



Ernest Hemingway's Recognition of Ideologies of White Supremacy, Colonialism, and Anti-Semitism in *The Sun Also Rises*

إقرار إيرنست هيمنغوي لأيدولوجيات سيادة البيض والاستعمار ومعاداة السامية في رواية (ثم تشرق الشمس)

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الملخص: عندما قرر الروائي الأمريكي (إرنست هيمنغوي) خلق شخصية يهودية مذمومة في رواية (ثم تشرق الشمس) (1926) جعله ذلك عرضة لاتهامات بمعاداة السامية، كما أن تصوير هيمنغوي السلبي للشخصية اليهودية (روبرت كوهن) جعل الكثير يفهم أن هدف الرواية هو إبراز صورة كراهية عن اليهود، وبفضل الاستعانة بنظريات ما بعد الاستعمار ونظرية أداء الأدوار فإن هذه الدراسة تحدف إلى تحليل رواية (ثم تشرق الشمس) كسرد يتحدى الصور النمطية العنصرية وتداعيات الخطابات الاستعمارية على العرق والانتماء العرقي. إن هذه الدراسة تفند أي ادعاءات موجهة ضد هيمنغوي بمعاداة السامية وذلك من خلال تصدي الكاتب لمفاهيم تفوق البيض والاستعمار المستوحاة من العنصرية العلمية التي تعزز وتضفي الشرعية على هيمنة البيض. كما أن اعتماد هيمنغوي على لغة وتصورات تركز عدة نماذج لمعاداة السامية يهدف إلى توضيح وجهة نظره الراضة للتسلسلات الهرمية العرقية التي يكرسها كل من الاستعمار والعنصرية العلمية. **الكلمات المفتاحية:** العنصرية، أداء الأدوار، نظرية الهجنة، التنكر، اليهود

Abstract

Ernest Hemingway's creation of a vilified Jewish character in *The Sun Also Rises* (1926) has outed him as anti-Semitic. His negative treatment of the Jewish character Robert Cohn can be read as an unpleasant portrait of Jews. Putting theories of postcolonialism in conversation with the theory of performativity, I read *The Sun Also Rises* (1926) as a narrative that challenges racial stereotypes generated by colonial discourses of race and ethnicity. This study challenges any claims of Hemingway's anti-Semitism by investigating his defiance of notions of white supremacy and colonialism as inspired by scientific racism and its reinforcement and legitimization of white dominance. I contend that Hemingway's deployment of anti-Semitic language and representations serves to illustrate his recognition and subversion of the racial hierarchies perpetuated by colonialism and scientific racism. Hemingway's novel tends to unveil and interrogate notions of white supremacy and colonialism rather than to racialize Jews.

Keywords: racism, performativity, hybridity, mimicry, Jews

1. INTRODUCTION

Considered the most popular novel written by Ernest Hemingway, *The Sun Also Rises* was originally published in 1926. The novel focuses on depicting "the lost generation" of American young people who moved to Paris to fill the void in their lives in the aftermath of World War I. The plot unfolds around the lives of American expatriates who are living empty and meaningless lives in Europe. Accordingly, some critics, most notably Edwin Berry Burgum (1950), Charles

Poore (1953), and James T. Farrell (1962), have interpreted the novel as a manifesto that revolts against the traditional notions of morality after the men and women in the novel experienced the horrors of World War I. Because the characters in the novel no longer believe in anything, they are morally lost and bankrupt. They are wandering aimlessly in a meaningless world.

However, *The Sun Also Rises* alludes to theories of racial determinism, which attempts to create an elaborate racial hierarchy and to promote the idea that the white

European race was supreme while other races were inferior. As a result, the myth of white superiority was the means by which European colonizers used to colonize people of colors around the world. Modern Western science had been engaged in debating biological differences among humans for centuries to justify white supremacy. For instance, one debate had been revolving around whether blackness was a product of environment or a “sign of sinfulness.” Hemingway attempts to demonstrate how many people in nineteenth and early twentieth centuries continued to adhere to earlier suppositions about the inferiority of other races. Out of prejudice, Cohn’s friends who represent the dominant culture in the novel keep pushing him outside of their circle because he is Jewish whom they believe to be different from them. In the novel, Hemingway presents Cohn as an epitome of a different racial type, which is always seen as biologically different and immutably inferior (Loomba, 1998, p. 57). This biological difference also entailed inferiority in manners and mores.

Hemingway offers a nuanced critique of racism underlying anti-Semitism, scientific racism, and colonialism. Although Jake Barnes, the narrator, seems ambivalent about race, he could not hide his observation that biological differences of race are social and cultural constructions. Despite the novel’s anti-Semitic language, which easily leads to accusations of anti-Semitism against Hemingway, I argue that Hemingway invokes stereotypes against Jews to ultimately demonstrate the risk of understanding race as fixed biological types. To challenge any claims of Hemingway’s anti-Semitism, it is helpful to explore his representation of eugenically inspired structure of colonial binaries, such as black/white, Jews/Nordics, and inferior/superior. This study asserts that the writer took aim at notions of white supremacy and colonialism, rather than at Jews. Thus, it is paradoxical to charge Hemingway with anti-Semitism for crafting a story that also serves to defy the same notions and doctrines that were responsible for perpetuating prejudice against Jews. The goal of this paper is to exonerate Hemingway from accusations of anti-Semitism by exploring his deliberately covert stance against its parent ideologies.

2. THE CONCEPTUAL FRAMEWORK

To understand how Hemingway defied colonialism and its legitimation of inferior-superior dichotomy in *The Sun Also Rises*, it is helpful to draw upon Homi Bhabha’s concept of mimicry. According to Bhabha, the colonized as mimic man is “a subject of difference that is almost the same, but not quite ... [Almost] the same but not white” (Bhabha, 1994, pp. 122-124). The colonized subject becomes “mottled” and a “sign of double articulation” (Bhabha, 1994, p. 122). While the colonized plays the role of colonial subject who tries to convince the colonizer that he is far from being inferior and that he possesses all his capabilities, the colonized is

still an unfinished representation of the colonizer. According to Bhabha (1994), “Mimicry is also a sign of the inappropriate; however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an imminent threat to both ‘normalized’ knowledges and disciplinary powers” (Bhabha, 1994, p. 123). The imitation of the colonizer by the colonized is uncertain and incomplete, which becomes “at once resemblance and menace” In other words, the colonized subject’s desire to mimic the colonial manners calls the imperial self into doubt, whether he intends mimicry as a complicity or mockery. Hemingway’s depiction of Chon playing the role of the white man brings about disturbance of his unquestioned dominance. Cohn’s desire to play the role of the European colonizer and the upper-class white man is an enactment of the “wrong” race, which leads to the conclusion that Cohn is inauthentic and his white persona is a parody of the white “proper” role. This leads to the assumption that race is performative and certain biological differences will not make one race excels over the other.

Another important concept this paper draws on is Homi Bhabha’s (1994) concept of “unhomeliness.” According to Bhabha, “unhomeliness” is “the estranging sense of the relocation of home and the world ... that is the condition of extraterritorial and cross-cultural initiations” (Bhabha, 1994, p.9). For Bhabha, being unhomely does not mean having no house or a place of residence. In fact, it is the state of being betwixt and between. It is a painful condition of feeling not at home even if you are at home. Based on his critical readings of Toni Morrison’s *Beloved* (1987) and Nadine Gordimer’s *My Son’s Story* (1990), Bhabha concludes that the unhomely feeling of both female protagonists are shaped by racism and apartheid. Both characters are unhomed in that they are located away from their roots. Sethe is forced into slavery away from her home in Africa. Aila is imprisoned because her silent house is invested with “revolutionary camouflage,” an “unhomoely stirring,” caused by the historical displacement in South Africa (Bhabha, 1994, p. 18). These characters are alienated from their motherland’s culture .

For the sake of understanding Hemingway’s recognition of the instability of identity, we can refer to Judith Hamera’s (2005) reiteration of Judith Butler’s theories of performativity and identity formation and its emphasis on the fluidity of identity. According to Hamera, as much as gender identities are constituted by language, race is also culturally constructed through the repetitive practices of inscription of social conventions in the body. Hamera asserts that Butler’s theories can be extended to include race. Hamera points out that “performativity is a specific means of material and symbolic social production that centers on the repetition

and apparent stability of a particular kind of embodied utterance” (Hamera, 2005, p. 6). Indeed, Butler’s theory of performative identity paved the way for popularizing the notion that identity is fluid. She asserts that “identity is performatively constituted by the very ‘expressions’ that are said to be its results” (Butler, 1999, p. 25). In the same manner as Butler accentuated that gender is socially constructed, Hemingway alluded to the fact that identity in America was socially racialized form of inequality, which was borne of language rather than biology

3. LITERATURE REVIEW

Walter Benn Michaels (1995) examines how *The Sun Also Rises* depicts the racial anxieties of the 1920s by unveiling the unmistakable imperial overtones tinged in the works of twentieth-century eugenicists. He demonstrates Hemingway’s portrayal of Cohn as someone who cannot find the right word to describe the quality of Brett because of his different ethnicity. Unlike Cohn, Jake easily finds a word to describe Brett and reproves Cohn for using the term “breeding” because it is only “used by people who don’t really have any”. As a result, Jake used the word “nice,” which “has its pedigree,” to describe Brett’s quality and niceness because she is a woman of Nordic ancestry (Michaels, 1995, p. 27) .

Within the contexts of immigration and racism in twentieth-century America, Michaels explains that Hemingway’s use of the word “breeding” literally refers to the inability to breed. He demonstrates how contemporary eugenicists were anxious about the notion that whites were “the slowest breeders” compared to other races. Because of the increasing number of immigrants to the United States in the twentieth century, the eugenicists believed that immigrants would drive whites out of their own land by mere force of breeding (Michaels, 1995, p. 28). Drawing upon Lothrop Stoddard’s racist thoughts, Michaels asserts that such thoughts are literally echoed in *The Sun Also Rises*. For instance, Cohn is an alien and the only one with children, which signifies darker races unstoppable ability to breed children and sterilize the white race .

Some scholars have read Jake’s heterosexual and masculine anxieties in juxtaposition to the novel’s insecurities about Western white masculinity. To compensate for his lack of white manhood ideals, Jake denigrates Cohn’s Jewishness and depicts him as feminized. In his essay investigating representations of Jews in the American modernist canon, Jonathan Freedman (2003) contends that Hemingway demonstrated disrespectful attitudes towards Jews. Freedman asserts that Hemingway represented Cohn as a “whiner,” a derogatory term traditionally used to refer

to Jewish men as “feminized.” According to Freedman, Cohn is “besotted with Lady Brett Ashley, with whom he has a brief affair about which he whines for most of the novel” (Freedman, 2003, p. 423). A few years later, Jeremy Kaye’s (2006) “The ‘Whine’ of Jewish Manhood,” resonates with Freedman’s accusation of Hemingway as anti-Semite. He states:

[Anti-Semitic] tropes as the wimp, sissy, bookworm, or whiner, the Jew in obvious contrast to an idealized masculinity, is symbolically castrated, lacks the phallus. We see this conventional scripting of race and gender drawn upon repeatedly in critical readings of *The Sun Also Rises*: Jake Barnes as the figure of “white” or phallic masculinity, and Cohn, the Jew, as the figure of a deviant, less-than-white masculinity. (Kaye, 2006, p. 45)

Both Freedman (2003) and Kaye’s (2006) critiques read *The Sun Also Rises* as a narrative of white masculine anxiety. The novel exposes constant insecurities about Western ideals of manhood through Jake’s wound. In other words, white masculinity is under threat and must be countered by framing Jewish masculinity as abject. Freedman and Kaye fail to observe Hemingway’s representation of masculine identity as fluid and dynamic through which an anti-Semitic tradition reducing Jewish men to a feminized status is overthrown.

Nevertheless, Betsy Nies (2002) suggests that it is difficult to conclude that *The Sun Also Rises* is in favor of eugenic and anti-Semitic rhetoric. She asserts that “Hemingway’s substitution of a Spaniard for the Nordic, of course, destabilizes divisions between the Nordic the denigrated Mediterranean” (Nies, 2002, p. 62). Pedro Romero is from the Basque region, which does not make him purely white. He is portrayed with inherent bravery that, according to Jake, “others can’t ever learn what he was born with” (Hemingway, 1926, p. 172). Here, Hemingway blurred the racial distinction between whites and non-whites by giving a non-Nordic character a quality that is believed to be exclusive for Nordics. By doing so, Hemingway debunked eugenic racism and its tendency to promote anti-Semitism.

In his 2013 essay, Jeremy Kaye, contends that Hemingway’s portrayal of Cohn as a stereotypical Jewish figure is inconsistent. He affirms that it is difficult to label Cohn a Jewish stereotype because “he does not have the classic anti-Semitic ‘Jew’s body’” (“Race and Ethnicity,” 2013, p. 342). Jake confesses that Cohn “was nice to watch on the tennis-court, he had a good body, and he kept it in shape” (Hemingway, 1926, p. 39). Kaye, however, finds it difficult to conclude whether Hemingway was anti-Semitic in his representation of Cohn. He contends: “Hemingway’s portrait of Cohn is too complicated to be labeled and open-and-shut case of anti-Semitic stereotype” (Kaye, 2013, p. 342). The complexity of his characterization of Cohn demonstrates his understanding of identity as fluid. Hemingway, as an

intellectual, was aware that essentializing and fixing identities by using rigid identity boundaries and by stereotyping groups of people is problematic and susceptible to challenge. Here, again, Hemingway takes aim at the destabilization of racist generalizations related to physical characteristics and their tendency to promote anti-Semitism.

Daniel S Traber (2000) explicates how difficult it is to draw precise conclusions about Hemingway's intentions, whether he was in favor of eugenic and anti-Semitic ideas or not. He claims that "Jake Barnes can be read as a figure of hybridity who mixes identities to avoid claiming allegiance to any totalizing narratives." (Traber, 2000, p. 247). Traber goes one step further to affirm that "Jake is easily read as anti-Semitic and homophobic but by examining how whiteness is used to denote a privileged economic and social class we can move closer to a more nuanced understanding of Hemingway's intentions" (Traber, 2000, p. 247). Traber supports this claim by observing Hemingway's recognition of racism in *In Our Time* (1925) and Jake's contradictory statements about Cohn. In *In Our Time*, Boyle calls his Hungarian victims "wops." In *The Sun Also Rises*, Jake says that he hates Cohn, but a couple pages later, he says that he is his friend (Hemingway, 1926, pp. 105-17).

Further, Traber (2000) asserts that Hemingway's representation of Cohn is far from being anti-Semitic. He excludes the possibility that Jake's anti-Semitic remarks of Cohn are directed towards all Jews. Going through Hemingway's correspondence with his Jewish friend, Harold Loeb, Traber concludes that Hemingway was angry with a particular Jew whom he fought in his writing. Nevertheless, Traber recommends us not to confuse Hemingway's work with his life "without recognizing how he manipulates the 'facts'" (Traber, 2000, p. 237). *The Sun Also Rises* observes the cumulative psychological and emotional complexities caused by oppression against Jews, and therefore, it is not intended to align its representation of Cohn with the ideology of anti-Semitism. Barry Gross (1990) reminds us that the anti-Semitism demonstrated by characters other than Jake challenges any claim of Hemingway's anti-Semitism. (Gross, 1990, p. 129). In fact, it unveils Hemingway's intention of criticizing hostility to and racial othering of non-white individuals.

4. THE FLUIDITY OF IDENTITY AND THE CONSTRUCTION OF RACIAL CATEGORIES

The Sun Also Rises alludes to a phenomenon of scientific racism that played important role in perpetuating hostility and racism against Jews in the mid-twentieth century. Scientific racism is defined as the use of pseudoscientific theories to prove that race is biological and that there are innate genetic differences among different races. For

instance, the shape of Jewish noses was seen as different from that of white people. This led to the racist conclusion that the "Jewish nose" was a marker of "inferior" racial identity. Edward Said (1978) explored such a phenomenon through his investigation of Ernest Renan's elaborate examinations of Oriental languages, cultures and histories. Renan concluded that the European civilization was superior to that of the Orient. In his account of Renan's theory of the Semites and his attitude towards Jews, Said states that "the Semites are rabid monotheists who produced no mythology, no art, no commerce, no civilization; their consciousness is a narrow and rigid one; all in all they represent 'une combinaison inferieure de la nature humaine'" (Said, 1978, p. 142). Renan used the term 'Semite' "to refer not only to the Jews but to other peoples of the Middle East who speak Semitic languages ..., and who had similar cultural traits, notably intolerance and a lack of openness to change" (Lindemann, 2000, pp. 42-43). Such theories of racial determinism were employed by imperial powers to create an elaborate racial hierarchy in which the white European race was supreme while other races were inferior.

In *The Sun Also Rises*, the damaged identity of the Jews is the first subject Hemingway deals with. Making "Robert Cohn" the first words of the novel, Hemingway was aware that hatred and prejudice against Jews as an ethnic and racial group were very common in the early twentieth century. Jake points out that Cohn "was so good that Spider promptly overmatched him and got his nose permanently flattened. This increased Cohn's distaste for boxing, but it gave him a certain satisfaction of some strange sort, and it certainly improved his nose" (Hemingway, 1926, p. 3). Jake's focus on Cohn's nose might be an allusion to the historically racial stereotyping of the shape and size of the "Jewish noses." Also, Cohn's desire to master boxing in order to "counteract the feeling of inferiority" at Princeton, sheds light on anti-Semitism common at Ivy League schools in the early 1900s. Besides, Cohn is despised and excluded "by one or more bigoted, self-styled Anglo guardians of culture" (Gandal, 2011, p. 128). Like Jewish immigrants, Cohn is seen as a threat to the power and social prestige of the Nordics. The European white characters in the novel hate to see a "non-Nordic," as put by Hemingway in the manuscript, to have access to wealth and Anglo women. Bill wishes Cohn could stop acting "superior and Jewish," and Mike warns his fiancée, Brett, to stay away from "those sort of people" (Hemingway, 1926, p. 207) who are the opposite of "her own people" (Hemingway, 1926, p. 107).

In *The Sun Also Rises*, Robert Cohn is a Jewish American who is estranged from his forefathers' heritage. His ancestors and fathers left their homeland, more likely escaping political and religious persecution, such as the Spanish Inquisition, which demanded conversion to

Catholicism. Despite Cohn's origin, he tries hard to assimilate into the American mainstream culture. However, his attempt to be accepted by the dominant culture is met with resistance due to his ethnicity. Home for Cohn ceases to be a familiar and comfortable place. For Cohn, America seems a foreign place. As a Jewish-American, Cohn finds himself alienated from both his homeland culture and dominant culture. Yet, being a Jewish-American, offers him a hybrid and fluid identities rather than a fixed one. According to Jake, it is though the white people's hatred of Cohn that he recognizes his dual relationship with America. Cohn comes from "one of the richest Jewish families in New York" (Hemingway, 1926, p. 4). He can constantly move between two identities. On the one hand, his Jewish heritage has prepared him to "have a powerful impact upon the material world" (Lifshitz, 2017, p. 119). On the other hand, he is able to assimilate into mainstream America despite the challenges he encounters.

Although Robert Cohn develops an inferiority complex due to his Jewishness, he is able to be a boxing champion, a kind of achievement that was exclusive for whites at the time period. Jake reports:

Robert Cohn was once middleweight boxing champion of Princeton. Do not think I am very much impressed by that as a boxing title, but it meant a lot to Cohn. He cared nothing for boxing, in fact he disliked it, but he learned it painfully and thoroughly to counteract the feeling of inferiority and shyness he had felt on being treated as a Jew at Princeton... He took it out in boxing, and he came out of Princeton with painful self-consciousness and the flattened nose." (Hemingway, 1926, pp. 3-4)

His years at Princeton make him feel he is a Jew, "race-conscious," and different from anybody else. Despite his efforts to oppose his sense of inferiority and assimilate into the dominant culture, he is still treated as inferior "other." Through Jake, Hemingway recognizes Cohn's attempt to counter his sense of inferiority. Cohn is a good at boxing through which he is able to strengthen his muscle to give him a better body shape. By implication we are given to feel that Jake understands Cohn's desire to build stronger muscles and improve his physical health. For Hemingway, Cohn cannot be blamed for resisting the growing hegemonic discourse of white masculinity at the time, which marked the Jewish body as small and weak. According to Kaye (2006):

Boxing allows Cohn a sort of psychical assimilation, a sense that he is no more different than anyone else. Boxing also affords him physical assimilation, as his transformation into a Muscle Jew rids him of the stereotypes of Jewish embodiment exemplified by his hook nose, "permanently flattened" in a boxing accident which Jake describes as "certainly improv[ing] [his nose]." (Kaye, 2006, p. 51)

It is implausible to assume that Jake represents Hemingway or that Hemingway himself is Jake. Jake

repeatedly calls Cohn a "Jew" and hurls the anti-Semitic slur "kike" at him on one occasion. Although sometimes Jake seems to be at odds with the negative way Jewish physical features are characterized, he cannot be compared to Hemingway's perception of racism in early twentieth century America. In her article, Margaret Wright-Cleveland (2019) investigates Hemingway's early writings. She asserts that Hemingway's high school stories provide "information about how he was learning to interrogate institutional and social constructions of American race and class" (Wright-Cleveland, 2019, p. 49). For instance, in his 1917 story, "Sepi Jingan," Hemingway recognizes and defies racial stereotypes through his representation of Billy Tableshaw: "Bill is not the redskin of the popular magazine. He never says 'ugh.' I have yet to hear him grunt or speak of the Great White Father at Washington" (Hemingway, 1917, p. 98). Wright-Cleveland contends that in "Sepi Jingan," Hemingway "presents a different world that exists outside the monolithic vision of whiteness" (Wright-Cleveland, 2019, p. 47).

Through Cohn, Hemingway demonstrates his intention to expose and resist presumptions of racial superiority. He acknowledges Cohn's efforts to challenge notions of Jewish inferiority. Given the fact that Jake represents the dominant white culture in the novel, which exercises hegemonic power to control racial or ethnic other, he can be read as a symbol of hegemonic colonial discourse while Cohn as a colonial subject. However, a careful reading of the first dialogue between Jake and Cohn reveals that Hemingway's portrait of Jake is a clever mockery of colonial order. Cohn tells Jake that he is eager to travel to South America at least once in his lifetime:

"[Listen], Jake. If I handled both our expenses, would you go to South America with me?"
 "Why me?"
 "You can talk Spanish. And it would be more fun with two of us."
 "No," I said, "I like this town and I go to Spain in the summertime."
 "All my life I've wanted to go on a trip like that," Cohn said. He sat down. "I'll be too old before I can ever do it."
 (Hemingway, 1926, p. 8)

But why does Robert Cohn want to travel to South America? And how does his trip counteract his sense of inferiority as a marginalized other? Jake wonders why Cohn does not like to stay in Paris and why he insists on travelling to South America. Jake believes that Cohn's desire to travel to South America is because of his reading and rereading of *The Purple Land* (1885). This book with its "splendid imaginary amorous adventures ... in an intensely romantics land," might be a "guide-book" for Cohn to experience how it feels like to be superior in an "uncivilized" land like Uruguay. Jake reports:

He had been reading W. H. Hudson. That sounds like an innocent occupation, but Cohn had read and reread "The Purple Land." "The Purple Land" is very sinister book if read too late in life. It recounts splendid imaginary amorous adventures of a perfect English gentleman in an intensely romantic land, the scenery of which is very well described. For a man to take it at thirty-four as a guide-book to what life holds is about as safe as it would be for a man of the same age to enter Wall Street direct from a French convent, equipped with a complete set of the more practical Alger books. Cohn, I believe took every word of "The Purple Land" as literally as though it had been an R. G. Dun report. You understand me, he made some reservations, but on the whole the book to him was sound. It was all that was needed to set him off. (Hemingway, 1926, p. 8)

The Purple Land is full of fantasies that fascinate Cohn to achieve in the real world, a world where he runs to and hopes to forget his inferiority and "live his life all the way up" (Hemingway, 1926, p. 18). Cohn is locked into a position of inferiority due to his constant encounter of anti-Semitism. Therefore, he tries to force himself into a position of superiority by imitating and reproducing the colonialist's ideology of the protagonist in his favorite book

Written during the period of the British Imperialism, *The Purple land* tells the adventures of an upper-class Englishman, Richard Lamb, in Uruguay. Early in the novel, he looks down upon the political system of the natives and their way of life. He declares his imperialist manifesto in which he praises England and renders the indigenous people unworthy of ruling their land. Therefore, he calls for making Uruguay part of "the mighty English kingdom" (Hudson, 1885, p. 17). Cohn is seemingly fascinated by Lamb's superiority over the natives and by his ability, as a wealthy, "perfect," "muscular," and "intelligent" English man, to lure as many native women as he wants. According to Edward Said (1978), it is this "freedom of licentious sex" that the colonialist culture associates with worlds that are elsewhere and far "from the ordinary attachments, sentiments, and values ... of the West" (Said, 1978, p. 190). To illustrate, "free" sex was not obtainable in nineteenth-century Europe. Therefore, the Orient was the place where such sexual experience was easily obtainable.

Hemingway's presentation of Cohn's fascination with Hudson's *The Purple Land* and his insistence on moving to South America may associate Cohn with the unjust practices of colonialism. However, Hemingway depicts Cohn's desire to play the oppressor's part as a strategy to subvert and overthrow colonialism. Hemingway seems to understand that Cohn as mimic man is "a subject of difference that is almost the same, but not quite ... [Almost] the same but not white" (Bhabha, 1994, pp. 122-124). The "mottled" Cohn becomes "the sign of double articulation" (Bhabha, 1994, p. 122). While Cohn

plays the role of colonial subject who tries to convince the colonizer that he is far from being inferior and that he possesses all his capabilities, Cohn is still an unfinished representation of the colonizer. His performance of mimicry is "a sign of the inappropriate" and a strategy to undermine "the dominant strategic function of colonial power," and to pose an "immanent threat to both 'normalized' knowledges and disciplinary powers" (Bhabha, 1994, p. 123). Cohn's imitation of the colonizer is uncertain and incomplete, which becomes "at once resemblance and menace" Cohn's desire to mimic the colonial English manners in *The Purple Land* calls the imperial self into doubt, whether he intends mimicry as a complicity or mockery.

In the initial dialogue between Jake and Cohn at the beginning of the novel, Jake perceives Cohn's longing to go to South America as a means of fulfilling his ardent desire for the exotic. However, as the conversation unfolds, Jake's responses imply that Cohn's goal for his trip is not simply to satisfy his escapist romantic fantasy but rather to subvert the colonial construction of a racial hierarchy:

"Did you ever think about going to British East Africa to shoot?"
 "No, I wouldn't like that."
 "I'd go there with you."
 "No; that doesn't interest me."
 "That's because you never read a book about it. Go on and read a book all full of love affairs with the beautiful shiny black princesses." (Hemingway, 1926, p. 9)

As mentioned earlier, Cohn's attempt to mimic the colonizer's values and practices as demonstrated to him in *The Purple Land* brings about disturbance of the colonizer's unquestioned dominance. However, Jake's responses to Cohn never indicate that Jake is uncertain to what Cohn is actually trying to convey. In other words, Jake does not seem to feel that he, as a symbol of white colonial power, to be disturbed or threatened by what Cohn is about to do.

In fact, Jake advises Cohn to conduct his strategic imitation in a fresher colony where the colonizer is still present so that Cohn can closely imitate and cause him "menace." For Hemingway, most parts of South America were no longer colonial territories given the historical fact that many countries there had gained independence by the end of the nineteenth century. Thus, Jake suggests British East Africa as better option to exercise mimicry face to face with the presence of the colonizer. His suggestion for Cohn to move together to Africa and to love "beautiful shiny black princesses" implies that Jake is agreeable to Cohn's imitation of his colonial self. Jake colonial masculinity is wounded because of the war but it is at a total agreement with Cohn's strategic mimicry. Jake sees no threat to his Western manhood. In fact, he recommends Cohn to direct such a threat to another

colonial power in Africa to mitigate his sense of inferiority and to destabilize the colonial order there.

Jake is aware that Cohn's fascination to play the role of the European colonizer in *The Purple Land* is in fact an enactment of the "wrong" race, which leads to the conclusion that Cohn is inauthentic and his white colonizer persona is a parody of the white "proper" role. This is not to say that racial identity is a mere desire that one can choose to act and disregard somatic differences. But it is arbitrary in that it can be deployed to subvert racism and to dismantle any claims of white supremacy. Jake's description of Cohn may signal his understanding of the instability of race and the performative account of race. According to Jake, Cohn can pass for white, which dispels the myth of white supremacy and its notions of innate and immutable hierarchy of race. Jake points out that it is easy and "safe" for Cohn "at thirty-four" to be successful and "enter Wall Street direct from a French convent, equipped with a complete set of the more practical Alger books" (Hemingway, 1926, p. 8). According to Jake, it is not Cohn's race that makes of him a successful individual but his ability to excel and transcend the racialized image constructed by the dominant discourse.

Jake perceives that race in America is culturally and socially constructed through the repetitive practices of inscription of social conventions in the body. He seems to understand that performativity can contribute to the construction of racial and ethnic identities. Hamera (2005) points out that performativity is a social production that becomes repetitive in the form of performative utterances, which normalize stereotypes attached to race and ethnicity. In Butler's words, Jake demonstrates that "identity is performatively constituted by the very 'expressions' that are said to be its results" (Butler, 1999, p. 25). In a similar vein, racial categories are socially and culturally constructed. Jake alludes to the fact that Cohn's identity is socially racialized form of inequality, which is borne of language rather than biology. In his introduction of Cohn, Jake states couple reasons as to why Cohn's nose is flattened:

Spider promptly overmatched him and got his nose permanently flattened ... I always had a suspicion that perhaps Robert Cohn had never been middleweight boxing champion, and that perhaps a horse had stepped on his face, or that maybe his mother had been frightened or seen something, or that he had, maybe, bumped into something as a young child, but I finally had somebody verify the story from Spider Kelly. Spider Kelly not only remembered Cohn. He had often wondered what had become of him. (Hemingway, 1926, p. 3).

Jake's reasons reflect the dominant culture repetitive practices and utterances that attempt to stabilize a particular racial stereotype against Jews. Jake finds no

precise explanation how Cohn's nose is permanently flattened. He finds no definite answer which makes his reasonings as changeable and ambiguous as racial identities. What Jake reads is not Cohn's Jewishness, but his body as inscribed with racial stereotypes and meanings that are historically and socially constructed and reproduced. Cohn's body is an object of social inscription, which is perceived as a space for speculation about racial distinctions through which racial hierarchy is reinforced. Jake implies that the scientific racism of the time period is arbitrary and lacking in scientific rigor.

Hemingway's novel chronicles a time period when the race relations were being reevaluated due to the growing diversity in the United States as a large number of Europeans and non-Europeans immigrants were entering the country. Many of these immigrants were able to achieve success in public life, which according to Jake, increased competition with American citizens for jobs and wealth. As reported by Jake, Cohn was from "one of the richest Jewish families in New York" (Hemingway, 1926, p. 4), by which Jake implies that Cohn is a son of a Jewish immigrant parents whose economic success demonstrates supposed failings of other white American characters. According to Harold Bloom (2007), Cohn is "more productively engaged and forward-looking (less "lost") than [his] more dissolute companions" Cohn is equipped with dedication to achieve something and "a certain 'expectancy,' an assumption that life can be better than it actually is," which makes him the "least aimless of the group" (Bloom, 2007, p. 21). Although Cohn had some failings, at least he was able to achieve something in his life more than anyone else. He was a "middleweight boxing champion," he "went to Princeton," and he successfully published a novel. (Hemingway, 1926, pp. 3-8).

The novel reveals that Cohn's friends are not as accomplished as him because he learned hard work and dedication to success from his parents. To some extent, Cohn is privileged, but his privilege is attained by his tendency to learn and by his parents' training of him to work hard and to accomplish well in life. In other words, Cohn lacks the privilege of being white person, which many characters in the novel enjoys. Cohn's success causes the contempt of white characters as it poses threat to their sense of racial superiority. Bill and Jake are irritated by Cohn's "air of superior knowledge" (Hemingway, 1926, p. 83). Bill tells Jake that he cannot stand Cohn when he acts "superior and Jewish." Jake responds: "I do not think I ever really hated him until he had that little spell of superiority at lunch" (p. 83). Hemingway's depiction of Bill and Jake's jealousy may signal the possibility that anyone, regardless of where they were born or what race they were born into, can achieve individual material success in the society. Hemingway foresees the racial limitations of the

American Dream in that members of different ethnic minorities who achieve economic prosperity are envied. Thus, Cohn's success as a Jewish man marks him as more of an outsider.

A number of characters who represent the dominant culture in the novel keep pushing Cohn outside of their circle. They demonstrate their intolerance of Cohn's attempts to cross ethnic boundaries. He is constantly singled out and eliminated by his white friends. For instance, Mike Campbell, who does not mind Brett sleeping with "better people" than Cohn (Hemingway, 1926, p. 146), gets mad at him and asks him to "[go] away" and take his "sad Jewish face away." He does not fit in the group and does not "add to the party" (Hemingway, 1926, p. 181). Even Brett who is with Cohn longer than she is with Romero hates him too (Hemingway, 1926, p. 186). Mike asserts that Cohn does not deserve to have Brett because he is Jew. Mike reports that "Brett did sleep with lots of better people than [Cohn]" (Hemingway, 1926, p. 123), and "they weren't ever Jews" (Hemingway, 1926, p. 124). Mike believes that Cohn is a "steer" despite the fact that Cohn and Brett had sexual encounter in San Sebastian: "Tell me, Robert. Why do you follow Brett around like a poor bloody steer?" (Hemingway, 1926, p. 123). Later, Cohn tells Jake what he and Brett did in San Sebastian: "I just couldn't stand it. We lived together at San Sebastian. I suppose you know it. I can't stand it any more" (Hemingway, 1926, p. 168). According to Hemingway, Cohn is judged as culturally but not biologically castrated to marry far more culturally superior individual. His companions keep pushing him outside their cultural and ethnic boundaries and make sure he remains outcast. Hemingway highlights the anxieties during the time period over the future of white supremacy, which is part of his exploration of American whiteness and anti-Semitism perpetuated by colonial racism.

5. CONCLUSION

The Sun Also Rises can be studied as a narrative that challenges racial stereotypes perpetuated by colonial discourses of race and ethnicity. It is paradoxical to label Hemingway an anti-Semite for writing a novel that shows defiance of the same notions and doctrines that were responsible for perpetuating anti-Semitism. Hemingway acknowledges Cohn's desire to play the oppressor's role as a strategy to subvert and overthrow white colonial dominance over racial and ethnic other. Hemingway understands and approves of Cohn's desire to mimic the colonial English manners in South America as mockery rather than complicity. Moreover, Hemingway demonstrates that some members of the dominant culture keep pushing Cohn outside its borders. They act in line with racist discourses that are fueled by justifications for biological racist types, which result in blatant racial

discrimination. Jake's attitude toward racism, the way he recognizes its negative impact on Cohn, to some extent, reveals his belief that ethnic and racial categories are social and cultural constructions rather than simple biological differences. Although in Hemingway's time anti-Semitism was in the very air he breathed, he foresaw that society in the United States was changing to become more racially and ethnically diverse. Thus, it is important to accept the fact that diversity will challenge the myth of racial hierarchy and to forget that racial and ethnic identities are grounded in arbitrary selection and distinction.

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