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11This knowledge, as expressed in dialogue, echoes Bill Gorton's injunction to Jake to "give them irony and give them pity" (95). 6The characters in The Sun Also Rises influence nothing. Shortly after, Jake turns his irony on Robert Prentiss, the "rising new novelist" who "had some sort of an English accent" (20). 61This shift of priority has extensive consequences for the reader. Mark C. 2I wish to take issue with these approaches by focusing on the communal, interrelational, and linguistic properties of irony—including irony's sources in ambiguity and paradox—properties that do not alienate, exclude, create distances between characters or between the narrator and reader, or necessarily reject idealism. He perceives his swimming in San Sebastian, for example, as an experience in which he can approach himself and hope for some kind of healing. At the Hotel Montana, in reference to the emotionally devastated Romero, Brett exclaims to Jake: "I'm thirty-four, you know. Standing on the bridge the island looked dark, the houses were high against the sky, and the trees were shadows."It's pretty grand." Bill said. The ironic status of the individual subject requires that the search for self-knowledge be linked to the discovery of how each subject is related to others, and how each subject assumes an intersubjective identity. Hemingway presents the various dangers associated with self-determination and self-exposure through the even greater dangers of precluding the possibility of self-exposure. At the same time his irony, though in a very different way from the traditional ironist's, is directed outward: his self is formulated in a communal discourse dependent on intersubjective encounters. In this dialogue from chapter six, for example, Cohn asks Frances, his "fianc  ," about her private conversation with Jake: 22"What was it? It is well to recall, however, that irony is employed not as a momentary expression or desire but as a standpoint and it therefore can only be read in its totality. Only when he submits to this linguistic imperative can he begin to feel free from his actual dilemmas. Even though the novel consists entirely of actions they initiate, such actions play a secondary role to the novel's intersubjective relations. Personal knowledge ceases to have a privileged status. I was afraid he thought he had hurt me with that crack about being impotent. When Mike learns about the liaison between Brett and Romero, and the ensuing fight between Romero and Cohn, he tells Jake: "Brett's rather cut up. It says not so much the opposite to what is meant as something other than is stated.(Furst 12) 43The irony in The Sun Also Rises is a "refractive" sort conducive to the fact that Jake can be alternately ambiguous and plainly negative about the worth of himself, his friends, and most other people. For Jake and other characters in the novel, the world is contradictory and can therefore be dealt with only through the conscious floating of an ironic stance. It is the reader who becomes, in David H. 43Paradox, the basis and the outcome of irony, is the source and principle of this process. In place of the reader being privy to knowledge and purpose of the narrator, as is the case in traditional irony, in The Sun Also Rises, the reader is, by various stratagems, made to realize the pervasiveness of ambiguity and paradox. Montoya is not so forgiving, however, when he learns that Jake has arranged a meeting between Brett and Romero. 31Just then Montoya came into the room. Fusing the tragic and satiric, irony becomes uncertain, devoted primarily to the complexities of searching. 7The ultimate value, above all others, irony dominates, for example, this dialogue between Brett and the Count, which takes place in the presence of Jake: 8"What were you doing [in Abyssinia]?" asked Brett. As a force against his own believed-to-be permanent pain, irony allows him a way to control a situation and, following his communal codes of irony, to demonstrate or pretend to a superiority to all situations. Since he is, then, not bound to what he has said, he has no identity to defend, nor is he obliged in any way to recognize the identity of others. For Jake Barnes, ironist and narrator, irony, in its fullest operation, is the most satisfying expression of what must suffice. "God, I love to get back."(65-66) 49In experiencing such a moment and the Paris he wishes to (nostalgically) preserve, Bill, uncharacteristically, refuses to take a drink, telling Jake he doesn't need it (66). As a means of expression, however, his irony far exceeds any kind of oppositional or reversed meaning: 42Such emphasis on reversal, on an opposite, is misleading since the subtler forms of irony draw on the art of insinuation. 21In fact, there seem to be few positive values in Hemingway's accounts of ironic devastation. Jake's deep dives "to the bottom" made with his "eyes open" (196) momentarily take him out of his ironic posture. That's how we came to go off together. In place of straightforward inversion, irony prefers oblique refraction. In five years, I thought, it will seem just as silly as all the other fine philosophies I've had.(123) 37Jake cannot take such a single-minded stand because, both forming and formed by the communal ironic code, he perceives alternative possibilities, any one of which might prove to contain the truth. The moment he receives Brett's telegram he switches back to his ironic mode and perceptions. Robert's sending me. 33Perhaps I lost strongly in Pamplona, Jake's self is formulated in a communal discourse, exteriorized in intersubjective dialogue. 24This vanishing of the self largely explains the novel's attention to the immediate present, the most fertile ground for irony. Significantly, even while recounting his story in retrospect, Jake never indicates any kind of change, in himself or in others (though as participant-presenter he is not necessarily the best interpreter of the novel's intersubjective interactions). Earl Rovit argues, for example, that Hemingway employs irony in a way that parallels the "measured distances between characters" by "hold[ing] the reader at bay," concluding that Jake Barnes's use of irony is also a "strategic device that exclude[s] the reader" (184). So considered, the absence of irony can point to what security exists in the novel, a security that goes against modernism's general reluctance to adopt a totalizing vision and the large-scale generalizations that seek to distinguish it clearly from other periods. Instead, his self-irony establishes "the undecidability of reality and meaning, the tragic-comic tenor of life" (Yaari 540): 36The world was a good place to buy in. The position of Jake, on the contrary, is introverted; his vision is directed inwards to himself as story teller and participant, and the work he is creating. They are words in which we tell, sometimes prospectively and sometimes retrospectively, the story of our lives.(73) 57Words become non-ironic for Jake when they are as far as he can go with language, when he has "no noncircular argumentative discourse," when he is certain that there is no choice between vocabularies. Similarly, Jake's physical contact with nature is exempt from ironic reflection. Whether Bill Gorton's adventures take place in Budapest or Vienna is equally unimportant to his search for "authenticity." Brett's encounters with the Count Mippopolous, or her decision to marry Mike, or her choice to go to San Sebastian with Cohn are not the most important determinants for her self-actualization. Hemingway's irony unites subjects in their ignorance, or in their knowledge, and in so doing prepares the way for a recognition of the primacy of intersubjectivity over all individual subjects. 58Jake's irony should not be conceived as a "non-truth-oriented mode of discourse" or as a divergence from the "truth," with no subsequent moment of convergence, otherwise, it would be metaphysically and ethically identical to humor (Lang 42). To keep the irony in the "present," Jake makes no attempt to close the gap that separates past thoughts from their present narration. 44Jake's elusiveness, his ambiguity, is also a measure of his artistry and aspirations of control. "I hate his damned suffering."(151-52) 20Here irony is intersubjective and self-victimizing. 25Indeed, to Jake's questioning mind there are no cogent, definitive answers; the existence of other choices undermines the authority of any one of them. As Furst notes, "the traditional ironist looks outwards to his narrative and also to his listeners; through a network of oblique but comprehensible signals he maintains a tacit rapport with the reader to whom the ironic countermeaning is to be communicated" (231). Because ironic utterances are often partial utterances requiring completion (and thus generally differ from direct, non-ironic explanatory formulations), the partialness of the speaker as subject is one of Hemingway's fundamental premises. Jake is dependent on the other for his presence and knowledge. Jake's feelings at San Sebastian cannot be sustained—even though, as they result from his contact with nature, he can potentially find a final vocabulary for them—because of the redescribing words that come from Brett. 18As an intersubjective force, however, irony works to put the reader in a different perspective than the characters who actually use that irony; it creates, in Linda Hutcheon's words, "a semantically complex process of relating, differentiating and combining said and unsaid meanings—doing so with some evaluative edge" (89). "Were you in the army?" "I was on a business trip, my dear." "I told you he was one of us. The irony of The Sun Also Rises, then, is situated primarily in the space between the narrator and his narrative. Just as Jake can emerge from his ambivalence into the security of belief on the levels of self-judgement and the characters of others, so too can he do so on a "philosophical" level, as in his reflections on money: 34You paid some way for everything that was any good. The dependence of Jake on the other (this time the reader) is fundamental, for by virtue of the latter's reply the subject comes to be defined or obliterated (Lacan 1966, 300). For as irony excludes, while disavowing the status of personal knowledge and discrete identities, it builds a community of believers. Consequently, Hemingway's typical dynamic of understanding is founded on relationship, the novel's most important focus. That is, the self is constituted as a subject only through a complementary and interdependent revelation of personal identity. Indeed, it is only by speaking to the other, and most often doing so ironically, by alienating/exteriorizing himself in a communal language, that Jake can represent himself "in front of" himself and thus arrive at self-consciousness. Irony "deconstructs," as Gary J. 15In an intersubjective form, irony questions the notion of the sovereign self. In this scene at Burquette, as in many other scenes in the novel, irony creates a state of perpetual flux, aesthetically, philosophically, linguistically. Bill Gorton is a major signifier in the intersubjective stream. The result is that, because of the endless sameness (temporality) of experience, there appears to be no retrospective irony in the novel. And sign the wire with love. Facilitating Brett's conquest of Romero, Jake sets up a meeting between the two; when he leaves the caf  , Romero thinks this is a signal that he too should leave but Jake tells him to "sit down" (155). I wanted to start him again.(96) 13Gorton's words remind Jake that only in terms of irony can he think of his possible (and perhaps lost) happiness and only by becoming part of such (relational) irony positionings can he hope to arrive at self-consciousness. Richter's words, the "ironic victim" (135). Either you paid by learning about them, or by experience, or by taking chances, or by money.(123) 35But for him any philosophy is ultimately questionable, ephemeral. Thus Jake infers that each reality may be as illusory as the previous one and therefore he ontologically scrutinizes layer after layer of appearance and reality alike. Baldwin claims that "irony ... There was no undergrowth, only the smooth grass, very green and fresh, and the big grey trees well spaced as though it were a park. This is country." Bill said.(98) 52Natural beauty falls outside the realm of irony because in nature Jake never differentiates or recognizes a reality different from appearances. To hell with you, Brett Ashley.(123) 27In San Sebastian, after Jake receives a telegram from Brett and sends his response, he ironically summarizes 28The novel does not necessarily count on his readers for understanding. And yet their suffering seems to be beyond hope, beyond change, their "cultivated aloofness" (Chamnan 33) impedes more than it helps their relationship. The Sun Also Rises sets individual autonomy against the novel's irony, an irony that serves to establish an interpretive relationship (however incomplete and unstable) between the narrator-protagonist, Jake Barnes, the other characters and the reader. What lies outside the orbit of irony in the novel can be distinguished by what Richard Rorty has termed a "final vocabulary": 56All human beings carry about a set of words which they employ to justify their actions, their beliefs, and their lives. 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 ... (182) 55Such experiences and unironic appreciations are, for Jake, rare. More specifically, in some of its manifestations (The Sun Also Rises is not one of them), irony is an essential tool in the dialectical process of self-transcendence. 53Romero's bullfighting is treated with an equally unironic reverence. Like Jake, the novel's other characters must learn that their freedom is a hybrid of external influences that depends on a willingness not only to open themselves to others, but also to accept the limitations of self-determination. 30It is, however, only in a communal discourse that Jake can come to terms with what is real and what is not; it is only in such discourse that he can stand out in his "essential humanity" (Lacan 1959, 84). Irony is thus, in its intersubjective linguistic forms (contained in such words as "nice," "wonderful," and in such phrases as "I suppose it was funny," and "Isn't it nice to think so?"), transformed into a way of seeing the world, of embracing within one's consciousness paradox and chaos. Language in The Sun Also Rises is more a revelation of self than an expression of it. Won't it be lovely? Rather, what guides the novel is an imbrication of communal and relational discourses with irony: every major character, at one time or another, consciously or unconsciously, is an absorption and a definition of the irony of others. Just as they hate Cohn and/or his suffering, they constantly express (self-)hate for their own relational sufferings. Didn't I? Brett turned to me. Jake is never ironic in his declarations of love for Brett (48) or in his views on the immediate present, the most fertile ground for irony. Significantly, even while recounting his story in retrospect, Jake never indicates any kind of change, in himself or in others (though as participant-presenter he is not necessarily the best interpreter of the novel's intersubjective stances and perceptions, to pursue self-exposure, a requisite conduit to self-knowledge. I paid my way into enough things that I liked, so that I had a good time. Jake's final vocabulary depends on such an interchange. He started to smile at me, then he saw Pedro Romero with a big glass of cognac in his hand, sitting laughing between me and a woman with bare shoulders, at a table full of drunks. The hell there isn't! I figured that all out once, and for six months I never slept with the electric light off. This is so because the knowledge of irony, which contains an internal tension that renders the ironist's way of life unstable and self-undermining, while at the same time serving as a vehicle for partial self-exposure (in the cases of Brett, Jake, Mike, and the Count), is reserved for those who internalize it. The bull charged as Romero charged. Perceiving his being tragically, operating in the open presence of his readers, Jake feels himself an exile in a phenomenal world. Because The Sun Also Rises succeeds in establishing an indirect system of communication (and not a "distance") between narrator and reader, there is a constant tension between dissimulation and revelation, humor and seriousness, fundamental to the processes of irony. Because the characters in The Sun are cut off from their countries, cultures, and families, their survival depends upon a group identity, comprised of, among other things, shared linguistic codes, ways of behaving, witticisms, and ironic postulations that reject the notion of discrete identities. The reader can be made to remain outside of the exchanges between the narrator and his narrative on which the text is based. What occurs instead is that the greater the gaps in Jake's knowledge, the more substantial his doubts, the larger the spaces inhabited by irony. 39Ambiguity is the very foundation of irony. Pervasive, limitless, assimilating everything in its progress, it is less an interpretation of a situation than "a presence within each situation" (or a non-presence when given over to a final vocabulary), which can set up and provoke a deeper interrogation of self. At the same time, Gorton is the novel's best illustration that the ironic speaker is freed from responsibility for the hearer's conclusions. There is no reason why because it is dark you should look at things differently from when it is light. His language must be read both as a way of conveying information and as a process in which a character's position comes to be defined relative to that of the other. The river was dark and a bateau mouche went by, all bright with lights, going fast and quiet up and out of sight under the bridge. Subjectivity is therefore not a given but something brought into existence and, in the novel, is firmly linked with ironic language. Through ironic verbal confrontations, Jake, Brett, Frances, and other characters express their basic feeling of impermanence of self and situation. Handwerk puts it, "the idea of authority as being in a particular place of a particular person, for authority can emanate only from the entirety of the positions and persons in an intersubjective structure" (117). And consequently, Jake's capacity to see beyond appearances, as Furst points out, "presupposes disengagement, a dissociation between himself as critical observer and the objects of his observation" (14). Such exposure, however, is grounded in (and guided by) irony, which is dependent on one's position in a community and, most importantly, in the discourse of that community. 50Natural beauty also escapes ironic comment. 1There appears to be, for most Hemingway scholars, no subject more banal than "irony in Hemingway." But some distinctions about the term irony may be worth testing, particularly given the present handling of it in Hemingway studies. An ironic speaker like Bill Gorton can say what is not his meaning or the opposite of his meaning, as in his comment about the "stuffed dog" and its relation to a "[s]imple exchange of values" in chapter 8 (62); and thus, particularly outside of his amiable community, he is free in relation to others and to himself, free not to take into account what he has said or what his addressee has understood. That was it. Through his autonomy Jake cannot gain the positive freedom that would consist in realizing a life that is genuinely his own, a life shaped in ideals and beliefs. Examples abound. Indeed, the Count's judgment of Brett's "expatriate" life in Paris, or Mike's feeling about Cohn, or Brett's "love" for Jake appears to be established and settled before the novel begins. Edward J. Decisions per se on where a character lives or travels do not have a decisive effect on his or her identity. The narrator's ironical rhetoric then takes over, revealing important limitations, suggesting that one's self and one's world are often futile, obsolete, and powerless. I went in to lunch.(199) 29Trapped in his predicament, he brings himself, as he apparently rarely does, to the center of the narrative stage (i.e., it can be argued that he rather keeps center stage by strategies of ironic self-deprecation). There is, in his references to nature, almost always an emotional attachment that does not conform to his usual restraint and coolness, and his typical recognition of incongruities. He cannot, for instance, be forgiven and cannot forgive himself for taking Romero away from "his own people" (143). Ahearn suggests that instances of irony in The Sun Also Rises function "as [characters'] resistances to the oppression of material and historical forces, as safeguards of inner freedom ..." (27). When, for example, Jake and Brett flee the love-sick Cohn in Pamplona, they do not see, as the reader does, that their hatred of Cohn's suffering mirrors an attitude towards their own emotional pain: 19As we came out the door I saw Cohn walk out from under the arcade."He was there," Brett said."He can't be away from you.""Poor devil!""I'm not sorry for him. 14Bill Gorton, then, most clearly signals what it is like to speak ironically, or to manifest in one's life, unqualifiedly, the attitudes and type of orientation toward the world that constitute irony. Frequently, the best Jake and the other characters can do is to catch the overflow of their own meaning, which amounts to the fact that in The Sun Also Rises irony is exactly in the lines. For example, Jake not only uses the word "serious" (145) in describing Romero's response to the bullfight critic and later the word "seriously" (147) in recounting how Romero responds to Mike's toast, but uncharacteristically chooses not to undermine these terms. But she loves looking after people. These are the words which they employ to justify their actions, their beliefs, and their lives. The irony Jake and Brett are victims of is an irony of their own making: they are too confident of their wisdom and too ignorant of their ignorance. It seemed like a fine philosophy. Bradcock that Jake had made a joke about her last name, a joke "to laugh at" (18), and in her response to Jake about Frances' inane comment on Paris ("But it does have nice people in it"; "You have nice friends" (19). His interrogations can be seen as unfinished actions that he re-imposes on the present. He's going to give me two hundred pounds and then I'm going to visit friends. It can reveal illusions of autonomy (e.g., contained in Jake's nascent realization when he responds to Brett's telegram at San Sebastian). Instead Hemingway's irony in The Sun Also Rises asserts the intersubjective nature of identity, which is not based on a priori individual consciousness but rather on group understanding. 4More specifically, the conditions of personal freedom and of recognition cannot be achieved alone: the achievement of "free" subjectivity requires, as I will show, a certain intersubjective relation (and the recognition of such) among subjects. What is also at stake is that such a relation (and its resulting discourse) is susceptible to unironic linguistic mediations and positions. Jake is a self-conscious, probing narrator who openly relates his story, shaping it, intruding into it to reflect on his account and on himself as a writer. When he and Bill Gorton walk to the Ile de la Cit  , both are overwhelmed by the beauty of the Seine and Notre-Dame: 48We walked on and circled the island. In this atemporal form, irony is the a priori framework that articulates its own grounds and identifies features of pertinence. "Morality," he tells us, is that which "makes you disgusted afterwards" (124). These are the words in which we formulate praise of our friends and contempt for our enemies, or long-term projects, our deepest self-doubts and our highest hopes. Down the river was Notre-Dame squatting against the night sky. Words become, then, not "a mere reflection of the speaker, but an echoing of his words that reveals them as being from the outside and across a temporal gap" (Handwerk 116). Communal and/or relational solidarity, however illogical or irrational, is less a matter of sharing a truth or a common objective than of sharing a common language and a "constant [paradoxical] alternation of self-creation and self-destruction" (Schlegel 2). "I love you, count. These words go up against the redescribing words that threaten (and test) Jake's final vocabulary and therefore his ability to make sense of himself. I'm going to England." "Isn't that fine!""Yes, that's the way it's done in the very best families. Rather, as an ironist, Jake is conscious of moral standards and of their shortcomings. Through hints and suggestions, he stirs in the reader clues to the implied layers of meaning. The hotel owner and fellow aficionado, Montoya, "forgave" him all his friends but "without his ever saying anything they were simply a little something shameful between [them]" (110-11). 10Hemingway's intersubjective irony indicates a way of engaging in public (interpersonal) activity; his characters are defined by what they can say—and most clearly by what they say with irony. Unlike traditional irony, which may be said to hinge on the reader's relationship to the text, irony in The Sun Also Rises depends on the narrator's orientation towards his own text. Their roots bulked above the ground and the branches were twisted. To hell with women, anyway. is at once a strategy of containment and a rejection of idealism, an announcement by the artist of his silent engagement with ideology" (36-37). It is, in other words, a certain aestheticization of reason, which can be resistant to the kind of reason that invariably wishes to replace an illogical or unacceptable utterance with an acceptable, logical one. Again it is perhaps the novel's most cynical character, Bill Gorton, who serves as the voice for subjects not to be treated ironically. His comment follows Jake's description: 51It was a beech wood and the trees were very old. Jake's advice to Brett in Madrid, for example, when she begins talking about Romero after she has promised not to, confirms the need to disassociate. In Paris, Burquette, and Pamplona, he enacts the principle that the building of amiable communities is far more relevant than the exclusion of naive victims. 16In the case of Jake, who clings to the illusions of his own individuality and aloneness, he cannot separate his autonomous self from a merely negative freedom, a freedom from the constraints of immediacy. Notions of irony in The Sun Also Rises, as a strategy of excluding and distancing others, or as an alternative to idealism, characterize most of the critical/political positions on it. Quite the opposite, the values of his friends, and his own, scrutinized and tested by measures of irony, constantly disappoint him. She was looking after me" (169). For the ironist is often conscious of a choice between several possibilities, none of which has complete validity and all of which are exposed to question. As far as Jake is concerned, however, irony, instead of ascending in an ecstatic self-liberation, can provoke a descent into an agonizing awareness of uncertainty. This phenomenon points to another fundamental change in the entire narrative structure. We walked on the road between the thick trunks of the old beeches and the sunlight came through the leaves in light patches on the grass. Irony operates not so much towards the destruction of authority, as towards a rebuilding of authority, as a continual reminder of the possibility of redefinition. I hate him, myself." "I hate him, too," she shivered. You're a darling."(53) 9The Count's non-involvement in the fighting in Abyssinia and his general ironic stance align him, or not so much him but his consent to communal ironic codes, with Brett and Jake (the Count is "one of us"). For example, when Bill alludes to those persons who claim that Jake is "impotent," Jake reports: 12[Bill Gorton] had been going splendidly, but he stopped. Send a girl off with one man. Irony in The Sun Also Rises, springing from a self of incomplete and unstable identities, denies the possibility of completion and is hence unaffected by time. For example, Jake's self-interrogation cannot occur without the implicit inclusion of the other. In The Sun Also Rises irony mitigates against any univocal understanding. As perhaps the most representative ironic character, Bill does not wish to be understood by everyone (e.g., the waitress at the Burquette inn, Cohn), particularly by those outside of his communal circle, and to that extent his irony isolates itself; it does not wish to be generally understood, but it is a selective mode of socializing. His autonomy illusory, duped by his own ironic stance, he is part of a process in which subjectivity is not a given, but is (with difficulty, often painfully) brought (unautonomously) into being. This partly explains why his ironic stance is not "immoral." The constant conjunctions of his own narratorial "irony" and "pity" prevent it from being so. The major ironists in the novel—Bill, Jake, Brett, Mike—are disengaged from their social world, in that they do not take the practices and norms that constitute that world seriously. But for him, irony is not a straightforward semantic inversion (antiphrasis), but functions more as an intersubjective process. 36Consequently, his philosophical vision is relative, full of contradictions and incongruities; and the linguistic medium most conducive to that vision is ambiguity. Far from being just a literary device, irony, working from a basis of paradox, is endowed with a philosophic capacity, the capacity to confront and, ideally, but only ideally, to transcend the contradictions of the world. After exploring every possibility, he may well find himself (and, incidentally place us) in a labyrinth of doubts" (11). The trees were big, and the foliage was thick but it was not gloomy. In Pamplona, in a rare moment of self-examination, he reflects on his fear and his feelings about Brett: 26But I could not sleep. 3An elusive and slippery term, irony is one of the key concepts of contemporary critical vocabulary. 60Irony is also part of something that lies beyond the characters' and narrator's more or less conscious experience, the effect of which is manifest in that experience without being readily (or necessarily) accessible to consciousness. Now go and bring her back. He did not even nod.(147) 32These utterances are appeals to the reader for an (ethical) response that would implicate the other in a dialogue, rather than a response that might directly reveal Jake as the subject and narrator. 62The outcome of the novel's irony is rather contradictory. 5In the novel, irony is indissociable from the problems of individual nature, self-knowledge, and self-expression; it insists on the provisional and fragmentary nature of the individual subject. His predominant emotion is that of joining, of finding and communing with kindred spirits (e.g., Jake, Brett, Harris, Mike). Georgette is also ironic in her comment to Mrs. The amiable community of the novel cannot exist without such a hope. At Pamplona, for example, Jake is ashamed of his friends, even though at one point during the fiesta "it seemed they were all such nice people" (122). 63To be clear, Jake can know or suspect something is illusory but desires and is loyal to the illusion (or self-delusion), while pulling the reader into his world. 46And yet certain subjects are, for Jake, off limits to irony, subjects that point to an alternative value system in the novel. But, as Lillian S. Beyond these terminal words, as Rorty puts it, "there is only helpless passivity or a resort to force" (73). And yet their disengagement is shown in their interactions, just as if they were sincere and forthright participants. Thus ambiguity, reserve, deprecation, and contradiction are his principal traits. His intersubjective irony can serve, at least potentially, as an important stage in self-understanding and maturation; it can mitigate against an irrevocable fall into despair. For Brett and Jake, critical dissociation and understanding are achieved somewhere beneath the surface of conversation. All descriptions of Romero's work fall outside of any ironic connotation; indeed, Jake's comments on him are some of the most solemn and earnest in the novel: 54Out in the center of the ring Romero profiled in front of the bull, drew the sword out from the folds of the muleta, rose on his toes, and sighted along the blade. I'm not going to be one of those bitches that ruins children" (202). The friends don't know about it, yet." "She turned to Cohn and smiled at him. It can have a volatile dark side, a tendency towards nihilism. In its most elemental form, it is derived from an awareness of the discrepancy between reality and appearance. Irony is "a testing for rather than an assumption of shared values," hence it necessarily depends on intersubjectivity, returns us to the present moment, and "grounds the transcendental moment of doubt in the real encounter" (Handwerk 1985, 173). That was another bright idea. He cannot come to terms with his emotional devastation without irony, but it is an irony that, often unknown to him, focuses not so much on his independent world of violence, adventure, and (apparent) masculinity as on the community and relations that set and maintain the ironic codes of the novel.

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