For Jake Barnes, work is the meaningful substitute that scrubs the "funny" taste of his identity-shattering wound off his mind (*SAR* 26-27, 30-31). He keeps a schedule that is interspersed with "respites" of shame. Working from early morning to late night, Jake rejoins his shame in front of the mirror every day before he goes to bed. Each year, taking his vacation in Spain, Jake is to encounter emblems of macho masculinity that remind him of his shameful lack. Shame prompts him to be hyper-mobile. A case in point would be the day after his painful union with Brett Ashley. A whole night of shame sends Jake running around town—down the Boulevard to rue Soufflot, through Luxembourg Garden, taking the S bus to the Madeleine, along the Boulevard des Capucines to the Opéra, into his office, going out for a meeting at the Quai d'Orsay, returning to the office and going off to lunch with Robert Cohn (35-37).

As shame blasts his life apart, it also makes him hold on to it as a principle of life. Shame-induced work serves as a ready stand-in for meaning until more meaningful alternatives appear—fishing in Burguete and the fiesta in Pamplona. Staking his identity at these rituals, Jake Barnes helps bring into relief the importance of shame in the trajectory of the characters in *The Sun Also Rises* and *The Garden of Eden*. These meaning-making substitutes—Pedro Romero and the *corrida de toros*, David Bourne and his regime of writing, Catherine and her rites of change—are also shame-stimulated and shame-sustained projects with a peculiar ritualized character. Ritual furbishes proven formulas of order and purposiveness, and produces meaning through cyclicality and relationality.

The Ritualized Existence and its Affinity to Shame

Disenchanted with the loss of meaning in life, chastened by sensations of shame, the meaning chasers in *The Sun Also Rises* and *The Garden of Eden* have

developed practices with a decidedly ritualized nature. It is also through such activities that the characters maintain constant access to shame. Hemingway forces our attention to the extent to which shame sustains the life projects of his characters. In their scramble for meaning, they have more or less lingered over the sites of shame. In the cycle of activating and alleviating the experiences of shame, the ritual practitioners mobilize a cyclic regeneration of meaning that maintains a peculiar shaming component. The search for meaning has evolved to a certain extent into a veritable quest for shame. A closer look at two intricate scenes corroborates such a hypothesis. The first scene takes place in Napoule, France, where the Bournes are taking their extended honeymoon. After Catherine has consummated her relationship with Marita, whom she has brought into their marriage as a "present" and "future" for David (*GE* 103), David finds himself getting increasingly attached to the dark shy girl. On the occasion when Marita leaves the bar to check on Catherine, David

> felt of the girl's drink and decided to drink it before it got warm. He took it in his hand and raised it to his lips and he found as it touched his lips that it gave him pleasure because it was hers. It was clear and undeniable. That's all you need, he thought. That's all you need to make things really perfect. Be in love with both of them. What's happened to you since last May? What are you anyway? But he touched the glass to his lips again and there was the same reaction as before. All right, he said, remember to do the work. The work is what you have left. You better fork up with the work. (*GE* 127)

The second passage follows a short exchange between Juanito Montoya and Jake Barnes, when the latter arrives at the Hotel Montoya with his friends for the fiesta. The encounter, in which Montoya twice puts his hand "embarrassedly" on Jake's shoulder while they discuss real *aficion*, leads Jake to reminisce about his friendship with Montoya and the exclusive brotherhood of the *aficionados*.

> We often never talked for very long at a time. It was simply the pleasure of discovering what we each felt. Men would come in from distant towns and before they left Pamplona stop and talk for a few minutes with Montoya about bulls. These men were aficionados. Those who were aficionados could always get rooms even when the hotel was full. Montoya introduced me to some of them [...] When they saw that I had aficion, and there was no password, no set questions that could bring it out, rather it was a sort of oral spiritual examination with the questions

> always a little on the defensive and never apparent, there was this same embarrassed putting the hand on the shoulder, or a "Buen hombre." But nearly always there was the actual touching. It seemed as though they wanted to touch you to make it certain. (*SAR* 132)

Touching and being touched, Jake Barnes and David Bourne find themselves fluent in some covert language that has replaced the usual channel of communication. Despite Jake's sensitivity to Montoya's touching and David's qualms about his illicit pleasure, a tacit understanding arrives on both occasions. The hand and the lips have stirred up sensations and rigged up configurations of relations, the forms of which, regardless of their contents, have given rise to a temporary but strong assembling of meaning.

A sharpened responsiveness to physical contact characterizes both scenarios. David Bourne and Jake Barnes have primed themselves in a position to receive meaning. Poised with the glass and the hands, the two characters stage peculiar physical performances that are able to convey more significance than words. This 'analogic' means of communication is akin to the bee dance that Anthony Wilden references in his discussions on systems theory. Dance is the command to other bees "to put themselves into the same relationship" through which bees communicate important information to each other (61). The bee's command to dance and to copy a particular physical act results in a ritualized relationality between them. Similarly, both Jake and David have enveloped their bodies in a *dance* of meaning. Jake's *aficion* status depends on the particularity of his body and the incoming hands, while David's lips touch the spot of his entrance into the triangulated phase of his marriage. In the closed circuits they've established in the two scenes, codes of communication have been tacitly observed, meanings are generated that are independent of linguistic significations.

Although neither the hand nor the lip is significant for clinical and social scientific understandings of shame, they are in the two scenes proper conduits of both meaning and shame. Richard Fantina cites David's fondling of Marita's wine glass as evidence of Hemingway's interest in fetishism. Tracing an obsession with hair in both the literary and biographical realms, Fantina conducts a fetishistic reading of Hemingway that debunks the writer's larger macho stance. Originally a "fabricated object to be worn about the body" to signify its control over the bodily organs (Pietz 10), the fetish takes a sexualized turn within the frameworks of psychoanalysis when it becomes "a penis-substitute [...] hence a means of defense against castration anxiety" (Studlar 40). The fetish thus creates an illusion of both wholeness and macho masculinity, which wards off imminent attacks of shame, while, paradoxically, featuring as a generator of shame-faced anxiety.

When David presses his lips against the glass, he has positioned himself in a fetishistic relation to Marita, and has in that brief moment established a construct whereby meanings of his desire have become easily accessible. By the very nature of being once used by Marita, the wine glass has taken on a fetishistic character and become a veritable symbol for the girl of his desire. The pleasure it affords David in the simple gesture of touching makes him realize the extent of his feelings, which, for him, suggests the degree of his departure from the norms of marriage and love. Though at the time remaining uninhibited, his guilty conscience marks the strength of marriage discourses in the early twentieth century. Relying upon the 'infallible' rhetoric of fidelity and moral integrity, David shames his unfaithful thoughts and the depraved state of his being, only to realize the powers of his desire and his work. As much as he needs his writing to define and console him, David takes immeasurable pleasure in his shame as well, fueling one with the other. At times, his writing signifies for him as the compass to navigate his lostness, as a site of meaning whose force grows with sensations of shame. But David, unlike Catherine, subscribes to traditional discourses of marriage and sexuality, and will in due time forfeit his rebellious stance. His trust, in this case, in the rhetoric of monogamy, renders him vulnerable to the debilitating effects of shame. The marriage campaign of the early twentieth century creates a strong discourse of companionship that vows to transform "problematic gap" into wholesome "source of heightened sensitivity and connection" (Carter 77). The marriage reforms even dangle rewards such as "*via perfecta* of mutual joy" (Stopes 49). Such a positivist turn generates "a parallel process of abnormalization" that aims to attack one's identity instead of the acts themselves (Moddelmog 146). David Bourne's plausible subscription to such a stigmatizing ethics could be seen in the shame he experiences with his fetishizing gesture. The shame of indulging in fetishism further aggravates a similar sensation produced by infidelity and sodomy, reinforcing one with the other as David strives to assemble meaning out of his life.

The connection between ritual and shame plays out in two other realms—the affective dimension of ritual and the reactive nature of shame. Although David Bourne's fetishistic gesture with the glass and Jake Barnes' bodily connection with Montoya aren't strictly ritualistic per se, they do figure as gateways to time-honored traditions that furnish their believers with larger 'universal' truths. In those isolated, clandestine, and often disjoined moments, practitioners like David and Jake connect to larger frameworks of intelligibility and find themselves meaningful in light of these narratives. Many of the activities that attract the characters in *The Sun Also Rises* and *The Garden of Eden*—hunting, fishing, sexuality—are what Mircea Eliade identifies as premium examples of ritual. Eliade understands ritual as any "responsible

activity" modeled after those that have been done by the primordial actors—gods, ancestors, and heroes (28). Favoring the relation to the past, ritual is by nature always back-looking and reactionary. Ritual shares this backward temporal trait with the affect of shame. Like ritual, shame responds to a *previously* activated level of interest and joy. Both ritual and the shame response have privileged the past to the extent of dismissing the future. In responding to a past example, ritual initiates a circularity that doesn't see the past as fixed and unalterable. But the backward relationality might also fall into a phallogocentric mindset that honors the past as a new phallus. While ritual discourses might partake of blind faith and self-deception, they are also surprisingly helpful in generating personal significance and an acute sense of life. Similarly, as shame could be a prime tool to discipline abnormal bodies, it also highlights the places where the fault lines of norms become most obvious. Catherine confronts the shaming discourse of heteronormativity just as Jake disgraces the *toreo* hero. In the way shame provides points of departure within a culture that condemns sexual- and gender-bending, ritual enables Jake to reexamine the boundaries between American 'degenerates' and champion bullfighters. More than what Eliade characterizes as a man-making progress inside the "mythical time" (35), ritual problematizes temporal as well as epistemological frameworks as it rewinds a 'normally' disciplined individual.

Being touched by Montoya in a particular way confirms Jake's *aficionado* status, which makes the action itself symbolic of a ceremony that connects him to the timeless ritual of *corrida de toros*. The touching and its aficionado initiation connects to a larger ritualistic pattern that also includes the *paseo*, the *desencajonada*, the bullfight, and the cutting of the bull's ears. Relating to one another in light of an overarching theme, the actions have taken on a significance that transcends their individual existence. This transcendence occurs predominantly in the affective realm. Granted, with the intelligence of the *toros*, the fear, distress, startle, and anger that would have been invoked by *desencajonada* are overtaken by sensations of excitement and joy. Similarly, *toros* transforms the confusion of paseo, the terror of bullfight, and the disgust with *los máximos trofeos* (the ear as trophy) into interest, enjoyment, and unbounded passion. When Montoya touches Jake in the spirit of *aficion camaraderie*, embarrassment and shame give way to feelings of honor and sheer joy. According to mythologist Jane Harrison, the superiority of primitivism lies in its conception of life as "emotional and wholly experiential" (AO 207). Primitive magic rituals, she claims, are significant not due to any rational understanding, but to the sharing of emotional experiences. She characterizes ritual to be "not only [an] *utter* emotion [but also] *represent*[ing] it" (Harrison, AAR 34). Elsewhere in *Themis*, she

conceives of ritual simply as the "utterance of an emotion, a thing felt [...] in words or thoughts" (16). Understood in this way, ritual's affective component assumes an overwhelming degree whereas the contents of its actions are but placeholders with which the emotional reality could be articulated. And shame seems to be the premium channel of expression for rituals in *The Sun Also Rises* and *The Garden of Eden*. Catherine's sexual and gender experiments notwithstanding, David's rewriting of his childhood and marriage, Jake's healing of his war and love wounds, and Robert Cohen's chivalric romance are all steeped in sensations of shame. Clyde Kluckhohn and Dorothea Leighton identify the primary function of ritual as "the discharge of the emotion of individuals in socially accepted channels" (328). And it stands to reason that continuing ritualistic practices of *corrida*, chivalry, and (self-)writing enable the release of shameful feelings of inadequacy, betrayal, and monstrosity. Engagement in ritual is on one hand prompted by the access to shame and on the other sustained through shame-laden sensations. Supportive of this view is William Doty's interpretation of mythic narratives as a form of not simply knowing the "rational, ideational aspects of human consciousness," but also the "sensual-aesthetic, moral, and emotional" dimensions (24). The expression of desires in a relational manner also helps promote better social integration (Doty 48-49). The innate dynamic of the ritual function—transcendence of individual identity by way of an interpersonal bond—is not unlike that of the mechanism of shame, which gives rise to a heightened sense of the self while obliterating the boundaries between the object and subject of one's judgment. Interestingly, Evan Zuesse pinpoints shame as representative of the self-consciousness that is evoked by ritualistic performances. Embarrassment, shame, and guilt, he argues, mark the transition from "private eternity" to "public peripherality" (44). The benefits of ritual are inseparable from the boons of shame that render the self other-centered and transcendent of a reductivist selfhood. The ritual of shame opens up the self-identical and self-centered individual for more productive rewiring. And it is through the encounter with both ritual and shame that Hemingway's characters overcome their fear of rootlessness to reach a more wholesome in-between-ness.

The Shame of Life and the Shameless Communion

To the extent that ritual might be "primitive man's attempt to escape from the prison of time and history into the timeless" (Teunissen 223), discourses of ritual could be a powerful and ready escapist tool from the shameful immediacy of life. The rhetoric of escape, Robert Stephens proposes, becomes systematic in Hemingway's work. Not only does he engage extensively with the "possibilities and implications of escape," his novels utilize the concept of escape as a narrative motif (51-52). More than being a response to "an

intolerable situation" (Stephens 52), escapism entails a subtle but certain shamed dimension. Per Tomkins's explication of the mechanism of shame as the "incomplete reduction of interest or joy" (353), the sensation of shame figures as a failed 'escape' from joy. Unwilling to renounce one's interest in the object, one adopts the shame response to avoid further contact and attachment. Similarly, escapists often retain a physical if not affective connection to the situation, and their emotional investment weakens rather than completely disappears. In both *The Sun Also Rises* and *The Garden of Eden*, characters have renounced varied objects of interest even as their feelings linger—Jake Barnes and his unconsummated affair, Robert Cohn and his careers as a novelist and chivalric lover, Brett and her romance with Romero, David Bourne and his participation in sexual and gender experiments. In their frantic escape from the affective predicaments, they've taken up various alleviative strategies, and find solace in ritual and ritualized performances such as working, fishing, bullfighting, writing, and hunting. Unable to resume or relinquish their relationship, they are trapped in the limbo of shame. And as the two epigraphs in *The Sun Also Rises* indicate, to be "lost" in shame once is to forever experience its "return."

That shame could be conducive to interpersonal contact is no news. Since Aristotle and Freud's recognition of shame's power over antisocial impulses, other scholars have commented on shame's socializing potentials[4]. Halina Ablamowicz, for example, addresses shame's role in relation to the *lebenswelt*, paying attention to the "meaningful, value-specific, intersubjective communication" it establishes (48). In *The Sun Also Rises* and *The Garden of Eden*, Hemingway's portrayal of shame is similarly conducive to interpersonal relationality, but it also envisions a cross-species possibility. Communion with nonhuman animals plays such a perceptible role in Hemingway's conception of life in modernity. In his depiction of hunting and bullfighting, there exists a more than friendly relationship between the human and the nonhuman, one that approaches cross-species identification, if not bestiality.

Hemingway does not stop at the sympathetic identification when he sets out to explore the cross-species relationship. In *The Sun Also Rises*, alongside his depictions of the time-bending, capitalism-resistant, carnivalesque fiesta, Hemingway stages an elaborate presentation of the bullfight. And on at least two occasions, the details of the bodily dynamics suggest a relationality that is more than collaborative or sympathetic: it verges on being aggressively sexual. Luring the bulls with his cape and ordering them around with his playful moves, Pedro Romero acts in a peculiarly arousing manner.

> The bull charged as Romero charged. Romero's left hand dropped

> the muleta over the bull's muzzle to blind him, his left shoulder went forward between the horns as the sword went in, and for just an instant he and the bull were one, Romero way out over the bull, the right arm extended high up to where the hilt of the sword had gone in between the bull's shoulders. Then the figure was broken. There was a little jolt as Romero came clear, and then he was standing, one hand up, facing the bull, his shirt ripped out from under his sleeve, the white blowing in the wind, and the bull, the red sword hilt tight between his shoulders, his head going down and his legs setting. (218-19)

Throughout the bullfight, bulls have been consistently anthropomorphized as *he*, before entering a series of choreographed acts with their rival and seducer. The bull and his matador seek to lock down one another's vision during the many passes that both take pleasure in—Romero flashing the bull with triumphant smiles, the bull enjoying the tension and exhilaration. Tempting the bull to charge repeatedly at his body, Romero is as aroused by the bull's passion and stamina as the bull is by his panache and prowess. When Romero finally penetrates the bull with his sword, the two wrestling bodies merge. Throughout the performance, the two parties have tried to postpone this climactic fusion, delaying its occurrence to induce maximal pleasure in one another. Together with the "little jolt" and the "ripped shirt," Hemingway intersperses the scene with numerous sexual innuendos. For a writer who prides himself on the magnitude of subtext and understatement, his commitment to details in the scene seems all the more peculiar.

While critics have identified the sexual overtone of the bullfighting in *The Sun Also Rises*, they tend to dispel it in relation to larger symbolic significance. David Blackmore attributes the sexualized tension in the bullring all to Jake Barnes' narrative position, with which he releases his suppressed homosexual inclinations. Jake's description of the *aficionados*, Blackmore asserts, is "erotically charged from the start," beginning with the intimate *touching* between him and Montoya, and followed with his interest in Romero's good looks (56-57). It is not Hemingway the writer, but Jake the bisexual narrator who responds to the fights "in sexualized terms" (58). Taking the novel as articulate of other masculinities, Blackmore is responding to Nina Schwartz's earlier reading. Schwartz discusses the sexualized bullfight scenes as evidence of displaced feminine power, which sustains but is overshadowed by the value of the phallus. Blackmore's critique of Schwartz's heterosexist bias misses her larger claim of the bullfight as the breakdown of the phallic power. Although Schwartz establishes a parallel between Romero's moves and a woman's playful seduction of her lover, she also explores the parodic traits of such erotics and highlights the gender inversion and transvestism in the

scene, which exposes the limits of the patriarchal codes. In choosing to stay at the literal rendition of sexualized tensions between Romero and the bull, I do not intend to dispute the symptomatic readings of Blackmore and Schwartz, nor am I interested in defending the heterosexualist and phallic economy. The eroticization of a confrontational cross-species relationship founds itself at the intersticed crossings between ritual, shame, and relationality. And it is because of this intersectionality that I believe Hemingway's work deserves our attention.

Not only does ritual, in the cases of bullfighting and David Bourne's writing, breed shame, bend the linearity of time, and generate new relationalities, its effect on producing heightened self-awareness while situating the self in a larger relational grid is not unlike that of the shame sensation. Ruth Leys has envisioned shame as a possible "site of resistance to cultural norms of identity" (124), and this subversive potential of shame translates via Hemingway's imagination as a prolonged, deliberate immersion in shame-inducing, shame-related ventures. To practice the ritualized activity is to furnish meanings for self-celebration and at the same time sacrificing individuality for a collective identity. In a similar way, shame helps strengthen bonds, placing "a persistent reminder of obligations to others" (Treacher 288), while alerting the self to the validity and necessity of its boundaries. Positing the sensation of shame in between the self-centered and other-centered consciousness, Zuesse characterizes shame as *the* effect of ritual. An emboldened and celebratory glance cast inward, shame also entails a zooming out that takes in *other* interests and concerns. Ritual's rigid formality, or what Zuesse calls its "absurdity" (48), further encapsulates the ritual practitioners in a closed circuit between shame and shamelessness, retrieving desirable *meaning* from a strictly artificial format. To the extent that ritual doles out narratives of *logos*, it is not the diametric opposite of the existent patriarchal order that it seeks to undermine; its preference for affect over reason and its embrace of homosociality and non-hierarchical relationality, however, place ritual at a decidedly queer angle from phallogocentric discourses.

Affect, particularly shame, has replaced verbal discourse as the primary means of communication. In a way, affect is far more communicative than language, whose limitations and damages have been well recognized. Like Catholic grammars of grace, James Watson argues, the bullfight for Hemingway operates along channels of syntactic rules, rather than upon semantics. The individual acts could only gain meaning by their "place within the larger pattern" (473). Wade Wheelock too, in his earlier discussion of the problem of ritual language, observes "little or no information" in ritual communication (58). The superfluity of ritual utterances, Wheelock reasons, is the mark of ritual's significance, as the "culturally valued information"

should have been "already mastered by the participants" (66). It is not the communication of values but the repetition of experiences and affects that renders ritual meaningful. In this manner, ritual functions analogically in its communication of not information but meaning, and the meaning of shame in particular. As Anthony Wilden understands of the analog, a mimetic mode of communication could be far more effective in conveying meaning than the discursive means. Like the analog, ritual preserves 'meaning' in retaining a fundamental and probably essential ambiguity of reality.

As ritual celebrates cyclicality and relationality and discredits the linearity of time and history, it channels its meaning through formality, and relies little upon the semantic reifications. Writing, fishing, watching bullfights, the ritual practitioners invariably keep their eyes down, their head down, and oftentimes their upper body down. Much like the destroyed bull, with "the red sword hilt tight between his shoulders, his head going down and his legs setting" (SAR 218-19), the meaning-hungry modern men in Hemingway turn to the ritual of life in shame. But unlike the bull that died in "shame"—"his head went forward and he went over slowly, then all over, suddenly, four feet in the air"—Hemingway's men and women somehow manage to move on and find other conceptions of shame to contend with. Hemingway unveils a canvas of life that is energized by shame. In a subtle yet distinct manner, the rhythm of life is intimately bound to the rituals of shame.

Notes

[1] Michael Reynolds in his 1987 essay, "The Sun in its Time: Recovering the Historical Context," points out that this novel should be understood as "a study in moral failure, a jaded world of unemployed and irresponsible characters...a fable of ideological bankruptcy" (45). For Reynolds, the general moral indulgence in Paris undoes the more orthodox upbringing Hemingway receives in Oak Park, and allows expression of his otherwise suppressed erotic inclinations.

[2] David Savola faults pastoralism as supportive of "an anthropocentric vision of the natural world" in his essay, "'A Very Sinister Book': The Sun Also Rises as Critique of Pastoralism." The pastoral vision, he argues, operates by subjugating the "wild lands to human uses" (41). Savola interprets the passage from Ecclesiastes as "a powerful rebuke" against anthropocentrism because it depicted human beings as "tiny, fleeing, miniscule occurrences when measured against the indomitable rhythms of nature" (40).

[3] Günther Schmigalle reads the quote from Ecclesiastes as emphatic on "repetition" and the "vainness of the effort to create anything new" (11).

Notes

[4] Helen B. Lewis (1971) saw shameability as socially binding; Carl Schneider (1992) considered shame as revealing of human intterrelatedness and deep mutual involvement; James Twitchell (1997) characterized shame as a powerful socializing device, foundational to individual responsibility; Thomas Scheff (2003) regarded shame as a regulatory device in maintaining social bond; Elspeth Probyn (2005) found in shame an innate desire for connection.

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Biography

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