‘ANOTHER THING’: LITERATURE, CONTAINMENT METAPHORS, AND THE SECOND LANGUAGE/TRANSNATIONAL COMPOSITION CLASSROOM

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Chapter I: Introduction

This thesis is the culmination of two years of course work in both second language pedagogy and content based second language instruction using literary texts to spur critical thinking in the second language composition classroom. The purpose of using literature, in the second language composition classroom, as a unifying element in conjunction with historical/cultural articles for contextualization, was to provide as authentic a classroom experience possible while focusing on linguistic metaphors as targets for analysis. Explicit instruction was used to navigate the students’ reading of text as to recognize that metaphors, specifically containment metaphors, are highly prevalent in English language understandings of experience. The aim was to allow the students to use this raising of metaphorical awareness to see how literary/historical/cultural texts act as containers of transnational experience in which the students can negotiate meaning, intentions, and usability for constructing argumentative type essays. The three major chapters that make up this thesis are individually-contained parts of a larger goal. Each possesses its own documentary evidence, arguments, and conclusions, but work together to define the pedagogical and research based goals. The organization is specifically designed to allow each chapter to speak for itself, yet connect to the overall goal: to spur critical thinking about authentically created textual works providing primary and secondary source material for college composition essays.

The organization of this thesis may seem a bit unorthodox, but I believe it is necessary for each chapter to be a contained unit that displays a specific step in the educational process and works cyclically to influence learning. Although separated into
three chapters, each chapter works together to develop a teaching method which nurtures negotiation and examination of transnational experience. The chapters are divided into methodological usage of textual metaphors as representing authentic second language (referred to here after as L2)/cultural experience (that is documents that are created by first language users of English from an academic or literary perspective for an intended audience of first language (L1) readership; a content based examination of *The Sun Also Rises* as representation of the instructors knowledge and ability to convey the use of container metaphors as holding experience; and a data collection of student responses to container metaphors representing critical thinking about the text and metaphors within it.

The Chapter II on methodology and curriculum provides a composition course design that uses a multi-modal approach to instruction, based upon literary texts, historical/cultural texts, and explanations of containment metaphors as modes of critical examination. This chapter focuses on using textual examination to create a transnational educational environment in which the student can balance their L1 and L2 cultural experiences. *The Sun Also Rises* by Ernest Hemingway provides an authentically created (created for an L1 audience) document that presents the culture of Parisian expatriatism and how the participants in that culture balance their experiences with the social circles’ many containers. Using a literary document that displays an L2 cultural experience provides students an opportunity to critically reflect on their own L2 experiences and respond to issues of containment. The novel is contextualized by historical evidence, Curnutt’s “A History of Expatriate Modernism,” and cultural evidence, Schubert’s “Crowds,” both which defined the time period and cultural identifiers explored in Hemingway’s text. The goal of the second chapter, a curricular design using literature as
a unifying element, is to provide the students authentic materials, written in similar expectations as those documents required by their future professors. The ultimate goal of the course is to have students produce writing based on thesis statements, evidence, and conclusions; however, critical thinking in their L2 provides the students with goals beyond writing to academic expectations. It can spark an L2 ability to navigate intellectual and social difficulties, and help the student to negotiate what it means to participate in a second language culture.

Chapter III is the researcher/instructor’s examination of a literary text, and what outside documents provide evidence for a thesis of metaphorical containments. These containments, based on emotional and experiential items, produce specific L2 cultural reactions on the part of the novel’s narrator Jake Barnes. This chapter is included for two purposes: 1) as a representation of the instructor’s understanding of metaphorical containment within the text, and 2) as a future teaching tool to whittle down meaning and focus containment based instruction of the text for purposes of composition instruction.

If an instructor is going to make a composition course based on textual content, I believe that it is necessary that the instructor make similar demands on their own understanding of a text as is required of the students. An analysis of text delivers evidence of the researcher/instructor’s ability to examine authentic L1 English documents and their appropriateness for use in the composition classroom. The texts must be constructed in such a way that the L2 learner is not confronted with an over-challenging text beyond their collective comprehension and one to which the concepts of metaphorical containment are applicable.
Therefore, this chapter provides a literary analysis of Hemingway’s *The Sun Also Rises* to not only provide evidence of how metaphorical containment is seen within the text, but also to demonstrate using that text as an instructional tool. The literary analysis brings together those documents that can help recognize how an instructor can explain the function of metaphorical containment being focused into the writing of a document relying on a thesis statement, evidence and claims that support the thesis statement. This method of research writing also displays a how evidence can prove a thesis statement and express a critical thinking methodology the instructor also expects, though on a proficiency-appropriate level, of the students. While the essays written in class are not themselves literary analyses, the this chapter represents content knowledge of literary metaphor. The specific examination of container metaphors defining emotional experience within Paris, is representative of how the instructor hopes students may focus on specific topics of containment within the novel. This proof of content examination is also evidence to create writings that use critical thinking, stirred by contextualization, so the student can negotiate meaning by argumentation.

Chapter III also acts as a teaching tool that focuses the instructor’s intentions of using containment metaphors as a transnational negotiator of L2 cultural experience. Examination of each moment of containment allows the instructor to form a basic meaning to experiences held by these metaphors and possess a better ability to negotiate with the students how text functions to hold experience and evidence. This document can be narrowed in future teaching to outline how the instructor views containment within the novel and aid in conveying the structure of metaphors within English language texts. This chapter provides an explanation of how the instructor can nurture experiential
negotiation between different cultures in communicative cooperation with the students. The use of text, a main focus of communication in their undergraduate careers, to develop a critical understanding of cultural and historical identifiers of experience, adds to a greater cultural conversation that acts to negotiate transnationally what it means to have an education at the college level.

Chapter IV contains examines how second language learners of English responded to metaphorical containers and what constitutes containment in narration or other textual representations. In a post-reading instruction phase of the composition course, participants were provided with textual containments to which they provided contextualization, using past reading and writing experience, to negotiate the meanings of transnational experience. Being L2 learners living in an L2 culture, the student participants used their experiences in new cultural surroundings and adaptations to a certain sets of academic expectations. Using the narration of Jake Barnes, a person living in expatriate capacity who must adapt to specific cultural identifiers with that group, simulated some of the same L2 cultural experiences that students face in their American college careers. Bringing their own experiences to an examination of Jake’s narrative moments of containment, allowed the students to negotiate a transnational understanding of not only cultural confusions, but to empathize with those items that may cause emotional responses. The participants were asked to identify what the moments of containment meant, based on the historical/cultural context of the course, and explicate what the moments show about Jake’s containing of his experiences within an expatriate lifestyle. The responses explained how the students used their already acquired skill sets to negotiate meaning with text by adding critical thinking to their implicit base. These
negotiations acted as a springboard to developing their own argumentative writings and demonstrated how understanding the multidimensionality of texts leads students to a critical thinking process expected of American academic institutions.

An understanding of the implications of critical thinking on text representation allows for L2 students in a composition course to examine authentic L1 representations of text. Examining the texts in a specific reading method that spurs critical thinking provides insight into how the student will use their already acquired L2 skill sets with a new skill set that will aid undergraduate study. A teacher with a strong content understanding and the reflection of students’ abilities to negotiate meaning through critical thinking allows for a second language learning environment which transnationally balances the L1 and L2 experiences of the students involved with the expectation that the students are now better equipped to take on the challenges and expectations of future instructors in an American academic institution.
Chapter II: Methodology, Pedagogy, and Curriculum

In an era of globalization, the use of literary texts as instructional input provided a more authentic negotiation of cultural experiences that allowed students and teachers the opportunity to mediate cultural experiences and language proficiently. The general goal of this chapter is to provide and delineate the complex, yet comprehensible, authentic literary text that deals with a specific historical time period in a culture of expatriate Europe as a comparison with the transnational experience negotiated by the student as he/she enters an American academic institution. Paul Jay (2010) points out that this acts transnationally “in an age of accelerating globalization, the profession of literary studies has shifted…to the universality of experience, and a shared ‘humanity’ that supposedly links all people” (p. 16). The experiences of peoples from different nations are now seen to negotiate what it means to be human or have human experiences by bringing their own concepts of self and value systems to produce a transnational arbitration of textual purpose and meaning. The students that participated in this course were second language learners of English, who had either matriculated into their undergraduate majors, or had scored high enough on the institutional TOEFL test to take college composition. This course was the student’s first foray into the American academic system and acted as the stepping-stone to transfer the student from the expectations of the ESL center to the expectations of the standard American classroom.

As the student had chosen to live and study in United States, they took on a transnational expatriate status since they were living on the edge of two cultures with the university acting as intermediary. The course for this content was a first-year college
writing class where the student was familiarized with writing for an institutionally defined context. There the students worked on a combination of metaphorical language and historical/cultural analyses of a literary text to develop a transnational negotiation with the instructor on definitions of textual meaning. This practice was a mix of literary criticisms referred to as New Historicism and Transnationalism. Lynn (2010) defines the contexts of New Historicism as “1. history is knowable; 2. that literature mirrors or at least by indirection reflects historical reality; and 3. that historians and critics can see the facts of history objectively” and that “the starting point for this work is a simple observation: history is textual” (p. 56-7). This was combined with a transnational methodology that views “literacy [as a] skill to differentiate between letters, so that an articulated script can be read, re-read, written, re-written…[and] that others produce articulated texts” (Lee 2011, p 5). Since literature can be seen as a textual representation of historical and cultural events that can develop cross-cultural literacy, Ernest Hemingway’s *The Sun Also Rises*, a novel about expatriate British and Americans living in France in the 1920’s, contains (in a metaphorical sense) the development of a transnational experience with European cities acting as a balancing point. In the college composition course, second language learners used this literary text as a unifying documentation of cultural representation in which metaphors of containment defined location as partially explanatory of second language and second cultural traits.

Using this kind of transnational/historical study worked in tandem with reading a literary text, especially for second language learners, and provided negotiable cultural experiences within the nation (and educational institution) in which they now reside and study. Literary exposition raises “texts that describe a system or event in terms of its
processing or structure” (Wolfe and Woodwyk, 2010, p. 342). Examination of certain structures, from an historic/cultural/metaphorical viewpoint, allowed for the consideration of transnational identities and permitted the students to use course materials as reflections of how texts are read and created their own transnational experiences. Recognizing the texts (literary/historical/cultural) as containers in which the students view instances of transnational experience provided them an experience in terms of, what Lakoff and Johnson (1980) argue, that “each of us is a container, with a bounding surface, and we experience the rest of the world as outside us” (p. 29) and are “qualified in terms of the amount of substance they contain” (p. 30). Containment based textual examination uses metaphors to partially define personal acculturation or acceptance. The students reflected on how their cultural experience is negotiated by the university setting, like the characters or historical/cultural figures negotiated experiences of their surroundings, and produced a transnational container which nurtures “changes occurring in our life at this age of globalization, when the global dynamically and dialectically interrelates to the national” (Lee, 2011, p. 7). A transnational container allowed for the comprehension of how the students crossed both physical and intellectual boarders in the educational process. Relating to characters and figures participating similar cross-cultural experiences allowed students to understand how texts can be relatable in a containment capacity. Participating in a course that examines texts as consistently evolving documents, in which meaning changes with the cultural experiences brought to a reading of text, students understood that a university acts as a transnational container, full of the tools and methods necessary for the production of competent college level work.
Students in this college composition course read the novel and historical/cultural texts to identify those items that contained this negotiation of experience. They worked together with the instructor, in classroom discussions and brief reading responses, to bring out multi-experiential readings of the same text. The students chose specific experiential containers and used the novel in combination with historical/cultural articles to negotiate academic arguments, with their own cultural experiences, in essay-based writing. Creating texts, while using experiential texts written in the students’ second language, provided the students an opportunity to use their reading and writing skills as language learners with a new skills set of required academic and institutional standards.

Items such as literary narrative, read in ways that explicitly deal with metaphors in historical and cultural contexts, created transnational senses of containment which are read “as a delivery system that is inexact, open, and excessive in generating meaning, as it uncovers and helps articulate the changing nature of the relationships between self and others” which, to students choosing to study in a second language/cultural context, allowed for cross-cultural negotiation of how transnational experiences are created and sustained (Palumbo-Liu, 2012, p.92). Densely packed, multi-meaning based, examinations within a literary text were a benefit in that each interpretation of the text itself became a container for the student to arbitrate their own experiences. Historical/cultural texts in conjunction with the novel aided in this context of a ‘delivery system’ in bringing the historical/cultural containment which “imposes boundaries—marking off territory so that it has an inside and bounding surface...is an act of quantification” (Lakoff and Johnson 1980, p. 29). Quantifying their experiences in terms of containers and the experiences that those containers hold, the students provided
responses that negotiated their own cultural/educational backgrounds with items that defined their second language experience.

The current pedagogical study relies on a socio-cognitive theory of second language acquisition in which learning is seen as a “default state of affairs” and that “language is a tool for social action” in which “learning and being are integrated processes…that is, we learn by experience” and it does not separate thought from action (or interaction) within language use (Atkinson, 2011 p. 130). Using texts which are authentically created to communicate experiential meanings to an L1 audience, the L2 readership saw these texts as opening doors to social and thought-based contexts which mold an everyday English language world. This socio-cognitive method allowed students to negotiate their experience as transnational participants by prioritizing their thoughts about the world and the social interactions in which they take part directly affecting each other. The students then developed their own concepts of motivation, dedication, and willingness to negotiate their L2 experience with that of their L1. These kinds of experiential interactions imparted “the richness of the context, that is, the deep, multiplex embedding of language activities in the lush social world”(Atkinson 2002, p. 528). Since the students bring their L1 experiences to texts, which were written intentionally for L1 readers of English, they formed an L2/transnational reading experience by negotiating the content of the text with the context of their own personal history.

The students brought with them all the experiences that defined their L1 cultural selves and negotiate it on a situational basis with the demands of an L2 cultural/academic institution. Contextualized delineation between reading experiences, and eventual writing
experiences, allowed the “integrative nature of the socio-cognitive event...a conventionalized social scene in a social setting with a social purpose performed by social actors, and the effective deployment of the social tool of language” (Atkinson 2002, p. 531-2). Using a novel that displays the transnational/expatriate experience as something that uses language and experience as inseparable provided the language learner with an authentic representation (even though fictional) of their L2 transnational goals.

In defining an acquisition method which perceives thought and social negotiations about textual meaning as inseparable, using a Transnational/New Historical perspective to objectively analyze the historical/cultural identity of literary text in combination with metaphorical containment, provided the second language learner tools with which to experience the novel as cultural representation alongside their acquired academic skills. Using literature as the unifying document serves two main purposes: 1) To create a communal discussion over an authentically created text and 2) to spur critical, multimodal discussion, analysis of, and written response to text.

The purpose of using literature, specifically *The Sun Also Rises*, which contains metaphorical language and narration of transnational events, was to expose the learner to more authentic language construction, cultural and historical contextualization, and authentic collegiate writing expectations. This familiarized the student with the expectations of their academic majors and the assumption of their future instructors that the learners possess academic skills sets. In an ESL setting where the main focus is often basic skills, students are not often exposed to narrative and its possible expository use of metaphor. As metaphor is constant in almost all texts, it can explain not only purpose but
logic in defining academic terms or cultural norms, *The Sun Also Rises* contains imbedded metaphorical constructions in English such as the characters using social scenes to contain specific cultural experiences of an expatriate lifestyle (drinking French cocktails, dancing to jazz performed by American and French musicians, etc). These cultural identifiers of experience were used in the L2 classroom to identify not only authentic L1 usage, but as a primary source material applied to an academic essay.

Drawing attention to metaphorical containment, *The Sun Also Rises* provided the second language learner with an understanding of their own expatriate existence and displayed authentic and figurative L1 language expressing attachment to place or culture. Such examination provided a “rich knowledge source domain to reason about the target domain” (Picken 2007, p. 14). Container metaphors allowed the students to comprehend the expatriate experience of the novel’s characters and the balancing of cross-cultural values that serves to define a transnational existence by living abroad for new experience. The text serves to engage the learner in an L2 world dominated by containment and also delivers narrative text relatable to the students’ personal experiences living abroad.

Lakoff and Johnson state that metaphors allow us to view our experiences as “a container, with a bounding surface and an in-out orientation. We project our own in-out orientation onto other physical objects that are bounded by surfaces” (1980, p.29). Giving an ‘in-out orientation’ to Jake Barnes’ experience with the novel helped the students to better understand the shifting value systems when living in a transnational context like that of the Parisian expatriates. The novel and its contents act as a textual container of expatriate experience and the cultural phenomenon of bullfighting as a transnational negotiation of culture.
The largest challenge in teaching through this methodology laid with the instructor’s usage of the text as an ever-malleable item of meaning that simultaneously possessed containment properties. The students must be told what metaphor is and does within English language text and, therefore, what cultural or historical implications this use of metaphor has for the learner and their personal cultural experience in containment. As to the purpose of metaphor in language use, Semino (2009), suggests, “the main set of functions of metaphor in discourse relates to the representation of (particular aspects of) reality. Since metaphor involves constructing something in terms of something else...(or source domain) affects how the ‘something’ (or target domain) is represented” (p. 31). If the class context considered the novel a piece of discourse created by an author for cultural representation, then the metaphors acted to contain specific cultural representations of either expatriate living or bullfighting as a cultural event. Before a student understood what metaphors do (in this case ‘represent’) in a semiotic sense, the student had to be made aware of what metaphors are (both in a comparison and this ‘representative’ or ‘contained’ context) before they can read the literary work in a second language.

The students, made aware of the figurative and symbolic power of viewing Paris and bullfighting as containers, then reflected on their own containment and how the university setting acted as a point of negotiation that arbitrates their L1 and L2 experiences. Containment metaphors linked the students’ expatriate/transnational experiences in terms of understanding that “meanings are ‘objects’ that can be ‘put into words’...metaphor is just a fancier ‘container’ for those ‘objects’... to ‘carry’ the meaning” (Ritchie, 2005 p. 192). The novel itself then can ‘carry’ the meanings that
were represented by the by figurative language use. The use of expatriate/transnational identifiers allowed the students to examine their own experiences as cross-cultural participants in a world of ever expanding globalism. Literary texts are one of the most authentic choices in content, in combination with historical/cultural texts, to see how container metaphors are created by cultural phenomena and inspire people like Hemingway, who lived abroad for a very specific purpose, to use the medium of writing to better explicate transnational experiences.

_The Sun Also Rises_ acted in the capacity of transnational container and represented for the L2 reader an experience reflecting cultural experiences that must be negotiated in a L2 context. In defense of using literature to teach a second language course Gareis, Allard, and Saindon (2009) state that “students’ intrinsic interest in narrative and plot makes it easier to cover the skills usually taught in reading class including prediction, identification of main ideas and supporting details” (p. 139). Inferring narrative in such a away that it develops the socio-cognitive ability of the student is to challenge their skill sets to move beyond simple, direct description (which often can have very little cultural importance) and use literary texts (with their use of narrative and metaphor) to expand not only vocabulary and reading/writing skills of a student, but also their cultural awareness through critical thinking and understanding. Students used these texts as a method of “playing out negotiations of otherness within this eminently national framework that the story is grounded; its characters and their relations are situated in a highly particularized time, place, and set of interests” (Palumbo-Liu 2012, p. 70). Since Hemingway’s text specifically relates to an expatriate group negotiating their relationships within the container of Paris or Spain, the students
could relate their behaviors, attitudes, and misgivings to those they experiences as a transnational student. Literary texts involve a highly contained amount of properties which required the students to negotiate their basic second language learning skills with deeper critical thinking aspects. These critical thinking skills included asking questions, parsing out meanings of cultural signifiers, incorporating how the text itself represented these cultural items, and develop an argument about the novel using secondary texts as evidence.

The secondary texts, working in deep conjunction with the primary text, allowed the students to use those items which “the very designation of other (and same) is produced via specific instruments and discourses-schools, laws, political struggle, and, yes, sex-that shape how identities and human connections are formed and reformed” (Palumbo-Liu 2012, p. 83). The students, being from non-English speaking cultures, possessed different cultural standards and concepts that their L1 cultures have defined institutionally or politically. Use of literary and historical/cultural texts as documents to unify the class instruction, read with the specific purpose of cultural and experiential negotiation, allowed for meanings and ‘connections’ to be ‘reformed’ in the L2 classroom context. Since the students were acting in their own personal expatriate, transnational experience (by becoming students in an American, English speaking university), the novel acted authentically in its display of confused, over-drinking, emotionally immature people in their twenties, to describe a subculture where these participants contained their experiences and experiential attachments.

*The Sun Also Rises* was written initially for an L1 audience, but it effectively produces for an L2 readership authentic metaphorical containment of experience that was
negotiated with the students’ developing transnational experiences by examining acts of cultural containment. Bringing container metaphors and their function to the student’s awareness such “lexical items in a text can all be associated with [containers] in some way, they could be asked to look for other items in the text that share this association” (Picken 2007, p. 142). Students could see these moments of containment in terms of specific words, phrases, or ideas that convey meaning in particular scenes or conversations between characters. Emotional responses, arguments, intercommunication between group members, gender roles, and substance abuse were explained as all existing within the realm of expatriate Paris. These container metaphors and their contents, combined with the students perceptions of transnational experience, centralized the students’ ability to develop argumentative writing assignments that furthered not only language/composition skills, but critical thinking that nurtured cultural comparisons and negotiations. These negotiations were based on examinations of expatriate Paris and bullfighting and how these value systems held specific lexical and cultural items that interconnected in malleable containers. The use of The Sun Also Rises was ideal for these curricular dynamics because of its use of cities and cultural phenomena, not to mention Hemingway’s declarative style of writing, as containers for expatriate/transnational experiences.

Since the expatriate experience can be seen as a transnational existence by leaving one’s home for a specific purpose, the students can see Paris as a container of experience that was held specifically in the 1920’s expatriate scene. Of expatriate writing set in Paris Donald Pizer argues, “Paris is indeed only an obstetrical instrument. Protagonists bring to the city their origins-their flaws and limitations of character-which then flourish in the
city's climate of freedom” (Pizer, 1998 p. 75). The transnational balancing point, Paris to Hemingway’s characters and the university to the students, birthed for them an arena of opportunity to develop L2 cultural experience to aid in their acculturation process to and American academic system. Paris is a representative container in which the student could mirror experience in using the university as a container of their own expatriate/transnational experience. Students could use the flaws and cultural identities present in the novel to argue how the social scene contained the specific purposes that enticed them to live transnationally. The experiences of Jake Barnes, an American expatriate newsman living in *The Sun Also Rises*’ the post World War I setting of Paris, acts as a model of transnational experience in which one balances already experienced events with events that will define an L2 cultural existence.

The learners’ comprehension of how global and national boundaries are negotiated by the actors within the novel/historical/cultural texts displayed how containment was essential to understanding cultural negotiation of meaning. The expatriate experience correlates with a creation of transnational attitudes toward cultural negotiation in that this “perspective does not assume away the importance of the global and local, or the nation-state system form [and how] such as citizenship and identity, change when they are constituted across space” (Khagram and Levitt 2008, p. 4).

Combining a reading methodology that assumes that texts inseparable from each other, like the global and local, and a negotiation process that does not devalue the students’ cultural background, examination of the humanity of the expatriate experience (the flaws, mistakes, cultural misinterpretations) and where success and failure are part of the acculturation process. Acceptance of these acculturation hurtles provided students
experiential examples of emotional, detailed, and cross-spatial attitudes correlated with their presence in a transnational container (the university). Using the container as the something in which the students can place all of their second language/culture objects the texts produced in response to reading these documents negotiated what it meant to be incorporated in the American academic community.

Reflection on how the acculturation process defined personal experience, like those negotiations Jake and his expatriate friends make in the novel, gave the students opportunities to critically reflect on how negotiating their L1 and L2 cultural experiences lead to a transnational arbitration of institutional expectations. Palumbo-Liu (2012) claims that experiential reflection, though literary/cultural/historical examination, can spur these kinds of transnational reflections by displaying,

the intimate connection between culture and material history, the profound effects of the latter on the former, and the critical role that institutions play in the ‘deliverance’ of others across those terrains how it is that people are drawn together and kept apart at the same time by the uneven applications of laws, economic practices, political power, and disenfranchisement (p. 93).

Having read an L1 creation of environment that metaphorically contains all of the above objects, the students negotiated not only the meaning of the novel, but also what moments, like those in Hemingway’s narrative or in the students’ own expatriate/transnational experience, were negotiated with other cultural experiences in the creation of their own writing assignments. The novel is an example of expository cultural activity in which transnational culture can be negotiated by critical reading process. Jay (2010) argues this includes “the multidirectional and hybrid quality of experience on the
transcultural frontier...cultural contact and cultural change which emphasizes improvisation over domination” (p. 76). In learning to improvise with those L2 cultural events that might shock or discourage the language student in their academic progress, literary texts like *The Sun Also Rises* delineated for the L2 reader a sense of cultural adaptation and all the work that goes into living transnationally. The texts the students use to understand the cultural aspects of the novel and its transnational exposition are authentic examples of cultural mediation. The terrains of the transnational student are difficult to define due to the lack of contextualization that may come with matriculation to the standard American academic classroom from the skills building classroom. The novel itself, as a unifying document, invoked the discussion of these issues through cultural/historical contextualization.

The historical/cultural content used in this composition course established the metaphorical language as representing containment within a narrative. Studying the history/culture of the era depicted in *The Sun Also Rises*, the students were better equipped to view the text objectively and see what historical/cultural concepts are used by the narrative to communicate experience. Combining with this newly found objectivity, instruction using these texts allowed the students to negotiate their cultural backgrounds with the cultural identifiers that could have driven the experiences of the expatriates within the novel. In describing how metaphors can define cultural experience, in moments like containment, Kövecses (2009) suggests that,

we are attuned to the world in which we live most of the time. This means that we unconsciously monitor and pick out certain details of this world, including, of
course, ourselves as part of it...Since all of these aspects of the world can vary in many ways, the metaphors we use can vary in many ways (p.18).

The students were instructed to read the texts in such a way that allowed for a negotiation of meaning while at the same time delivered authentic historical/cultural evidence to explain the context of the primary text (the novel). In so combining this Kövecses (2008) definition of how metaphors work with the Atkinson’s socio-cognitive processes (2002), first language culture and experiences were negotiated through social interaction (in a classroom setting) with both the instructor and fellow students. This became a transnational stepping-stone in which the students begin their own personal reading/writing based negotiation process.

Giving an understanding to a metaphorical text in their second language, the instructor must be able to give a second-language/second-culture basis to the reading of a text so as to familiarize the student with cultural identifiers that stimulated certain containment metaphors with the unifying text. Two separate reading strategies were employed in this composition course in an attempt to broaden the students’ interpretive skills: 1) New Historicism and 2) Transnational textual negotiation. New Historicism provides for the student a perspective that does not allow history to fossilize in a single viewpoint. This method uses sections from Veeser’s (1998) list of New Historical (what he abbreviates as NH) tenants: “NH really does assume:...that literary and non-literary texts’ circulate inseparably” and “that no discourse, imaginative or archival, gives access to unchanging truths or expresses unalterable human nature” (p. 2). For the second language classroom these methods of interpreting text provided that historical and cultural texts explain identifiers present at the time of a novel’s writing and require
students to understand the impact of the historical/cultural phenomena on the creation of a literary narrative. The ‘circulation’ of the both types of text refers not only to their capital distribution, but how the texts mutually affected each other’s interpretation if they are examined in tandem.

The historical/cultural documents shared the same explicative space in which student interpretations more fully negotiated a transnational culture. Like the texts, the students’ multi-cultural backgrounds and provided a deeper understanding of multi-modal texts. Accepting that the texts are intertwined explains that if “culture is regarded as a text, then everything is at least potentially in play both at the level of representation and at the level of the event [and]...maintaining of that boundary is itself an event” is open to multi-cultural/transnational interpretations of culture and history in relation to a novel steeped in a specific historical/cultural period (Gallagher and Greenblatt 2000, p. 15). The inability to disconnect the literary text from the historical/cultural text permitted a fuller interpretation on how cultural surroundings influenced critical reading and the possibility of expression through writing. Combining interpretation of metaphorical containment, literary narrative, and historical/cultural text initiated a critical examination of how transnational experience functioned within the ever-continual L2 learning process.

Also prevalent in a critical and historical/cultural mode of instruction is a recognition that texts have humanistic limitations as in there is no such thing as a text providing some, according to Veeser (1998), “unchanging truths or [expressions of] unalterable human nature” (p.2). Learners were made aware that the text itself is not a definitive authority, but something with which the students can negotiate their second
language/transnational experience. A negotiation requires the students to interact with the text as a constantly evolving object that possesses a different meaning depending on the type of reading, and the cultural background, the reader brings to the text. Closely reading the text in a historical/cultural manner allowed for transnational negotiation of experience by using text to foster discussion and interpretation rather than dictation of norms and values. The student brings their own norms and values to the text and delineated “the role of culture in the formation of the modern nation-state, the creation of a special role for literary production and authorship within modern culture, the delineation of separate domains of public and private” (Wayne 2002, p. 793).

Understanding the role cultural interpretation plays in reading a text gave the students a starting point to negotiate how L2 cultural texts can spark a critical understanding. The use of the historical/cultural documents, and the presence of the students’ own cultural backgrounds, allowed the student to use their own experiences and informed perceptions of the text (how they are inseparable from the novel) to see how the texts acted in cooperation and produced certain experiential negotiations.

Provided for the students in this course were two main historical/cultural texts and both were chapters from larger works. First was Curnutt’s “History of Expatriate Modernism” from his book *Ernest Hemingway and the Expatriate Modernist Movement*, which defined the transnational experience of the Parisian expatriates during the 1920s. Second was Schubert’s “Crowds” from his book *Death and Money in the Afternoon: A History of the Spanish Bullfight*, a text about bullfighting and the containment of certain cultural standards that were involved in the phenomena. These articles provided
evidence for the students about cultures that surrounded the creation of Hemingway’s novel and later acted as supportive evidentiary texts within the student created essays.

“History of Expatriate Modernism” contextualizes The Sun Also Rises’s Parisian chapters and how issues of containment were expressed to sustain the students’ emotional and experiential capacities. The expatriate scene was filled with those in “self-imposed exile” who look to satisfy needs that cannot be met in their native culture (Curnutt 2000 p. 8). Students in the ESL composition classroom used this article relative to their own transnational experience of living aboard for specific purposes. The culture of the expatriate movement used Paris to contain those objects that defined social events (drinking, dances, race relations, sexual identities) and the cognitive responses to them (emotional states and reactions). Students themselves took part in an expatriation to the United States to work toward their educational goals and used these examples as a reflective start-point to begin critical thinking.

In a transnational capacity, the second of the reading methods employed in this class, the students were informed that by negotiating their own experiences with those of another expatriate movement, they are “paying close attention to the interaction between the levels of social experience rather than giving greater analytical weight to one over the other” (Khagram and Levitt 2008, p.2). Recognizing the text as an arbiter of meaning, not as something which gives preference to one definition or an other, the student consolidated their own experiences, rather than seeing the text in a dictionary form with strict definitions, allowed for transnational negotiation of the meaning of place and experience. The social experience of this ‘self-imposed exile’ where the students (in a similar method as the characters in the novel) saw the university setting acting as a
tipping point where they negotiate their experiences of home culture and not being fully acclimated into the American academic institution. The expatriate movement, depicted by Hemingway and historically examined by Curnutt, neither completely rejected their native culture nor were they fully part of any European culture. The characters’ presence, and the real people represented in the historical article, was a temporary meeting of goals and aspirations, in which the students saw their personal objectives mirrored.

Metaphorical containment, which defines Paris as holding cultural signifiers that designate one as a member of that community, acted as a representative echo for the students to reflect on their own transnational experiences where the American university stands in for Paris. Moments within the text that defined containment allowed the students to see the university, like the expatriates saw Paris, as a “realm in which they could create new identities, craft new values, and explore unconventional...behaviors” (Curnutt, 2000, p. 14). The experiences documented in the novel and article on expatriate culture allow the students to view concepts of leaving one’s home culture and stepping into a new ‘realm’ as a consistently evolving in definition which the students added their consistent gathering of experience. For the expatriates of Hemingway’s time, it was Paris, with its cafés, artistic salons, and creative movements. The L2 composition student can see how The Sun Also Rises and “History of Expatriate Modernism” mediated these signifiers with dormitory life, classrooms, and institutional expectations to nurture their educational goals in the same way: to active goals through a system of cultural negotiation of transnational experience.

Contextualizing cultural phenomena in The Sun Also Rises is focused on the second most prevalent cultural representation in the novel: bullfighting. Adrian
Schubert's chapter “Crowds” from his historical text *Death and Money in the Afternoon: A History of the Spanish Bullfight*, delivered a cultural understanding of the traditions surrounding the Spanish conception of the *corrida* (bullfighting). The cultural importance of the *aficionados* (professional bull fighting fans) and their possession of *afición* (the passion for the bullfight over all things) contextualized the nature of this cultural phenomenon and displayed for the students how attachment to cultural identifiers initiates experiential negotiation. The bullfight may not or be acceptable to readers for its violent nature, yet Schubert’s text shows how a culture interacts with it and forms a value system around an event/place/institution. Schubert’s texts suggest that bullfighting and the phenomenon of *afición* (or passion) carries with it “rules and standards by which the matadors could be judged, the others were, in their eyes at least, the uninitiated who wanted nothing but a crude spectacle and vulgar emotional stimulus” (Schubert, 2002, p. 134). The aficionado culture displayed a clear inside/outside containment to which the students understood the concept of cultural barriers and were able to discuss misunderstandings and cultural confusions. The text is not a defense of bullfighting, nor does it condemn the practice. The purpose of the document was to objectively inform the reader of the values represented in *The Sun Also Rises* placed on the event. A reading of the text, and Schubert’s presentation of culture, grants the students an opportunity to negotiate both their home/transnational student experiences with those experiences of the *aficionados* and what rules and regulations (culturally speaking) they had to rearrange about themselves in order to participate in their new experiences.
Methods and Pedagogy

A socio-cognitive, historical/cultural, and literature based methodological design was applied in a post-skills building (reading, writing, listening, speaking) classroom context in an American institutional context (expectations are based on those developed in a large Midwestern university’s Writing Program). In so presenting a pedagogy for using authentic textual-based teaching methods, writing assignments are based on the historical/cultural texts used to hone negotiative and critical thinking skills. Essays challenged skills-based and institutionally expected language use by examining literary and historical/cultural texts in a historical and cultural method. Assignments consisted of thesis-based academic essays, five to six pages in length, in which the students use their readings of text (novel/historic/cultural) to develop essays that met the writing standards set by an academic institution.

The student body consists of language students who had moved into their undergraduate majors and were thus considered matriculated students. The college composition class was run in conjunction with the ESL Center and the Writing Program. The students were between the ages of 18-25, predominantly from Saudi Arabia and China. The course was designed to provide these matriculated students with an authentic college course experience. The course goals, as defined by the Writing Program, provided an opportunity to not only teach students a technical system which aided in continuing study, but also reinforced cultural negotiations made during the critical reading process. Students critically read and annotate the texts for those negotiable items they believe represent issues of containment in Hemingway’s, Curnutt’s, or Schubert's texts. Explicit instruction to the students that reading for specific purposes focused the
content of the readings to arguable points (issues of containment, culture, and experience) allowed the students to recognize the importance of text as a reading and writing device that led to “students developing confidence in their abilities to achieve their expository and argumentative aims” (Reynolds, Bea, and Shade-Wilson, 2009, p. 188). Students are let in on the educational process as often as possible as to further the communal negotiation of the classroom and nurture faith in their future reading/writing abilities. The annotative process gave the students confidence that marked items were important to later creation of text and thus contributed to the cultural negotiation between their own experiences and those represented in the novel and historic/cultural articles.

Having read highly effective articles and literature which convey objects/topics for argumentation and negotiation, the students were made aware of the of the effectives of their writing on communicating arguments and meeting institutional goals. Understanding their successes and errors is “an important way of encouraging writers to keep their goals and audience in mind is to provide them with feedback about the effectiveness of their writing” (Nation, 2009, p. 25). Students who enter a college writing course now move beyond the context of the ESL student classroom and to a classroom in which they were expected to perform in a highly proficient English language context. In a freshman college writing the instructor expects the students’ English language proficiency to be high enough to produce work containing focused, critically thought out, argument-based essays. This course works in cooperation with, yet possessing its own strictly defined guidelines, the skills based curriculum in which the students participated before matriculation when they studied in the ESL Center.
Students needed to know whether their written responses are correctly using facts and claims found within the novel and historical/cultural articles were meeting the standards set out by the writing program. Garies, Allard, and Saindon (2009) state, that in written responses to literary texts, “novels are excellent vehicles to support the integration of skills...students are given an excellent opportunity to contemplate issues in depth, explore them from various skill angles, and hone their analytical and critical thinking skills” (p.144). Literary and historical/cultural texts allowed students to combine their second language skills base (English grammar, sentence structures, etc.) to challenge their critical thinking abilities. Delivering consistent feedback on both the technical and argumentative content of the students’ papers led to the student to recognize that one aids the other and coincides with Atkinson (2002) stating that an approach embracing “language-in-the-world suggests a richness and power for it that extends well beyond the transfer of information from brain to brain...with real potential for changing the world, rather than being radically separated from it” (p. 538-39). Using texts that reflect language used by the American academic community better prepared students to read and respond to texts they would encounter beyond the composition classroom. Consistent updates on progress and how the students move forward in that progress let the students comprehend how contributions to the reading and writing of texts are a contribution to the class experience as a whole.

*The Sun Also Rises* was especially useful for the second language classroom for its negotiable ability in defining an expatriate/transnational experience. Assignments dedicated to the students’ understanding of the novel and historical/cultural texts, though textual creation, allows for “the development of other language skills including writing
and cultural awareness...[motivates] readers interpretation, practicing such skills as inferring becomes a natural and integral part of reading rather than an added separate task” (Garies, Allard, and Saindon, 2009, p.138-39). Inferring that that novel is explicating cultural and historical experiences gave the students an opportunity to view how text communicates information that is used to provided support to a thesis-based essay. Using the technical formation of papers with assessing students on things such as context, thesis statements, citation usage, and sentence structure (in conjunction with grading content, critical display of argumentation, and informed support), provided the student with the opportunity to negotiate a transnational experience. The motivational nature of inference was invaluable to the students’ negotiations in which they use inferences of items such as character motivation, plot definition, and scene discussion combined, with the evidence highlighted in the cultural/historical documents, to deepen their inferences and develop argumentation. In responding regularly to how the students are using their inference ability, the instructor provides instruction on a skill necessary to fulfill the students’ education goals beyond the composition classroom and into their undergraduate majors. Assignments designed to measure not only the students’ abilities on a technical level, but also their ability to defend their writing beyond presentation of text provided the students with an authentic recreation of educational expectations imbedded in an American academic institution.

The students used the content of the novel to create several writing assignments that not only teach the mechanics of academic paper construction, but also how to use texts to critically negotiate transnational experience. In assigning these essays, the instructor created an environment where students were “thinking more systematically
about what they do when faced with those real-world tasks” and “writing for different audiences and readers and that the dynamics of receiving praise and suggestions from classmates differ substantially from those of obtaining feedback from an authority figure such as a teacher” (Ferris 2007, p. 167). Working with fellow students and the instructor to develop a feedback base which built confidence in writing and revision the class employed constructive discussions around how to use texts effectively to defend argumentation (and move beyond fear of mechanical/technical mistakes) The historical/cultural/literary texts diversified the students’ reading background in such a way that demanded a textual response to perform in an institutionally defined manner. Feedback itself worked not only to help the students recognize mechanical mistakes through drafting and technical mark-ups, but also allowed the student an “increasing awareness of and skill in using various strategies to compose, revise, and edit their own work” (Ferris 2007, p. 167). The instructor adds revision to the student’s own toolbox of skills, possession of which aid the students beyond the composition classroom, aided in future written responses, and improved their development of critical thinking within their chosen fields. Contextualizing the items within the sphere of containment allowed students to view their own textual creations as containers of experience and knowledge (much in the way of texts examined for class).

The use of container metaphor contextualization helped students to examine how taking part in the transnational community negotiates an experience. Lakoff and Johnson state that container metaphors display “basic values but [giving] them different priorities [and]...there are groups whose defining characteristic is that they share certain important values that conflict with those of the mainstream culture” (1980, p.22-4). The students
used these conflicts to critically define what these cultural items mean not only for the characters involved, but also for their own transnational experiences. Assignments included essays using comparison/contrast synthesis, historical/cultural argumentative containment, and research based methods (all using the novel as a unifying document for analysis) enabled the students to create a negotiable environment in which to express their reading of a text.

When coming to a second language composition class, students may first be under a belief that the writing of contextualized texts does not aid in their second language development. They have, up to this point, been nurtured in their skills building and less concerned with context and argumentation. However, using multidimensional texts, such as literature or history, in addition to their skills building knowledge, the students began to refine their critical thinking skills. Picken states that, specifically for second language learners, literary metaphor can be seen as “aesthetic judgments of value” which contain expressions of “cognitive change” (2007, p. 54). In reading a literary text, the students saw how value judgments within contained spaces define the use of L1 text to create arguments or rationales as defense mechanisms, explanatory reasons, and acculturation techniques when living in a transnational context. This coincides with Atkinson’s (2002) argument that language “never occurs apart from a rich set of situational/sociocultural/historical/existential correlates, and to separate it out artificially is to denature it” (p.527). Focusing on the expatriate and bullfighting containments, which contextualized the history and culture in a combined method of authenticity, the secondary texts provided evidence for the containment found within Hemingway’s novel and correlated how history/culture is perhaps not separable from the creation of a literary
text. This allowed students to reflect on their own expatriate/transnational negotiations and that their arguments acted to display a cohesive quality between thoughts and experiences. Institutionally this functions to define how “within academia, writing, is typically assessed, as both a process of thinking and sorting through ideas and as a product that demonstrates targeted learning” (Reynolds, Bae, and Shade-Wilson, 2009, p. 195). In an academic context, the students produced work that had to be graded to meet institutional standards. The most effective method involves the instructor targeting each part of the essay (broken into sections: introduction, body, and conclusion) as to maximize time and minimize confusion on the part of the student. Throughout the essays, mechanics are an assumed constant. Students needed to continue their proficient use of English, under the assumption these were focused on in their skills building coursework.

Grammar, sentence usage, paragraph construction, spelling, etc., played a role, but the main focus was always on the students’ ability to create an institutionally and academically defined essay using thesis-based argumentation. Four drafts are produced for every paper. One draft for each introduction, body, and conclusion was assigned so the students have an opportunity to correct mistakes before the final draft. The introduction was to contain contextualization of their argument, terminology, thesis statement, and general knowledge of the primary source material. The body paragraphs were to contain claims about the primary source material, secondary evidence that supports the thesis statement, and proper citation style usage so that students know how to give credit to those secondary sources. In the conclusion, students defended the claims they made and provide a final argument that their thesis is a credible argument.
Reynolds, Bae, and Shade-Wilson (2009) argue that this provides the opportunity for an “instructor to target individual issues for each student work on as well as track areas in which individual students are showing progress across assignments” (p. 195). Through the use of individual conferencing, the instructor communicated the students’ progression on an individualized basis allowing the student to comment on the reasons for their argumentative choices.

The negotiation process did not end with the paper production and assessment; it is fully engulfed in it. The instructor must deliver in each conference the explicit knowledge that the student hoped to achieve as they learn to edit and produce more competent academic work. Negotiation of feedback is necessary not only for correction of error, but also for socio-cognitive confidence. Ellis (2005) says this kind of feedback helps to relieve “a conscious tension between the conflicting forces of their current interlanguage productions and the evidence of feedback...[and] is a means of socially scaffolded development” (p. 332) Allowing the student to confront their own frustrations allowed for the expertise of the instructor to combine with the students already acquired skills and reassured the student of their advancement and ability to improve and be motivated to reach educational goals. At the same time, this gave awareness to the patterns of students’ error productions and the one-on-one conference broke down each individual stressor the student had and nurtured a more negotiable arena in which to correct errors and improve final drafts.

Metaphors act in a containment capacity though literary examination, which assess student writing as not only for mechanical proficiency, but also for negotiating experience and transnational negotiation in their critical argumentation. Examining texts
such as these “drives home the importance of the socio-historical context and the danger of making universalistic generalizations that wash out the critical shades of difference” (Khagram and Levitt, 2008, p. 4). The students could use Hemingway’s depiction of the expatriate community to mirror their own experience, negotiate a community of alternative values and expectations, and delineate their L1 value system to with their L2 community. The students are never asked to abandon their home cultural norms and values, but use the novel to develop cross-cultural arbitration of value.

Before the students wrote their actual essays, there were multiple opportunities to examine how crossing both physical and cultural borders requires not rejection of cultural norms and values, but the development of critical thinking abilities which see the text and their presence as a transnational student in a constantly negotiable position. Examining the students’ ability to respond to the novel starts with the negotiation of “the history and activities of individuals [and develops] the most efficient way of learning about the institutional underpinnings of transnationalism” (Portes, Guarnizo, and Landolt 2008, p. 277). Digging away at a text developed the students’ critical thinking about how to mediate culture and experience while balancing both in an American university context. The students begin with their own constructions of how they view metaphorical containment as a definitive factor in creating their own second language cultural experience.

The occurrence of container metaphors and how containment functions within English to help define experience also led the students, through annotation, to critically think about a text which was created through writing practice. The instructor explained to the students that metaphoric language often stands in to represent something else.
Students are instructed on the ways metaphor takes two major roles in English language texts acting as cultural representation. It can be a direct comparison (He is a pig—referring to someone’s eating habits [simile is also explained—He eats like a pig) or as an overall referential to an instance or series of instances, as per definitions, of metaphor giving substance to emotional experience (Lakoff and Johnson, 1980; Abrams and Harpham 2005; Semino 2008; Kövecses 2009). Metaphors, as explained to the students, hold certain experiences, emotions, and locations. This can be as simple as saying in love, out of money, in trouble, etc. Much of the English language uses containment metaphors to convey understandable meaning as being surrounded in emotion or experience. As defined by Lakoff and Johnson (1980) the students were shown how identify metaphors of containment that define experience as being held in locations or subcultures.

The students watched a video that displayed two comedians discussing an instance of metaphor. The video is a clip from a film version of a television show produced by the BBC entitled “The Trip” (http://www.youtube.com/watch?v=vGsQlaoZJ0, 2010). The clip, roughly ninety seconds in length, is on the BBC’s YouTube page and involves two British comedians (Rob Brydon and Steve Coogan) attempting to jump a fence and run across a rock bridge. In the film as a whole, Brydon and Coogan (who play fictional versions of themselves) go on a restaurant trip of Northern England. Brydon’s career is going very well and he is quite happy to be known for his impressions of famous people. Coogan, who used to do the same and whose career is equally doing well, really wants to branch out and act in dramatic roles, but everyone in show business wants him to stay in comedy. Coogan injures himself twice: Once trying to jump the fence and once falling into the water off
the stone bridge. As Coogan runs the bridge, Brydon yells that he is “stuck in a metaphor” (The Trip, 2010) as he stops halfway and falls in the water. The students were instructed to differentiate between the literal happening in the video and what this “metaphor” is that Brydon yells about. The video provided the students with authentic English usage and understanding of how L1 users identify metaphorical meaning.

Coogan is stuck halfway to the other side of the bridge, which, as Brydon points out, represents (or stands in) his career being halfway between drama and comedy. Coogan was in a metaphor, contained by an actual physical space, where he falls and runs back to the other side. Since Brydon points out this bridge is holding Coogan halfway to his goal of reaching the other side (being a dramatic actor), a physical boundary, it represented Coogan’s career as he sees it (impossible to reach the other side). Students comprehended that Coogan can only get halfway to being the kind of entertainer he wants to be and always falls short of completing his goal (while Brydon is happy all the time).

The instructor explained that certain emotions or experiences are metaphorically contained in moments, events, or places that reflect back to a viewer/reader the literal meanings of the action. The students discussed in linguistically diverse groups what they thought the metaphor contained and shared with the class findings based upon the instructor provided background of Coogan, Brydon, and the video evidence. This brainstorming process led the students to create lists of how Coogan’s wants and needs were contained in the scene about the rock bridge. When Coogan crossed the bridge, and Brydon shouts that he is stuck, it gave the moment a bounding surface that prevents Coogan from reaching the other side. The bridge was a place where Coogan experiences
his own limitations to his talent and must cross back to dry land where he is already successful.

The students were asked to recall a moment when they wanted to surpass their current situation and what steps they took to do so. Coogan’s experience reflected for the students a moment where they tried to surpass their own limitations. The L2 learning experience, while living abroad in an L2 culture, is full incidents like Coogan’s rock bridge. Using the container metaphor of the bridge helped the students recognize how they placed bounding surfaces on experiences to define their own second language abilities. A glossary page is provided to the students with terms (and blanks to fill in) that are explained in this lesson and in future lessons about reading and writing responses. Students used Coogan’s falling off the bridge to comment on his errors in judgment and perhaps his inability to take routes that nurtured his experiences more than one that dunks him in cold water.

Curnutt’s “History of Expatriate Modernism” (2000) and Schubert’s “Crowds” (2002) presented the cultural scenes of both Paris and the bullfight as containers that balance experiences occurring in their specific locations. A focus on how culturally unique containers in which the events, values, and experiences were specific to the participants’ interactions within the container is used to mediate the students L2 cultural experience in the American academic environment.

The students are provided with text that was both direct comparison and representative metaphor and, based on context given by teacher instructions, identify what was being represented by the text. Then, in groups, the students were required to negotiate their texts with their group members and use their ideas with how Coogan was
“stuck in a metaphor” (The Trip 2010) and if they have ever themselves felt ‘stuck’ in a cultural or experiential situation. The students physically mark the difference between direct and metaphorical language on their short responses. This helped future writing projects as they read and saw how the textual imagery of an author, or how participants in a historical/cultural community, create metaphorical moments which are read with negotiation. Reading historical/cultural texts that were also examined post-metaphorical explanation reinforced the definitions the students negotiate from the text. The students used their glossaries, provided by the instructor, to identify metaphor within contained examples created by the instructor. The students then created, using the examples, how they saw things like their classroom or apartment as containing things that could not be experienced in their L1 culture. (Ex: Coogan was “stuck halfway to his destination” between his life as a comedic actor and dramatic actor. Why does Brydon choose to say Coogan is “stuck” when we see him moving? How is this a container?)

This evolved into the students’ first reading and writing assignments. The Curnutt and Schubert articles provided support of what cultural experiences the students saw as contained within historical/cultural contexts. Understanding containment was the basis for the future writing assignments. Students used the historical and cultural articles as primary support to create an argument of containment defined on either expatriate community or bullfighting culture. The cultural experiences of both the Parisian expatriates and the crowds attending bullfights were specifically contained in the locations in which they occupied. Like the students’ L2 learning culture, these cultural phenomena were only possible in the specific places designed for their outcomes. Labeling the expatriate and bullfighting communities as containers of cultural experience,
the instructor explained that these locations act as balancing points between two cultures and that negotiations are made to help define experience. An example would be how the expatriate culture of Paris had to negotiate their American cultural standards with those of the French. The result was not an abandonment of either but a creation of a transnational middle ground, the expatriate scene, which the participants used to produce new experiences and negotiate cultural identifiers (Curnutt, 2000).

The historical/cultural texts, used in this instructional method, performed also as items to which students can brought their L2 negotiated meanings. Using containment as a marker for delineating cultural experience, the instructor explained how the students use the L2 classroom context as their own arbitrator of experiences. The students read the text in such a manner as to annotate those specific containment moments defining negotiable experience (How characters interact with L1 speakers, social environments, etc. in their everyday lives). Hemingway’s *The Sun Also Rises* acted as authentic representation of the cultural and historical identifiers, contextualized by Curnutt and Schubert, which defined the characters’ experiences within the novel. The students used the interactions of the characters within the containers of both expatriate Paris and the subculture of bullfighting.

Bringing a New Historical/Transnational reading to the text allowed texts to be intertwined objects which the students used their own L1 cultural knowledge to negotiate with their L2 environments in such a manner that does not devalue other cultures, but rather teaches an ability to negotiate cultural value (Veeser, 1998; Gallagher and Greenblatt, 2000; Khagram and Levitt, 2008; Jay, 2010). The instructor provided the students with an ability to read the text in a socio-cognitive manner that does not separate
their experience from their thoughts on the text (Atkinson, 2002; van Lier, 2004). This allowed the instructor to use the literary texts to negotiate with the students their cultural perceptions in writing with a contextualized reading background. Students were instructed to annotate the text with questions, comments, and connect what they see in the content and what cultural/historical contexts from the Curnutt and Schubert texts are present.

The instructor led the class in discussion of what the historical/cultural implications of the textual evidence. After each reading, the instructor assigned a two-paragraph discussion post, to be completed on Blackboard™ on containment issues found in the text. This personal reflection displayed for the instructor the students’ abilities to create a negotiable text about objects of experiential containment. They were instructed to keep track of these comments for later use when writing comparisons with the novel and the historical/cultural text. The instructor compared the students’ responses and placed them in linguistically diverse groups with given a prescribed topic. (ex. How is drinking contained in Paris?) Each group is given ten minutes to create four items that describe the characters’ experiences. The groups shared with the instructor and rest of the class the findings and engaged other groups on why they came up with different answers. The instructor uses the text to focus the students on a document that provides evidence, not answers. Since the instructor expected students to examine texts differently, this method engaged the students in the educational process and permitted the instructor to foster negotiations with the students on how reading/writing critically improves their academic and cultural understanding.
The students’ responses must fulfill the departmental standards and institutional requirements that train the students in American academic and institutional literacy expectations. The instructor used the departmental standards to focus an overall context to teaching writing as defined by the goals set out by the Department of English’s Writing Program. Freshman college writing I must follow certain guidelines as to meet institutional requirements. Working within the container of an academic institution provided the instructor with the means necessary to adapt his/her lessons to best prepare L2 students with the future expectations of their academic majors and instructors.

The first goal for teaching composition is for students “to learn how to recognize and strategically use the conventions of academic literacy” (Writing Program, 2012, p.15). Promoting academic literacy required that the instructor provide documents that followed those guidelines that are accepted by the academic institutional culture. The instructor conveyed the expectations of academic literacy (using thesis statements, claims, quotations, citations, etc) in the context of using containment content in historical/cultural/literary capacities, in authentic English documents organized in the fashion of those encountered in future academic courses. Using these documents, focused on the actions and metaphors contained within them, students were expected to develop academic writing that expressed a thesis statement, based on textual evidence and critical thinking about the topic, and made claims, those thoughts and evidence which support their thesis statement throughout the papers, while backing up all information with academic, professional, and literary documents as evidence.

Up to this point in their L2 transnational, learning career, the students’ experiences were with the standards set forth by an English as a second language context.
While these were not to forgotten or abandoned, they were merged with the second academic goal which is “to understand and use rhetorical principles to produce public and private documents” which were written for varying audiences and comprehend differing levels of formality (Writing Program, 2012, p. 15). The instructor combined this with the students’ already acquired English proficiencies (grammar, listening, speaking, writing, reading) and connected them to a new chain of academic expectations and skills. The key skill the instructed was development of an argumentative framework based on thesis statements and using evidence cited from and created for an academic context. Using authentic texts that display this kind of writing process and behavior, in conjunction with containment metaphor examination, the instructor provided models of behavior to guide and organize the students’ essay writing progress.

The communal aspect of the academic classroom was organized by the instructor ‘to practice good writing, including planning, revision, editing, evaluating sources, and working with others” (Writing Program, 2012, p. 15). The instructor furthered the metaphorical containment of the classroom by providing an environment which fostered negotiation between, not only the student and instructor, but between the students themselves. Using the L1 cultural diversity of the student body, the instructor developed a negotiable environment in which the students used their linguistic and cultural diversity to plan and revise their writing with others wishing to achieve the same writing goals.

The instructor explained that the text read and to which the students’ responded required editing and revision. In American academic culture, the ability revise one’s own work is an evolving toolbox of skills that can be added to by discussing with fellow learners strategies and difficulties. Frequent revision and grammatical and sentence
structure knowledge, and how it develops in communicative nature, was necessary for language and composition development. This course was focused on a new skills set and operated under the assumption that students have a high proficiently in English grammatical structure. Moving beyond this basic structure the students were poised to develop and apply those items in their toolbox to produce texts acceptable at the American college level.

A practice in negotiable-meaning creation is done within group contexts. In linguistically diverse groupings, the students answered guided questions on the text assigned for that day. Since each of the students in the class brought with them their own conceptions of culture and how to negotiate it within the university's containment, working in groups during the formative writing phases allowed students to understand the critical thinking processes and developed a transnational/communal aspect to the course. Working together to accomplish writing goals helped the students use their reading and writing skills in a communal negotiation and displayed how the classroom mimics similar cultural and experiential goals read about in the assigned texts. The students at this point were experiencing trait of negotiable communities within an academic context. Much the way that the characters in *The Sun Also Rises* and the communal members in Curnutt’s and Schubert’s chapters communicated to become members of a certain community, the students communicated their writing goals to one and other to negotiate their L2 academic experience. This nurtured a classroom that is open to the development of new educational experience and a more communal aspect of the American academic system.

Implementing digital processes like Blackboard™ course management systems were essential to the students developing American academic literacy. In coordination
with the Writing Program goal “to learn Web and digital environments valued by the university” (2012, p. 15) and develop digital skills, the use of Blackboard™ is essential to furthering academic literacy expected in future courses. The instructor upheld the expectations that students discuss readings and respond to questions using discussion posts and threaded question/answer sessions. Sessions were demonstrated for the students both in class and in handouts, provided for future reference, to answer the posts. During the readings of the assigned text, the instructor divided the readings by section and provided online questions that cause the students to negotiate text containing their opinions on how this related to their cultural experiences. When the novel is the examined text, after the historical/cultural articles were read for contextualization, the students were assigned to write about the novel’s containment of expatriate life and bullfighting as preparation for writing their longer essays. Short answer responses brought a dimension to the course that, while not adding to the academic writing requirements to the course, provided the students with a skill for future classroom use (and if in a large lecture course may not be explained due to time constraints). Digital instruction gave the students opportunities to examine the texts in interconnected pieces and supplied a series of outlines for the planning of longer writings.

These interconnected digital responses opened the students to reading texts closely for evidence in a note taking capacity and opened the class as a whole “to learn and practice how writing, at the university, is often based on previous research and inquiry and how to use this research in their writing” and “writing and reading for inquiry, rather than merely reporting” which leads to “[integrating] their own ideas with those of others” (Writing Program, 2012, p. 15-16). This guideline was crucial for the
implementation of all other goals of the Writing Program and the negotiable qualities of the transnational classroom. The historical/cultural documents and literary documents offered, once again, an authentic context to the class on how previous research (the author’s reference lists are included digitally on the course website if available) demonstrates how outside, reliable, academic source material gives strength to their argument (displaying competence in subject matter). The instructor provided content that showed students how writers in the English language often reference other materials in building and strengthening their arguments.

The students were instructed to annotate and critically inquire about a text and responded with examples from the text when prompted. The instructor ensured that annotations are clear and in the target language (no note taking in L1) so that the student referred to them and responded both orally and in writing about the context. The instructor checks that materials used in class are quality references (peer reviewed and academically sound) for writing their later papers. The students writing of short on-line responses which they share with their classmates on a regular basis provided communication to both the instructor and fellow students of how the written response used text as a method of cultural and academic interpretation. The instructor supplied students with a method of interacting in the target language with other L2 learners fostered an opportunity to work within a transnational community though use of authentic text as points of negotiation. The students used the text they had on-hand and not take from any outside sources yet (as the main research section of college writing is the focus of 21011, students perform a miniature research project as their final paper). The responses acted in an outline format for the students to formulate their later essays using
texts to compare how cultural items from the articles were displayed in *The Sun Also Rises*.

The overall goal of these essays was the instructor's allotment of critical thinking skill sets to be carried beyond the college writing and second language classrooms that prepare students for active participation in the American university setting. Under a peer-review process, the instructor oversaw students using their created texts to share findings with their fellow students and checked to see if they are communicating understandable content in their second language. The instructor organizes one-on-one student conferences after each draft so the student can discuss their second language process and advancement. The students are required to write three 5-6 page essays based on definitions from Thomas Cooley’s text *Back to the Lake: A Reader for Writers*, that clearly defines the following kinds of essays and were adapted for the class to include issues of containment by the instructor as per the specific purpose: (Cooley, 2009 p. 209-306).

In developing a writing style that relies on outside sources, the first step was to compare different representations of similar concepts. When the novel is finished, the students watched the 1957 film adaptation. They were to find at least six similarities and differences between the novel and the film (characters, scenes, topics, dialogue, action, etc).

Using notes on the film, in conjunction with their previous notes and annotations on the novel, students developed a comparison-based argument with the similarities and differences they have noted. Reiterating containment, the instructor required that the essay include the students’ thoughts on how the book and film contain different meanings.
even though they have the same basic storyline. Student’s focused on what this says about the medium of delivery (novel v. film) and what changes from the narrative and why is this important in adapting the novel to film (a negotiation of meaning). The essays were to attempt to define how the containers of both Paris and bullfighting are altered in film adaptation. This was a good beginning to development of critical argumentation and negotiation of meaning between texts and other cultural objects.

The second assignment the students produced was a containment analysis essay. Students analyze a historical or cultural element of the provided chapters (as instructed through the containment lectures earlier in the course) that was represented in the novel. The students develop a thesis as to what historical/cultural items are in *The Sun Also Rises*. In the planning stages of these essays, the instructor assigned a review of notes, annotations, and discussion posts relating to all three main class documents. The students chose one topic they found most interesting, which defines a historical/cultural context the author uses, and make clear connections that showed the text either representing the containment of expatriate experiences or bullfighting culture. The instructor required the students to explain how the cultures represented in the novel act to contain cultural experiences and negotiations.

The instructor reiterated how the novel contained historical/cultural contextualization in that Hemingway used cultural experiences that specifically occur within social scenes and events. The students are required to examine how one or both of the historical/cultural articles provide evidence of containment within Hemingway’s novel. The instructor explained that the purpose of this essay was to build an understanding that writing, can reflect on negotiations of experience seen mirrored in the
novel. Negotiations allowed for the historical/cultural articles to provide personalized negotiations within the text.

The final essay required students to develop a beginning literacy in the library’s research databases. The students chose an overall theme from their historical/cultural documents and stated in their argumentative thesis how this can be explained by furthering the historical/cultural contexts. The instructor requires that at least 2 historical/cultural/social science articles not from class, but found through their own library research and one of the instructor provided chapters discussing what it says about the novel’s containment representation. Expanding on the students’ knowledge of how to perform academic research early, prepared them for college writing II, which is a course based around research for academic purposes.

Working together with the a library representative, the students were instructed on the basics of Ebscohost’s Academic Search Premier, the use of terms from their in class articles and research to further their communication with the subject matter. The presence of a library representative in this process served two main functions: 1) To display the importance of research databases to the American academic institution in finding reliable source materials. 2) A trained expert who delivers specific institutional information familiarized students with the university's support structure that aids in their academic process. The articles provided a deeper evidence base from which the student can expand their ideas of containment, cultural negotiation, or experience.

Conclusion.

The use of containment in these constructs allowed the student to understand the metaphors’ ontological usage and how using the historical/cultural text can function as
source material in an argumentative response (academic paper writing). Ferris et al (2007) speaks of how by the instructor can to maximize acquisition goals:

Students and their [writing] represent a broad range of needs, strengths, and challenges...classroom instructors should (a) ensure that the resources to which they are sending their students are appropriate and of good quality, (b) prepare students to use those resources effectively by suggesting to them specific issues to learn about or get help with; and (c) work cooperatively with tutors or writing centers by providing these other support persons with relevant suggestions about the student and the specific information about the writing class (p. 207).

Providing quality instruction of writing, the instruction must be negotiable not only in the meaning of the containment metaphor present within the text, but also with how the students performed multiple readings and experienced writing over the course of their college career. The use of authentic academic texts (texts that represent those produced in the academic environment) provided the students with an L1 English and college level text from which to draw their interpretations. Understating the nature of textual usage as a negotiation of meaning was an important step in allowing the students to develop a comprehension of academically appropriate texts and their usage in college writing. This allowed the student to comprehend how texts are used correctly as evidence and also reinforced the instructor’s ability to impart the correct knowledge for collegiate success.

Even though the student’s motivation played a large role in whether or not the structures were acquired, if the instructor does not explain why these items are necessary for progression in the students’ college career, the student will not have the opportunity to move forward in the class at hand (thus limiting them to repeating the same mistakes).
The students’ effective use of the scholarly texts provided them a lesson in cultural authenticity. It also delivered the essential cultural negotiation that allowed reflection on the students’ own transnational experiences. The instructor’s nurturing of the students’ cultural experiences and important expressions in writing gave the students a knowledge of educational processes and engaged them in creating their own transnational understanding of how the academic environment is a container for L2/L1 experiential negotiation.

Engaging the student in the negotiation of these goals required the teacher to work diligently in communicating to tutors and writing center staff the goals and student needs for becoming more literate writers in their second language. Using this as a form of negotiation clued the students into the functioning of the American academic system and that there are built in tools and support centers provided by the university. These support centers enabled examination of “real humans in real human contexts and interactions, including classrooms, [entailing] methodologies that do not denature phenomena by removing them from their natural environments” (Atkinson 2002, p. 539). The instructor needed to recognize that the academic environment, with other human beings interacting in a motivated improvement of their writing skills, was the most authentic place to evaluate the students’ understanding of metaphorical/cultural containment as it held the students’ specific purposes for living in the United States (fostering a transnational negotiation of experience). While the students examined a work of fiction (*The Sun Also Rises*), the students, themselves acting as transnational readers, related to real-world second language/cultural experiences and critically examined their own academic goals.
Socio-cognitive practices must be based on a negotiable communication between the instructor and students to define terminology and cultural meaning within the classroom.

Instruction must be negotiable between the student and teacher on a very specialized basis to be completely effective. These practices in the L2 learning context require, “evaluating student work by focusing...attention on specific features of student writing as reflected in course objectives and task goals” (Ferris and Hedgcock, 1998, 230). In evaluating the students’ critical experience of cultural containment and negotiation as an objective or goal, the writing of essays in and of themselves must be viewed by the instructor as the students’ individual creations of experiential containment. The unification of the class under the collection of texts, the concepts of metaphorical containment, and cultural negotiation of transnational L2 experience, allowed the class to function as college requirement and as a cultural force that worked in cohesion with learning processes to stimulate and motivate students to improve their writing.

Using texts not only in skills building, but as culturally negotiable products allowed the class to understand that “the concept of literariness is unstable, that the boundaries between narrative are subject to interrogation and revision” (Gallagher and Greenblatt, 2000, p. 30). This allowed the instructor to use literary/historical/cultural texts to create a negotiable environment in which discussions with students, and students negotiating meanings with each other, developed transnational perspectives that fostered new cultural experiences on the part of all parties. The students use their ESL skills as an acquired toolset that they now deploy alongside their new skills set of academic writing.

Sparking reflections on experiential living, the course was able to measure how the students viewed containment as being a negotiable way motivate a critical thinking
environment. The students were, to recall what Atkinson describes, “learning and being [in an] integrated processes. As we continuously adapt to our environments, something of that adaptation is retained—that is, we learn by experience” (Atkinson, 2002, p. 144). The adoption of a transnational containment within one’s university experience caused the texts to function as negotiable documents that distinguish a novel and its containment metaphors as inseparable from the historical and cultural events that surrounded its creation. The students could see experiential containment as affecting their own textual creations, seeing the essays as inseparable from their L1 and L2 experiences, working together for educational purposes. There was a constant progression in L2 acquisition by the students developing a critical mindset that asked them to question “embedded nationalist assumptions that impair our capacity to grasp transnational forms and processes” (Khagram and Levitt 2008, p.4). Using their understanding of how writing works in their native countries in negotiation with American academic expectations, the students understood that the L1 culture can meld with the L2 culture to initiate a transnational understanding of higher education. Textual items that allowed for multiple interpretations, while staying dedicated to the material expressed by the text, spurred negotiations of L1 cultural assumptions with L2 cultural experiences. This provided an environment that did not impair the students’ cultural development and allowed for new experiential understanding. The student developed a negotiation process built on what is best for the learning outcome (using writing to reinforce skills and arbitrate cultural experiences) that went beyond the skills building context of their ESL or EFL backgrounds. The use of literature to reify the skills knowledge the student already possessed helped the student advance beyond simple translation and direct literal
language development and contributed to a higher proficiency that is assumed of the undergraduate college student.
Chapter III: Literary Analysis

Introduction

Chapter III was included to display the instructor/researcher’s content knowledge about both Hemingway’s *The Sun Also Rises* and how containment metaphors are used to explain emotional responses and experience within the text from a historical/cultural standpoint. Focusing a reading of text into this method gave the instructor/researcher an opportunity to negotiate cultural and historical documents with a literary text which represented a particular transnational movement (expatriate Paris). An opportunity to examine the novel on a metaphorical/historical/cultural level worked as a critical understanding of text and as a pedagogical tool. The instructor/researcher planned explicit lessons based on this examination which brought together both student and teacher responses in negotiation. Nurturing a transnational classroom relied heavily on a cooperative negotiation process and the instructor/researcher expected the students to challenge his viewpoints with their own critical readings.

A critical thinking strategy based on recognition of containment allowed for instruction that focused the readings of a text on specific points and parsed out how metaphors in English displayed negotiable meanings based on historical/cultural contexts. Contextualizing the novel under literary analysis also permitted the instructor to model the basics of academic essay format. The introduction-body-conclusion format in this analysis, while more extensive than expectations the instructor placed on the students, worked to organize the instructor’s thoughts and walked the students through academic expectations.
While full literary analysis was not expected of the students, the writing format was essential for the instructor to implement a basic construction of academic essays. The literary analysis was an example of the instructor negotiating meaning with textual evidence. When instructing students on how to critically read the texts, the instructor was prepared to help students with any confusions or misunderstandings of textual meaning. Being prepared to better explain transnational understandings of the novel, the history/culture, and the second language reading a student brings to text, provided an expertise the students came to expect of a college level instructor. This chapter is now footnoted with examples of how the instructor/researcher used parts of this analysis to create lessons or explain transnational negotiations. Footnotes occur alongside the text, as opposed to a separate page, as this provides immediate context to the content’s usage.

Emotion, Experience, and Metaphorical Containment: Jake Barnes and the Building of Expatriate Containers

When entering the expatriate lifestyle, one is surrounded in a world of transnational and emotional occurrences used to balance several modes of cultural experience. Shifting to a culture where you must negotiate value systems requires recognition of a space’s ability to hold or possess specific cultural or emotional perceptions. In expatriate based writing such as Hemingway’s, “Paris is an amalgam of brand names recognizable by their accents and familiarity (Cafe Select, Cafe Napolitain, Montparnasse, The Ritz)...[and] such names are code for certain social mores” (Field 2010, p. 88). These amalgams provide an experience within novels, such as The Sun Also
*Rises*, describing an expatriate scene that would not exist without such codification of social rules and experiences.

Paris, and other locations frequented by the expatriate movement of the 1920’s, represents locations where specific emotional or situational identifiers are bound to the environments in which they take place. Curnutt (2000) argues the participants in these foreign environments were in “self-imposed exile” which satisfies immediate needs and goals rather than providing long-term opportunity (pp.8-10). Since the purpose of this self-imposed exile was to complete specific tasks among fellow expatriates, “the expatriate community was not particularly concerned with Parisian culture or society in a broader sense. The English and Americans had their own social circles” (Bolton 2010, p. 27). These transnational circles were definitive in the placement of ontological boundaries by the expatriates around their experiences. These ontological boundaries and transnational circles were designed to specifically embrace emotions and value systems that would be exclusive to the second culture environments embedded in Paris.

The central characters in Ernest Hemingway’s *The Sun Also Rises* are no different in this regard. Hailing from native English speaking nations (the United States and Great Britain), the characters have all come to Paris to complete tasks which cannot be achieved in their home nations. Since the status of expatriate carries with it the communal values of frequenting the bars and parties as dictated by the movement, the expatriates of Jake Barnes’ circle of friends are posted between worlds. They are neither French citizens nor British/American residents and must contain themselves in a world that teeters on the edge of both. Paris therefore, acts transnationally as a container in

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1 This can be used to explain possible ways Hemingway’s text represents a transnational negotiation of place using specific historical/cultural contexts.
which the expatriates transnationally balance the complexity of their split lives by neither aligning themselves with loyalty to France or their homeland, but to the circle of expatriates with whom they associate. Places of employment, dance-clubs, bars and restaurants, all act to contain performative experiencers that the expatriates use to formulate their new cultural selves. Emotional responses, which are in response to the experiential locations in which they occur, are transnationally contained items that the expatriate’s use in attempts to balance carried American/British experiences with an expatriate culture.

Experiences are those they only things the expatriates have to justify their transnational emotional satisfaction as the social circle walls in certain ontological values which separate them from both their native lands and the French culture. The text of The Sun Also Rises provides many of these contained moments as Jake and his expatriate friend group navigate their lives though the streets of Paris. Container metaphors act in an ontological method, described by Lakoff and Johnson (1980) as, “sharing basic values but [giving] them different priorities [and]...there are groups whose defining characteristic is that they share certain important values that conflict with those of the mainstream culture” (22-4). As Jake Barnes narrates his experiences, and those of his friends, he creates containers that move beyond the realm of tangible Paris (the physical streets, the chairs and dance floors of the clubs) and comes to metaphorically represent the ontological space in which the characters perform as Parisian expatriates. Since metaphors can define our lives and experiences “with a bounding surface, and we experience the rest of the world as outside us,” Jake and his friends interact in situations that could only occur within the containers created by the expatriate social scene (Lakoff
and Johnson, 1980, p. 29). Running from the confines of their native lands due to some fundamental dissatisfaction with the items contained there, the expatriates in *The Sun Also Rises*, and perhaps naively, believed that running to spaces like Paris would alleviate their troubles and provide some emotional stability that seemed impossible in England or the United States. The result was a new set of emotional troubles unique to this container, which are negotiated within the bounding surfaces of wherever characters like Jake Barnes place them.

Paris itself metaphorically acts to contain all the new emotional wants, desires, heartaches, and fistfights that this group of lackadaisical expatriates could not experience in their homelands\(^2\). Paris hooks them into a new container which walls out the old experiences, through their attachments to each other and those tasks they moved to Paris to accomplish, and spurs certain emotional reactions to their situations. The containers in which they occur and require a series of interlocking events from the expatriate existence to initiate their transnational balance define these reactions. Jake, and the expatriate circle, believes that the by living in another country, he can possess experiences (and by proxy emotions) that he could not experience in the United States. These reactions, then, are directly related to the social containers created by placing experiential ontology on Paris and its network of expatriate inhabitants. According to Lakoff and Johnson (1980), these types of ontological containment provide descriptions of emotional attachments and define these emotional responses as “necessary for even attempting to deal rationally with our experiences” and spur the desire to “impose boundaries” (26-9). Surrounding

\(^2\) Moments such as this can allow the students to use their L1 and L2 cultural negotiations to better understand the representations in the text. The students could examine their current living situations (being in the US) and what differences they had to mediate with their homeland cultures. Understanding that the mediation of emotional and experiential differences is a natural occurrence living in a transnational context gave the students a opportunity to work with other L2 learners to understand this meaning.
themselves in these boundaries, the characters in *The Sun Also Rises* have invented a space, in conjunction with the other expatriates in Paris, where new emotional responses have replaced the old. Yet these new experiences are specific to the containers in which they exist and not to emotional satisfaction desired by the expatriates at their time of departure.

Jake Barnes⁴, through his narrative, defines Paris and its various locales as containers that hold the emotional values he and his comrades use to express their membership within an expatriate community and all the frustrations that come with it. Chilton (2010) suggests that these kinds of “social institutions . . . are produced, sustained and constituted through discourse... [and] they are chronotopically embodied—that is, they are a part of physical situated experience of places and times” (p. 48). Emotional responses are then a natural reaction to the experiences contained in the expatriate social scene depicted in *The Sun Also Rises*. If the novel’s characters are embodying their experiences in the specificity of a container, where emotional reactions exist in accordance to the bounding surfaces, they are then physically located in spaces that provoke specific emotional reactions. Paris is the place, and the 1920’s are the time, in which Jake and his compatriots are only able to transnationally produce these new emotional experiences.

Since he is the narrator, Jake Barnes’ perceptions of these experiences are at the representational forefront of containment. The specific occasions and locations are walled off by Jake’s narration which explicates events as being contained in literal and figurative

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⁴ The focus of this essay was to look specifically how Jake defined his experience though narrative. The text is delivered to the students as a reading of one person’s textual representation of experience. Even though that person is fictional, a critical reading of the narrative is still an authentic L1 created narrative of experience to which historical/cultural documents can provide evidence.
boundaries. Pizer (1996) suggests that at the time of expatriate involvement in Paris “the cafes and streets of Paris [held] countless examples among their compatriots of inadequacy and weakness, ranging from bohemian dilettantism to perversion of the opportunity for freedom into self-destruction and the destruction of others” (p. 74). Since Jake is a constant figure in these Parisian social scenes, the use of containment metaphors encloses emotional attachments and propagates experiences, which could not be possessed without emotional attachment to and membership in the expatriate scene. The self-imposed exile in which Jake and his American and British friends partake is the initial bounding wall put between them and those who stay contained within their homelands. In Jake’s perception, Paris walls in those experiences which are unique to the expatriate scene, even if he just replaces one series of emotional dissatisfactions for another.

The want to be part of an exclusive set of experiences is represented metaphorically by charting boundaries of inner and outer experience. Jake uses moments like these to build his own sense of importance to an exclusive group living transnationally by molding their experiences within a contained environment. Kövecses argues that in these moments of containment, subcultural groups like the expatriates “often define themselves in contradistinction to mainstream culture, and . . . involves the unique metaphorical conceptualization. . . on which the separateness of the subculture is based” (98). In affirming his containment in this scene, Jake defines Paris as where a particular expatriate experience would flourish without the constraints of citizenship or

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4 Explaining to the students that text can give bounding surfaces to experiences and emotional reactions, gave insight into how containment metaphors are used to hold in moments of transnational negotiation/experience.
full acculturation to French society. The spaces he and his expatriate friends occupy are metaphorically built structures, walled in by their own sense of exclusivity from their homeland counterparts and the French citizenry, possessing the emotional acuteness of their experience living in the container of post-war Paris.

Emotions are the most prevalent reactionary elements, which bounce off the contained walls in Jake’s moments of transnational/expatriate experience. The narration of his experiences allows a reader to experience with Jake those moments which define emotional attachment to the container of Paris. This metaphoric attachment “reveals the underlying intentions of the text producer and therefore serves to identify the nature of particular ideologies” and “[is] ultimately part of a subjective world in which our interpretation depends on such diverse influences as our past experiences of people, of situations, and of language” (Black 10-28). This reveals Jake’s function as gatekeeper of an emotional, expatriate containment in Paris, which balances subcultural membership with the emotional contradictions that he carries with him. Jake’s experience of these containable objects allows him to authenticate his insider status. His walled-in conflations of social space and emotional satisfaction shape for him an experience that will consistently attempt to reaffirm his sense of belonging to this community. Even though he believes that Paris can act as a refresher that will balance out his negative emotional states, it ends up being full of containers, which hold new disappointments, and occurrences of sadness.

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5 In connecting to the students’ experiences of living and studying within the transnational container of the American university, the students had the opportunity to expatriate themselves for a specific purpose. The university acts as transnational an environment that did not require rejection of their L1 cultural values, but allowed for a negotiation between L1 and L2 cultural experience.
Ontological containment, containment based on giving value a specific experience within the container, defines for Jake the emotional state of an expatriate group member. Behavior within the container of Paris itself shifts to maintain stability for expatriate attachment to emotional moments that can balance out dissatisfaction. Moving between containers is the only way Jake can stimulate his emotional circumstances and ignore those problems he wished to abandon (hence, expatriation). These moments of experience are “extended into the Paris cityscape . . . [with its] emptiness and futility and yet its potential to refresh and renew” (Pizer 2000, p. 78). Jake narrates his emotional attachment to the ontology of Paris as a container in which to refresh his emotional self within an expatriate capacity, but this isn’t without its difficulties. These desires to reify self-satisfaction within a contained capacity create a very definite portrait of how an expatriate may cope with emotional misgivings when the container fails to hold their preconceptions. His desire for mobility between these spaces when his emotional satisfaction is in jeopardy represents the ontology of these containers to Jake’s emotional satisfaction. Jake’s strictly defined expatriate world must fuse seamlessly with his conception of his environs as satisfactory containers.

Initially Jake complains of this kind of running between containers. Jake is flippant and views others’ wants for this mobility as irrational and misguided. However, this mobility is what keeps the expatriates from grounding themselves in the broader French culture and how they mold contained enclaves that cultivate their own expatriate exclusivity. Complaining of Cohn’s dissatisfaction with Paris, Jake says “right away to run up against two stubornesses: South America could fix it and he did not like Paris” (Hemingway, 1926, p.20). This lamenting over Robert Cohn’s distaste for what the
container of Paris has to offer is actually Jake’s reason for expatriating in the first place. Jake wished to use Paris to its fullest extent to negotiate his expatriate identity, while Cohn seems seek more immediate satisfaction. Jake realized that it took patience and time for the containers to be molded and exiling oneself for a specific purposes required patience, even if this is a moment Jake will later contradict. The expatriates of 1920’s Paris imposed exile on themselves to solve problems or achieve goals among like-minded people, from their home cultures, in a foreign setting. When the containers do not hold up to these standards, it fails in its construction and becomes a walled-in series of dissatisfactions which leave Jake either feeling alone or emotionally vulnerable.

Jake’s ability to move intermittently between containers, from his job as a newsman to the social scenes of cafés and dance clubs, sustains a quality of life that he believes unachievable in United States after the war and sets up this self-imposed exile in France.

Living in Paris, Jake supports himself by chronicling events as a journalist to a non-expatriate audience. As an expatriate living among the Parisian locals, this employment allows Jake to produce work that contains items that attach him emotionally to an expatriate community. After describing a particular workday, Jake tells us that “It is very important to discover graceful exits like that in the newspaper business, where it is such an important part of the ethics that you should never seem to be working” (Hemingway, 1926, p. 19). By describing the newspaper business as something that has “exits” then, ontologically, he must enter a contained world (the office) in which he acts as an emotionally attached observer of culture. Being an observer in the newspaper

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6 Student understanding of how transnational negotiation of experience takes time and cannot be immediately satisfied. Working with a text that displays transnational difficulties in acculturation acts as an authentic L1 English documentation of experience. Students can use this as a negotiation point to begin thinking of their own L2 acculturation.
business performs as “a container, with a bounding surface, and we experience the rest of the world as outside” (Lakoff and Johnson, 1980, p. 29). These moments allow Jake (since his reports are going back over to North America) to emotionally attach himself to the expatriate Paris and give his audience a sense of his own authenticity within the contained community. When Jake and Cohn leave the office, they go directly to a bar. Recalling their conversation, “‘this is a good place’ he said. ‘There is a lot of liquor’ I agreed” (Hemingway 1926, p. 19). Leaving the confines of the office, Jake no longer has to be a detached observer and agrees that a good drinking spot for these two expatriates is one, which has an adequate amount of liquor. Jake becomes a direct participant in the culture by entering a space with contains the correct amount or kind of alcohol that he is expected to know in this social scene.

Moreover, this displays his ability to move between the containers when he feels like his needs are not being immediately met. In the news office, Jake cannot display an open like for all kids of liquor or dancing, yet in the bar, this social identifier (that a good bar has lots of drinking options) is something perhaps required of an expatriate to prove their commitment to the social circle. This coincides with what Field (2010) calls “the culture of drinking,” which insists on knowing not only the correct times and places in which to invoke this emotional attachment to the bar or café, but how to negotiate that between work hours. Jake then mediates his job with his want to drink away stress in a socially acceptable manner with those who wish for the same. This kind of containment allows the metaphor to perform “its role in moving or transporting the hearer” to Jake’s world of emotional ontology and communicates membership within the subculture (Black, 2004, p. 28). Jake’s transfer from one contained space to another requires him to
reactivate those experiential attachments which will negotiate his emotional satisfaction within them. He cannot experience the satisfaction of a relaxing drink while he is cabling news stories to the English speaking world in the same way he cannot communicate to his expatriate friends the frustrations of deadlines or editing. A one-sidedness to Jake’s emotions as he shifts containers projects the ontological nature of social dissatisfaction within an expatriate group. Jake displays emotional attachment to a container that he gets to mold to his own personal ideologies without having to worry about being challenged or denied.

Jake uses his narrative as a proliferator of his wants and thereby creates an experiential container. When others, intentionally or not, try to invade on or redefine his containment, Jake reacts with anger toward their actions. Jake cannot allow anyone to define his walls of containment or disrupt his routine that builds them up. When Robert Cohn visits him in his office, Jake tells us: “He sat in the other room and read the papers, and the editor and Publisher and I worked hard for two hours. . . I went out into the other room and there was Robert Cohn asleep in the big chair” (Hemingway 1926, p. 20).

Even though he is reporting on the world Parisian expatriatism and its idiosyncrasies, those who work outside of the office doors are not as connected and thus not as emotionally attached to the proliferation of culture as Jake. Cohn’s perceived laziness and loafing around Jake’s strictly defined container (the office) violates his emotional stability. Jake is angered by Cohn’s passivity (his sleeping while Jake works), so the container walls of Jake’s inner offices become stronger. In a moment of anger, he says, “I

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7 Moments of transnational missteps can also act as examples of experiences to be avoided. Witnessing how Jake and his expatriate friends tripped over their own emotional responses with the container of Paris, can allow the students to view their own missteps as experiences to either learn from or avoid to better satisfy acculturation to the university environment.
wanted to lock the office and shove off” (Hemingway 1926, p. 20). In displaying a want to abandon Cohn in the container of his office, which is now faulty in its ability to hold Jake’s satisfaction, Jake’s social life encroaches on his work life. These two spaces are supposed to be separate, according to Jake’s strict containment values, and emotions about both are not to be conflated.

Furthermore, the news office acts as a container that holds the journalistic ability to provide the English-speaking world with the latest expatriate news. Those in the waiting area, or other spaces outside of Jake’s workspace, are passively unconnected to Jake’s work proliferating culture by providing news from the expatriate scene. Riley (2007) argues that metaphorical creations such as Jake’s walling off of his work environment display “the communicative virtues [which] vary according to the values, beliefs and practices of whoever is doing the constructing” (p. 218). Since Jake is doing the constructing of this container, Jake is unable to emotionally accept Cohn’s marginalization of emotional satisfactions that Jake built inside his office. Jake has put the time and energy into creating a space that holds specific collections of emotions (dedication, valuing hard work) that he wishes to be unique to his personal experience away from his socializing expatriate persona. Cohn’s perceived invasion of this space breaks down the walls Jake has put up to keep his job in and his expatriate life out.

This does not mean Jake does not wish to take part in the world outside his news office doors. The bars and cafés are where expatriates can escape to display their emotional connection to each other and to a territory of emotional and value-based

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8 Using real world contexts, like jobs, living spaces, and social scenes, as moments of containment to focus the students on metaphorical points. Containment metaphors can reflect the students own needs while acculturating to the university environment. Discussion of these points in classes and in written essays can help the students to critically think about what purpose their expatriation serves.
satisfaction and negotiate their new transnational experiences, attached neither fully to France nor their homelands. Jake is fervently addicted to being out of his office or apartment during waking hours when he is not expected to produce journalism. Jake emotionally attaches himself to a group of like-minded persons who will discuss appropriate topics and participate in gatherings that follow the strict containment guidelines that Jake frames around his experiences. The easiest way he can do this is by going to nightclubs and bars. In describing the container of social gathering, Jake says, “the dancing club as a bal-mussete in the Rue de la Montagne Sainte Geneviève. Five nights a week the working people of the Pantheon quarter danced there. One night a week it was the dancing club” (Hemengway, 1926, p. 27). This container to which Jake has attached some of his socializing experience shapes his emotional reactions, so there are to be no interferences from the world he has molded. Since the dance club is consequently filled with expatriates, Jake aligns himself with the groups of English speakers who already recognize his status (performative expatriates themselves).

This recognition allows the dance club to contain the emotional satisfactions that provide Jake a status in the Paris nightlife. Lakoff and Johnson argue that this sort of ontological recognition allows for “marking off territory so that it has an inside and a bounding surface...an act of quantification” (p. 29). The dance club is where Jake is seen by those who know him, understand what he does, and see him as a high-ranking (and culturally active) member of the expatriate community. The dance club quantifies a four-walled space in which Jake can place a representative of his expatriate self. This occurs while shelving those other emotional expectations (his responsibilities as a newsman), which are accommodated in their own experiential time and place. Jake has imbued the
dance club with containment, which gives ontological value that he designs not to cross with his office values.

If Jake is to see the dance club as a containment metaphor for subcultural-emotionality, it requires uninterrupted use where all participants are meeting Jake’s containment definitions. Jake requires that the container, for its walls to hold in his satisfactions, be dedicated and normalized to Jake be dictated experiential wants. If Brett breaches the walls by bringing a large group of unknowns or Mrs. Braddocks wants to discuss prostitutes or the war, Jake sees this as a lack of dedication to what the dance club has been built to contain. Richie (2006) says of these emotional dedications: “all of these connections, including cultural norms regarding usage and application as well as connections to attributes and emotional responses, and to other activities, form part of the [experiential systems] for the conceptual metaphor” (p. 192). Since the container of the dance hall is representational of emotional acceptance of value, those with whom Jake interacts are not conforming to his definition of what experience is to be contained. Jake cannot satisfy this emotional attachment to the dance club as a safe environment in which to experience his desired expatriate self. The activities of others who do not fit Jake’s molded experiences are seen as a threat to the emotional stability of the container.

Jake expects people within his walled container to perform an act that socially reinforces his identity, so as not to cause a crack in the wall. Jake’s protection of how the container is supposed to be is illustrated when Brett arrives with a group of homosexual men: “I was very angry. Somehow they always made me angry. I know they are supposed to be amusing, and you should be tolerant, but I wanted to swing at one, any one. . . Instead I walked down the street and had a beer at the next Bal” (Hemingway,
1926, p.28). When the homosexuals enter the club, Jake emotes negatively toward their presence. These men are not part of the experience Jake has dictated for the functionality of the container and cannot tolerate how Brett is violating his containment conditions. Since he gets angry at their presence, even contemplating violence against them, Jake can no longer see the dance club as a positively reinforcing container and must relocate to a space where they will not interrupt his experience. The containment becomes disconnected from Jake’s perception of what it means to be an expatriate in this place and no longer “be qualified in terms of the amount of substance they contain” (Lakoff and Johnson, 1980, p. 30). This causes the dance club a rupture in its established definition, and Jake must relocate to a new container where he is sure that the walls holding those personally accepted expatriate values he has molded his world around are still stable⁹.

Jake needs a rhythm to his experiences so his emotional needs are met. Experiences must happen in arrangements, as bounded surfaces where participants and spaces perform in tandem, to stabilized positive emotions. If this rhythm is interrupted, he displays a narrative of frustration and perhaps violent anger at those who dare to challenge his containment set up. Richie (2006) argues that “for experiencing and expressing our more abstract emotions in terms of our more concrete experience...culture [is] determining both the kind of objects we encounter and the pattern of responses to our needs” (p. 39). Jake’s containment patterns are interrupted by the arrival of Brett and her group of outside friends. Jake’s personally defined world of expatriatism does not include (although the outside culture may include it) the group of homosexual men as normative to his emotional experience. His homophobia acts to disturb his strictly

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⁹ Understanding frustrations with L2 cultural incidents, especially when those are incidents not experiences in an L1 culture, allows the students to critically think about how they would negotiate such events and formulate responses which will reject neither viewpoint, but rather mediate them with one and other.
defined personal perception of the container even though it did not and could not actually affect it.

He cannot function in his desired motives, within his defined containment, if this group shares the same space. The devotion to dancing, drinking, and conversing in a walled space is seen as sharing that devotion with a contingency, which emotionally stabilizes Jake in his expatriate sense of belonging. Pizer (1996) says this kind of culture was defined by moments “that both have a limited capacity to fulfill the expatriate myth of creative renewal within the fecund freedom of the Paris moment” (p. 79). Jake’s emotional stability is ultimately a temporary movement between individual moments of containment. He cannot have these moments alone or beyond the safety of the group. So when a challenge is made to his container, or the substances that fill his container do not mold to the container’s predetermined shape, then the walls cannot hold an emotionally satisfying balance, and this causes Jake to escape to a location he can see as well defined.

The emotional attachment is seen as part of the room in which the thunder of jazz music, the drinking of beer and liquor, and the consistent dancing with beautiful women are parts that come together to ontologically contain Jake’s emotional dedication to expatriate subculture. The interruption of the contained pattern and flow of events that occurs within the space relieves the container of its satisfactory qualities, and it becomes just a bar, which does not possess the transnational balances Jake is hoping to experience. This coincides with what Black terms “the interrelatedness of linguistic, cognitive, pragmatic, cultural, ideological and historical factors [which] . . . explain why our experience of metaphors can be a moving one potentially involving cognitive and emotional renewal” (251). These social interactions are a constant renewal of emotional
self-worth. The container in which Jake places himself reinforces his subcultural
dedication to his fellow expatriates. Without these moments, Jake has no measurable
experience in which to display his emotional attachment. This leads to a recognition of
containment-mobility and acts to ontologically contained spaces as self-orchestrated
experiences which must be in correct working order so as not to disrupt a flow of
emotional connectivity.

Once he leaves the social scene of the cafes, after enough drinks or enough
brooding to end his evening, Jake moves to the solitary containment of his room. In this
post-socialization arena of containment, Jake experiences outsiders who are manipulating
his entertainment containers. Jake has once again made himself mobile, yet when he
enters a place that usually is associated with safety (a bedroom), Jake finds that the
evening’s events have ruptured any chance for his containers to hold emotional
satisfaction. He says, “I lay awake thinking and my mind jumping around. Then I
couldn’t keep away from it. And I started thinking about Brett and my mind stopped
jumping around and started to go in all sort of smooth waves. Then all of a sudden I
started to cry” (Hemingway 1926, p. 39). If the container is not visibly functional at the
time of entry, the container falls apart and possesses nothing that Jake can immediately
conceive as defining his expatriate membership. Once again, Jake’s visual field cannot
build a container that is emotionally satisfactory. He cannot view the container of his
room as a safe space in which to enjoy his expatriate happiness.

Without the satisfaction of immediacy, being alone in his room with the presence
of his own emasculation, the bedroom is unable to contain emotional fulfillment. The
metaphor cannot adhere to the containment of values, which Jake demands. Stern (2009)
explains that in metaphoric moments like this, Jake cannot condone “‘knowing and feeling [an association], which would mean that they could not be experienced simultaneously and would remain sequestered from one another’” (p. 85). If Jake has no one within the visual field to associate with, then his ontological devotion to the expatriate scene cannot be emotionally satisfied. In his loneliness, his lack of personal interactions and ability to perform within a container of social participants, Jake only sees himself in the mirror, naked, and his emasculation reminds him that within this container he can never experience emotional satisfaction. His bedroom is a container where he should be safe, but like every container he thinks is bounded safely, he realizes he cannot control what happens within the space. He says, “Undressing, I looked at myself in the mirror of the big armoire beside the bed...of all the ways to be wounded” (Hemingway, 1926, p. 38). Stripped of even his clothing, his costume that makes him recognizable in his emotional performance at dance halls and cafés, Jake is left with nothing that contains his emotional dedication to the expatriate world.

His nakedness leaves him only with the truth about his disfigurement and he has nothing left to hide it, physically or emotionally. He is left with his scared body and war wounds that have removed any chance of having a physical relationship. According to Modell (2003), “unconscious emotional memories exist as potential categories, which, in the process of retrieval, are associatively linked to events in the here and now” (p.41). Jake cannot, while contained in his room, remove or forget the fact that he has been permanently wounded in war. He is now removed from the social containers he uses to forget this (his office and the bars/cafés/dance clubs) and is left alone with only his thoughts about his loneliness. His emotional satisfaction cannot be met as he has no one
and nothing in this container with which to interact or to numb his emotional instability. Jake is the only one now mis-performing within the container, and his emotional breakdown is caused by inability to change location or subject matter.

Two major containment issues are buried in this brief statement: Jake observes objects that exist within his ontological containment, and how those objects are betraying his emotional attachment. These make his room incapable of supporting his expatriate emotional self because it contains items that should be definitive of his Parisian existence. The mirror and the armoire are perfectly placed in a “typically French way” (Hemingway, 1926, p. 38). He should be experiencing, he believes, an expatriate lifestyle where his emotions are always satisfied by his existence in the larger container of Paris itself. However, Jake’s setting up of little containers that must hold specific experiences has an adverse effect on his emotional satisfaction. Jake tries to convince himself that by examining his container and giving it certain qualities unique to his expatriate existence, he can control his emotional dissonance. Jake thinks this provides, as explained by Black (2004), a positive ability “to evoke emotional responses. . . since it is concerned with forming a coherent view of reality” (p. 28). His experience of viewing his war wound in the container of his bedroom does not allow for this. In attempting to interact with his expatriate environment, Jake wants his room to hold a feeling of accomplishment and pride in his Paris experience. This kind of false connection to culture, which views having possessions in a traditional arrangement, will give ontological value to the culture, which stabilizes Jake’s emotions.
However since the mirror reflects his war wound (the loss of his penis), it serves to interrupt the containment and restrict the room from emotionally supporting Jake\(^\text{10}\). When he sees the wound reflected back at him, he even tries to make it mold with the jovial-ness of his other containers by referring to it as “funny” (which he repeats every time his wound is brought up in conversation outside his room). Referring to the wound as something to be joked about or marveled at (rather than lamented over) Jake is clinging to his expatriate emotional dedications of self-enjoyment that Pizer (1996) refers to as “not mixing up emotion in the concrete satisfying abundance of the moment” (83).

Yet Jake has no “abundance of the moment” when he is in his room. His solitude breaks down the containment ontology, and the room cannot hold for him the same emotional reassurances that exist in the cafés, because he cannot change the displeasing subject when he is the only one having the conversation.

Since he is alone, without the support of his expatriate mask, Jake cannot feel emotional acceptance. His war wound, visible only when he is naked, is a reason he wished to expatriate in the first place. He wishes, perhaps, that Paris should act as a transnational balancing point that holds experiences that make him forget his scars and allow for happiness. Yet when contemplating his daily existence as an expatriate, he says, “it is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing” (Hemingway 1926, p. 42). The participation in an ontological container is a willful departure that helps emotionally stabilize Jake within an expatriate construction.

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\(^{10}\) Moments such as Jake’s emasculation are examined to further an understanding to why he expatriated in the first place. He now resides in Paris not just as a newsman or social participant, but to escape his war experiences. While this is an extreme reason to expatriate, it still provides the students with an explanation of how ‘self-imposed exile’ for specific purposes is diverse in its conceptions. Critical examination of moments like Jake’s emasculation allows the students to contextualize what it means, using historical/cultural documentation, to mediate one’s L1 and L2 expectations.
Since the container of Jake’s bedroom does not possess the qualities that he finds in the
day time—places and participants who will authenticate his expatriate self—then the
container cannot stand up to Jake’s emotional expectations resulting in his sadness and
subsequent weeping. These kinds of metaphorical constructions “contextualize the
traumatic experience, in other words, either with other memories with which [they have]
something in common, or with aspects of the present that resonate with [them]” (Stern,
2009, p. 83). Jake’s traumatic scarring of his body is the item he wishes most to be
outside of all his contained moments. He cannot be strong in his loneliness, because the
present moment only resonates with his emasculation. He uses the example of being hard
boiled—something tough and cooked all the way through with no visible, wobbly
weaknesses—to express that when he is alone, the container possesses no emotional
support.

He cannot be the strong, expatriate adventurer that he is among his friends. He
sees himself as a sex-less man who cannot connect with anyone. Even when Brett
arrives, with Count Mippipopolous waiting in a cab to carry her out of Jake’s world, their
interaction only multiplies Jake’s emotional distance. He even explicitly states that “this
was Brett, that I had felt like crying about” (Hemingway, 1926, p. 42). When Brett does
not fit the mold of Jake’s emotional containers, that is, when she is present in a container
where she does not belong or mis-performs (according to Jake’s definitions) within a
container, thoughts of her cause Jake to remember how alone he is and that he cannot
have a physical attachment to her (or any other woman). Brett is seen at this moment as
breaching the container of Jake’s loneliness, but not in a way that will cause any
emotional stability or satisfaction. This is reinforced by Stern (2009) stating that “we
cannot control what our minds do, we can prepare ourselves, by immersing ourselves in
our field of study or practice, thereby making it more likely that the co-occurrences
available to our minds are relevant to the problems we face” (p. 84). Jake’s attempts
during the day to work and drink away his problems, while building containers which
will hold only expatriate experiences, are efforts to remove himself from the traumatic
memories and depression he feels alone in his room at night. The night is a container that
he cannot avoid, but he does his best to muffle those emotions with drinks and dancing.

Even though Jake hates to be alone, in the container of sadness that is his room,
Brett’s active presence in said container does nothing but to strip Jake further of his
emotional contentment. Her inevitable leaving of his room, her climbing into the cab with
another man (the count), only compounds the emptiness of Jake’s room and causes him
to cry. Emotionally this enforces how the metaphor defines boundaries of self-satisfaction
within Jake’s containment-building attempts. The feeling of safety (and its subsequent
absence) and communal containment, as explained by Kövesces (2009), “is the case
when emotions are viewed as forceful entities inside us, when we think of abstract
complex systems as growing (developing)”(p. 14). If the container does not support
emotional growth beyond the items Jake wishes to suppress in his expatriation, then he
cannot experience the emotional sternness necessary to be “hard-boiled.” He no longer
has anything to wall out his sadness/loneliness, and his bedroom contains a sense of
barrenness, so he takes shelter in outside containers (his emotional attachment to the
expatriate circle). If he isn’t strong, then he cannot be a social leader in his circle of
friends, so he must spend his time in containment-bound locales where emotional
stability will be sustained.
When he is in a place, draped in his full costume of emotional attachment, he can easily immerse himself in the ontology of subcultural connection and enacts this by retreating to social scenes where he can attempt to define a static emotional state. In returning to the café the following day, Jake is removed from the emptiness of his room and transported back to the possibility of a pleasurable emotional container that is the café lifestyle. He says “After we finished lunch, we walked up to the Café de la Paix and had coffee” (Hemingway, 1926, p. 47). In moving from one container to another (within the larger container that is the expatriate circle), Jake ontologically refreshes himself. Each container holds specific satisfactions that will perpetuate a perceived emotional stability. Jake is looking for the container to define his experience in a way that will reinforce his emotional attachments to stability. Moments such as this are an attempt on Jake’s behalf to use a “conventionalized [cultural] expression to make sense” of his world in a way that will deliver only satisfactory experiences though metaphorically containing his experiences as having ins and outs (Dancygier, 2012, p. 6). Since moving out of his room (a container of dissatisfaction) to the social circles in the cafés (a perceived container of satisfaction), Jake is attempting to balance out his war experiences with the vibrancy and white noise of expatriate Paris.

Jake tries to normalize himself back into the culture by participating in experiential expression of everyday expatriate behavior. This is an attempt to forget the previous evening’s containment transgression. Bolton (2010) argues that since “none of them has truly assimilated to European culture...the...backdrop often serves to offset the characters' distinctly American qualities” which Jake, though trying to transnationally balance with this expatriate experience through the creation of containers, finds
extremely difficult to keep steady as the performers and objects within those containers are constantly defying his emotional expectations (p. 28).

Jake wishes for an ontology within the container to provide an ability to refresh his emotional connection to his outer-expatriate self. He wants to use moments away from his apartment (away from his loneliness and naked, scarred body) to eat and drink away the emotional displeasure that his bedroom brings. Even when one of his compatriots tries to tie the conversation back to emotional displeasure, he uses the container’s restricting boundary to prevent the item’s discussion. In the café, after Cohn discusses Brett’s beauty, Jake says, “I could feel Cohn wanted to bring up Brett again, but I held him off it. We talked about one thing and another, and I left him to come to the office” (Hemingway, 1926, p. 47). Recognizing the shadow of his loneliness and emotional dissatisfaction stewing in his conversation with Cohn, Jake transfers himself to another container (his news office). Here he can reinforce his expatriate strength and assert cultural dominance of a sort over Cohn.

Jake’s emotional mobility is viewed “in terms of objects and substances [that] allows us to pick parts of our experience and treat them as discrete entities or substances of a uniform kind” (Lakoff and Johnson, 1980, p. 25). Jake hopes the cafés/dance-clubs and his news office will be those containers in which he can avoid his emotional dissatisfaction. Each of Jake’s daily experiences must be a container that holds the correct amount of expatriate emotional belonging so as to balance Jake’s running from his American/war experiences which pushed him to expatriate. The uniformity of his

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11 It should not be inferred that Jake’s responses to cultural dissatisfaction are always positive. He often commits blunders of social behavior when his emotional satisfaction is not met. Students can see these moments as reflections of things they have either witnessed or experienced themselves. Students are asked what would have been better for Jake to do, based on their knowledge of expatriate culture and their own L1 social understandings, as to mediate transnational solutions to complex metaphorical questions.
containment expectations requires a level of emotional satisfaction that cannot be achieved when discussing matters related to his bedroom (a container of dissatisfaction and sadness). By controlling the topic of conversation by physically removing himself from any threat to the container’s capacity, Jake is ensuring his emotional, expatriate stability by making himself an active participant in his own containment constructions.

At one point, all the members of his expatriate friend-group go to Spain. There, Jake loses his status as an aficionado (he is seen as corrupting a young bullfighter by introducing him to Lady Brett Ashley), so he returns to France. When he arrives in France, he tries to settle himself back in to his expatriate routine. He says, “At a newspaper kiosk I bought a copy of the New York Herald and sat in a cafe to read it. It felt strange to be in France again. There was a safe, suburban feeling. I wished I had gone up to Paris with Bill, except that Paris would have meant more fiesta-ing I was through with fiesta-ing for a while” (Hemingway, 1926, p. 236).

Since he has lost the most important emotional attachment in his life, bullfighting and the fiesta based culture that surrounds it, Jake must return to France so that something in his life can emotionally stabilize his emotional attachment with a subculture. According to Black (2004), when constructing situations like a contained space for emotional satisfaction, the “role of metaphor in the construction of an ideology is motivated by a rhetorical purpose of arousing the emotions in order to persuade” (p. 251) Jake, once again in solitude, must emotionally persuade himself that he has something to which he belongs. He desires an emotional stability that can negotiate his ontological containment and rule-based expatriate living to help nurture this transnational experience.
France itself, not just its cafés and dance clubs, has now expanded to contain his emotional stability now that his Spanish, bullfighting self is lost forever. Pizer (1996) suggests that France defined “the rhythmic pattern . . . in which Jake moves continuously from anger and frustration to [an experience] of enjoyment” (p. 86). Since he can use his expatriate identity, culled in Paris over years of news writing and café interactions, he can preserve a positive emotional attachment to his sense of expatriate values. He wants to abandon those containers, which only hold negative emotional states to ones which deliver him from his self-imposed frustrations. Through the fact he can purchase a *New York Herald*, which would be filled with other journalistic expressions of events (thus an emotional attachment to his career), Jake attempts to solidify his emotional attachment to France as his only remaining subcultural identifier.

Jake’s only remaining container that functions as he demands is the news office. Holding a newspaper that contains English language representations of events stabilizes Jake in identifying with those other writers who possess his abilities and desires to communicate culturally representative items. Ritchie (2006) argues that metaphors like this contain “an unavoidably subjective element to all of these experiences...all of these connections, including cultural norms regarding usage and application as well as connections to attributes and emotional responses, and to other activities” (p.192). Since Jake has lost one community, he is desperately trying not to lose another. The violation of the cultural values that Jake wishes to avoid in these contained spaces affects how his emotional reactions obtain or reject stability though the activities he wishes to direct within them. Now that he has lost those in Spain, returning to France is an attempt to
prevent being permanently trapped in emotionally devastating containers (which resemble his lonely bedroom).

Jake attempts to re-immersse himself in a container that is full of satisfying traits that balance out his American/expatriate transnational experience. His narrative even takes an editorial tone, which attempts to place within the container of France those attractive qualities that give Jake the emotional stability. He must once again quantify the substances in the container that give his experiences emotional meaning or stability (Lakoff and Johnson, 1980). He says, “Everything is on such a clear financial basis in France. It is the simplest country to live in. No one makes things complicated by becoming your friend for any obscure reason. If you want people to like you, you have only to spend a little money” (Hemingway, 1926, p. 237). Giving France the appearance of a financial transaction, he is ontologically containing within its existence those items that will not threaten his emotional attachment to his expatriate identity. His status as an expatriate cannot be threatened if he does not allow France to dictate his containments the way he allowed Spain and bullfighting to do so. Jake attempts to define the contained space of France as something which he, and other expatriates like him, molds to meet his expectations. He does not wish to conform to the overall culture of France, but he does wish to use it to develop new experiences on his own terms.

Jake uses France as a pacifier for his rejection from the *aficionado* subculture and replaces contained ontologies to satisfy those emotional needs he lost in Spain. Channeling his viewpoint of France in this way allows Jake to experience his emotional containment by “recall[ing] similar perceptions and emotions associated with those

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12 A warning of cultural miscommunication can be inferred in Jake’s loss of communal attachment. Students were asked to critically think about what it meant for Jake to lose the bullfighting community and why he takes refuge in France.
experiences” in that he does not have to see the waiter, bartender, or shopkeeper as a friend, in whom he places emotional trust, but rather as part of the scaffolding that he uses to build his emotional containers (Ritchie, 2006, p.188). These perceptions of the service industry and commodity allow Jake to distance himself, now that Spain is separated from him and he cannot regain his former status, and casts France as the container in which he experiences no emotional dissatisfaction. He scaffolds a new French container, which is based purely on his own solitary wants and needs. In this space, as he defines it, people who do not play their prescribed role rupture the walls of containment. There is no longer a need to exist within the bullfighting container of Spain, but a need to exist where Jake dictates the rules and guidelines of his expatriate experience (however feeble this attempt may be).

Jake feels he has built some emotional capital to spend on the creation of a newly contained space. He has to renegotiate the terms of his transnational/expatriate experience, yet he naively defines giving people money as the way to earn respect and make up for the emotional dissatisfaction brought on by the negative experiences in Spain. Pizer (1996) argues that these moments in the life of the Parisian expatriate were an attempt at “earning through the pain and anguish of experience the right to enjoy what life can still provide” (p. 84). Jake feels he has earned the right to define how France is the ultimate in ontological freedom (whether due to culture, money, or solitude) and that it contains the exact experiences that fit Jake’s emotional needs. France will offer a refreshed expatriate existence (free of isolation and ridicule) with a resilience to overcome emotional devastation. He may only be fooling himself, building a new
container out of unusable and unreliable materials, but he is trying to prevent a permanent (bedroom) state of weeping or loneliness.

Objectifying France as a container of all things renewing or pleasant serves to protect his emotional attachment, and within the container, he reacts with an “emotional sense of grievance, fusing with the emotional content of the ‘thought’ space that includes the melancholic recall of past losses and past non-achievements” (Chilton 2009, p. 50). Jake is grieving the loss of his Spanish status and replaces it, emotionally, with making France the container of superior social interaction. He wants to satisfy his personal requirements of expatriate cultural normality by dictating a new space in which to put all of his emotional baggage. Without a connection to something that marks Jake as special or unique among others, there can be no emotional satisfaction that drives him to continue his news writing or even participate within the expatriate culture. He would be left in a permanent bedroom-state of sadness and solitude that makes him a passive member of the expatriates and removes the ability to define containment in that community. This further removal of authority would leave him not just physically scarred, but emotionally shattered with no satisfactory container.

Jake’s personally defined expatriate experiences are the only thing keeping him emotionally satisfied and feeling like he contributes to the larger construction of his transnational lifestyle. He attempts to make containers, which mimic similar containment qualities of his profession, but fails due to the inability to measure the human reactions of his fellow expatriates who often rupture his containments with their actions. Jake cannot prescribe the emotional experiences of these contained spaces in the way his job prescribes work no matter how much he tries to wall in the experience. Pizer states
situations like Jake’s are an attempt to conflate “activities at the heart of life—in short, to enjoy them—so long as one has paid in advance to do so” (1996, p.83). Jake, believing he paid a great deal into expatriate culture (being an injured serviceman, a culturally communicative newsman, and a participant in all of the correct socio-subcultural cooperatives) struggles to create containment ontologies associated with Paris, because he believes he can wall out those experiences which cause him emotional dissatisfaction.

He must be tied to the expatriate subculture, and all his prescribed social definitions of it, so as not be isolated and emotionally disengaged. Kövecses (2005) argues that, in moments that struggle for this ontological containment, “we define our goals as ‘goals’ (to be reached)...we take these metaphorical ‘definitions’ as givens that are literal” (p. 14). Creating containers of experience, which are designed to keep out the undesirable emotions, is key to Jake’s attempts at proliferation in the expatriate circles. Since Jake strove to define his metaphorical container as unique to his own sets of subcultural specifications, he can no longer separate himself from it without consequence of emotional upheaval.

This reinforces Lakoff and Johnson’s (1980) stance that containment is seen in terms of “bounded objects...quantified in terms of the amount of substance they contain” (30). Jake has decided, by means of being physically scarred, rejected from his Spanish connections, and unable to have any kind of physical connection to the opposite sex, to make France (and all the social, economic, and employment substances it contains) this kind of “bounded object.” The walls must represent emotional satisfaction and stability that will allow Jake to be an active participant within the expatriate subculture and negotiate spaces which threatened his emotionally satisfying transnational experience. If
the containers fail to hold the correct substances, he will just be a passive observer who cannot contribute, or be seen to contribute, to the supportive structure. These kinds of moments, according to Douthwaite (2011), “are foreground forming. It helps not simply to highlight the experience. . . but to emphasize ideological meaning” on a transnational/expatriate level (p. 153). Jake puts ideological/ontological meaning in his containers that they cannot support due to the other participants in them not being able to live up to Jake’s impossible standards. Jake must conceptualize himself as useful and important to the foreground’s value system, or he will only be that naked man in front of the mirror, broken and useless, and his emotional containment will no longer be filled with those things that define his expatriate status.

In the novel’s closing lines, after Jake goes to rescue the equally emotionally unstable Brett from a hotel in Spain, Brett comments on how if things were different, their lives together would be happy and stable. In response Jake replies, “‘Yes.’ I said. ‘Isn’t it pretty to think so?’” (Hemingway, 1926, p. 251). This is Jake’s final comment on his emotional status within his expatriated experience. He has been called back to Spain, a place that holds nothing stabilizing for him, by a woman he can never permanently be attached to, and has nothing with which to reassure his emotional security. If one sees this in terms of containment, emotion, and subcultural dedication, Jake’s emotional attitude requires him to permanently detach from all that defined him. He has no container, he has no substance to place in the container, and Brett’s wishful thinking only drains his emotional well-being. Yet Jake puts himself there, like in his bedroom, and this marks the displeasure that Jake worked so hard to wall out of his containment ontology. Jake, though greatly distressed by these moments, needs them so
that his emotional safety can be all the more sound. These moments are necessary because for “people who lack personal experience... the metaphor may activate only a handful of associations to attributes, motor actions, and emotional responses based on narrative accounts” (Ritchie, 2006, p. 190-91). What Jake never took into account was that he would have to experience these moments occasionally due to an inability to predict the behaviors of every member of the expatriate circle. He has to know that there are places out of his containers that can define not only dissatisfaction, but also avoidance. His news reporting, his café and dance hall carousing, even his view of France as a container are all self-created, and those things that lay outside of the self-creation act as borders which he uses to define emotional pain. He creates the narrative as an attempt at ontologically defining for a reader, like those fictional readers of his news reporting, a sense of his experiential importance to cultural proliferation. Yet when his containers rupture and lose stability, he is left with only his scars, his love for a woman who will eventually reject him, and a rejection from bullfighting (which leaves him to cite France as the fruitful bearer of culture and emotion). This can only provide a barren visual field to which he is falsely attached and strip him of any sort of expatriate fantasy.

Jake Barnes’ transnational attachment to the expatriate experience is only as stable as the emotions, which he places in contained spaces. His attachment to a community which values marginal acceptance of French culture while proliferating an American or British value system cannot be simply walled in to the spaces Jake wants to hold emotional stability. In response, Jake creates an amalgam of containers designed to hold specific items in order to meet his performative goals and emotional satisfaction.
Positioning himself in self-imposed exile from the United States, Jake collects substances, like job opportunities and leisure activities, in containers which must stand up to his rigid definitions. Due to Jake’s inability to predict the behavior of his fellow expatriates, since they cannot always be uniform in their behavior, the containers tend to rupture and leave only a residue emotional dissatisfaction. Jake’s mistake was not in going to Paris to experience a second culture; it was thinking that a marginal attachment to that culture, combined with a dictatorial demand that containers only be built to satisfy his emotional needs, would somehow refresh him and take away the haunting scars that pervaded his body, mind, and experience.

Explaining the metaphorical nature of how containment represents emotional and experiential responses displayed for the students an informed instructional method that used content to explain structural and academic expectations. Student essays, while not as detailed as the instructor’s analysis, befitted from a pedagogical method in which the instructor completed similar written examinations. Modeling academic behavior, and thus building lessons based upon specific moments of explicated containment, allowed the students insight into the instructor’s expertise on the subjects of containment, literature, and composition.

Explicit lessons parsed from the instructor’s personal examination of text furthers both the instructor’s negotiation with reading/writing and the students’ understanding that reading/writing is a constantly evolving process which requires critical thinking to contextualize argumentation. Having focused readings of texts under containment allowed the instructor to centralize the scope, within limited time, of the college
composition course as to promote effective instructional methods that familiarized students with academic expectations.

Contextualizing the course in a literary/historical/cultural basis provided a transnational negotiation of value in which the composition student used their own expatriation to mediate differences between L1 and L2 experiences. Mediation of value systems, like those of Jake and his expatriate friends, allowed an L2 reader to comprehend their own participation within the transnational setting of the university. Being aware that they are participants in this negotiation served to further the students’ understanding that containment is used to examine experience with, and reaction to, cultural differences. Comprehending these differences was the first step to being members in a transnational community that values equality between L1 and L2 culture while recognizing the need situational negotiation.
Chapter IV: Container Metaphors with College Writing Students

Introduction

Container metaphors, according to Lakoff and Johnson (1980), are how we view the world and our experiences in it as occurring within specific boundaries influenced by the substances within them. The following is a qualitative study examining container metaphor comprehension on the part of second language learners of English using literary text as a unifying class document. When studying at a higher level of proficiency expectation, such as the freshman college composition course, English language learners can utilize critical thinking skills that recognize containers as defining methods of holding experiential value. These analyses can function to define a transnational experience which fosters a “multidirectional and hybrid quality of experience on the transcultural frontier” (Jay, 2010, p. 76) providing learners of a second language opportunities to observe and negotiate the meanings of experience within the bounds of textual/literary/metaphorical containment.

While containers are present in many different modes of communication, within literary texts, as we saw in Chapter III, they have very specialized modes of communicating things like narrative experience, character intentions and emotions, and the purpose of setting. When a second language learner of English encounters these texts, the language can, at first, be seen as daunting and therefore read as literally as possible. Through critical examination of the novel The Sun Also Rises by Ernest Hemingway (1926), the researcher focused a reading, designed to find evidence for
argumentative essays, in a method that asks students to use a transnational negotiation of
their L1 and L2 cultural experiences to read the text as a container of experience. Since
the novel takes place in an expatriate community, American and British characters living
in Europe post-World War I, the student participant was presented with those moments of
experiential containment that may connect to their own experiences.

**Literature Review**

Participating within the transnational container of the university, the participants
can connect thoughts and actions in the narrative to their own thoughts and actions
living/studying abroad for specific purposes. Metaphor is seen to draw the second
language learner in to the narrative and “involve divergent processing...in which students
are encouraged to come up with alternative, metaphoric meanings...and think of
situations in which these meanings make sense” (Littlemore, 2001, p. 485). This kind of
analytical method produces opportunities for English language learners to interact with
the reading of a text as to negotiate the meaning of experiences held in a container and
how it holds them. In using their L2 cultural experience in combination with their L1
cultural experience, the participants are able to mediate a transnational experience with
authentic text (Palumbo-Liu, 2011; Jay, 2010) and a learning process stimulating
students’ thoughts on the experience combined with their social interactions (Atkinson,
2002).

Metaphors that represent containment, and a teaching methodology which focuses
on the student meditating two cultural experiences through the process of writing,
provides opportune moments for transnational/experiential development. These
interactions with cultural documents provide insight not only into experiences, but also to
the participants’ own abilities to recognize emotional expressions of experience and observe those which are mirrored in their own experiences. In a second language learning context, the ability to analyze a reading for experiential content, and how that content is held in specific instances of containment, allows for certain cultural negotiations in which experiences such as emotion, cross cultural socialization, or second language use can be deployed in providing a transnational understanding of experience.

In understanding containment, ontologically, Lakoff and Johnson (1980) argue that metaphors themselves are unavoidable in everyday life. Specifically examining container metaphors qualifies “experiences in terms of objects and substances [allowing] us to pick parts of our experience at treat them as discrete entities or substances of a uniform kind” (p. 25). Containers, in terms of document analysis, provide the second language learner with authentically created representations of experience. This requires an assumption that second languages are acquired in a socio-cognitive fashion in which the social functions of language are fused with the learners’ thoughts and negotiation abilities (Antón and Dicamilla, 1998; Atkinson, 2002, 2010). Understanding that metaphors can exist in locations and hold experiences on a transnational level allows learners to examine texts to develop certain containers and empathize with experiences incorporated in the metaphor. Using texts which diversify the participating students’ awareness of an “array of writers and texts as they move their way from one culture to another and...exposes students to worlds and cultures they might not otherwise encounter” (Grobman, 2007, p. 9). In using literary text to expose students to experiences on cultural, metaphoric, and negotiable levels, an instructor can nurture in students a transnational reflection stemming from critically thinking about text written in
the L2. The novel, contextualized by reading historical/cultural articles (to define the containment) about the times in which novel was produced, provides the student participants a starting point to think about their own experiences living in an L2 culture.

A novel such as Hemingway’s *The Sun Also Rises* depicts the transnational experiences of expatriates, those who leave their home nations for contained spaces which provide location-specific experiences (Curnutt, 2000). Second language learners can see containments as emotion or social connectivity that display the characters’ own negotiations of experiential satisfaction or meaning. Since the students in a second language composition course have themselves left their L1 culture to attain specific goals, a novel constructed with container metaphors that details similar transnational experiences “benefits students in the longer term by improving their processing skills and making them more independent as interpreters” of texts which possess multi-cultural and multi-experiential expositions of meaning (Picken, 2005, p. 143). These analytical processes advance a student’s negotiation of cultural experiences by unpacking the metaphorical container, taking the experiences held within them out and, one by one, exploring the container’s purpose to the novel as a whole. This negotiation mediates the students’ own conceptions of how metaphors might define personal/transnational experiences with the reading of a document produced for an L1 English audience. The instructor can raise these issues of containment to foster comparisons leading the second language learner to assert understandings of how to meld their L1 and L2 experiences.

This concept has been furthered in second language teaching and transnational research by arguing that concepts like containment aid in “understanding of cross-cultural differences in metaphor usage and help to avoid errors caused by the interference of their
mother tongue” (Kalyuga and Kalyuga, 2008, p. 252). A development of negotiable and critical thinking methods to examine metaphors as items that containing experiential objects builds confidence in the learners’ ability to see their reading and writing providing a convergence of experiential similarities. This awareness allows for appreciation of how their second language cultural context is an ever-evolving state of affairs (Palumbo-Liu, 2011; Jay, 2010; Carrol, 2008; Picken, 2011). Combining this with the concept of metaphorical containment, and how figurative language plays a role in textual understanding, metaphorical examination initially allows for not only “a general sense of what these expressions mean, but [how] a more precise understanding requires an accumulation of experiences” (Gerrig and Horton, 2005, p.45). Using their own experiences to negotiate with the experiences they read in the text, provides the second language learner a means to develop transnational understandings of how people living in an L2 culture can mediate their experiences with those seen in the novel.

For second language learners, metaphors themselves become representations of authentic L2 usage, which can create a greater proficiency in English. Littlemore (2001) suggests that “a more metaphorically competent student may be more likely to detect these underlying conceptual metaphors and gain better access to the type of thinking that lies behind the discourse”(p. 485). An analysis of a metaphorical discourse opens up the opportunity for becoming a competent reader in the L2. If metaphors can be used to influence student competence in reading a text and writing responses in an academically defined method, student perceptions of language difficulty can be mediated through cultural negotiation. When the container metaphors are intended to hold and display experiences of, the learners use their L1 and L2 cultural experiences in negotiation to
develop a transnational understanding of how those experiences occur. Researchers
(Rodriguez, 2002; Low and Littlemore, 2009; Machakanja, 2009; MacArthur, 2010;
Littlemore et al, 2011; Sykes, 2011; Kathpalia and Carmel, 2011) argue that students’
developing abilities to understand metaphors as a negotiable part of experiential
understanding can be extremely valuable to furthering the students’ second language
competence and adapting to L2 academic cultural expectations. Students use
metaphorical analysis to critically discuss differing modes of transnational experience
and how they can see the novel’s container metaphors as representative of an L2 cultural
negotiation.

Of this metaphorical competence, Guerrero and Villamil (2002) suggest it
provides “an element of personal reconstruction in the internalization of culturally shared
metaphors as individuals are affected by various personal experiences and by exposure to
multiple social discourses” (p. 97). Internalizing the container metaphors, to see the
expatriate experiences within *The Sun Also Rises* as relatable and understandable, allows
the second language learner to make those cultural negotiations that better promote a
transnational experience. Certain words or phrases trigger metaphorical containment (in,
held, exit, inside, etc.) and Kalyuga and Kalyuga (2008) argue that “learners’ awareness
of common metaphors not only helps them to understand the meanings of idiomatic
expressions...but also assists them in remembering words that are etymologically related
to other words via metaphors” (p. 252). Seeing idioms, and words like them, as triggers
for understanding the presence of containment ontology allows the second language
reader to measure the quality of the metaphor and what items are held inside the
container. The metaphors of L2 cultural containment, mirrored in *The Sun Also Rises*,
are malleable in their containment and present cultural experiences ripe for a transnational negotiation of meaning.

Examinations of container metaphors, providing the second language learner an understanding of how a text built on a metaphorical basis moves beyond the literal understanding of text and leads to an empathetic or emotional conception of experience. Littlemore (2001) argues that this “consists of an ability to use and understand the ideational, manipulative, regulatory, and heuristic functions of language” (p. 466-67). In understanding that the text contains items that are created for L1 audience provides L2 insight into cultural constructions of language and experience. The learners can see the text holding experiences that reflect their own struggles and adaptations while living in an L2 culture. This stimulates a context that allows the learners’ comprehension of containment to “cultivate an environment for learning about cross-cultural metaphors, [so they] no longer fear metaphors or feel inferior about their language skills” (Dong, 2004, p. 31). Viewing containment metaphors as holding some cross cultural experiences, the learner uses their language skill to mediate those experiences between their L1 and L2. This stimulates the melding of thoughts and actions that will allow for a better negotiation of experiential meaning.

Participants

The participants in this study were second language learners of English in College composition class required of all undergraduate majors at large Midwestern university. The 20 student participants range from 18-25 years of age, male and female, with cultural backgrounds from China and Saudi Arabia. These students have a high level of English proficiency in English.
The participants were students explicitly instructed in using concepts of cultural/historical metaphorical containment to examine a literary text for how L2 cultural and transnational experiences are represented by the text. Living in a transnational context, where the university acts as a point of negotiation between the L1 and L2 cultures, the participants’ can become acclimated with the production of documents representing their own transnational experiences developed though this process of critical thinking strategies by examination of metaphorical containment. Critical thinking processes allowed the participants to negotiate the meaning of experience, in examining a transnational document (*The Sun Also Rises*) that holds textual representations of an L2 culture, by dissecting text that can mirror their own L2 cultural understandings they gain an ability to use text as transnational examples of experience which can help negotiate cultural understanding. Of the 20 participants, 13 provided responses relevant to the researcher’s investigation.

**Data Collection**

The purpose of using written response surveys in this study was to 1) measure the second language learners’ use of critical thinking skills developed through explicit teaching of metaphorical containment analysis to process negotiable meanings and 2) present them in textual form which displays what participants’ used in the text to negotiate meaning. Participants were given a survey consisting of five textual quotations from *The Sun Also Rises*. The quotations were chosen due to their specific abilities to show moments of metaphorical containment. The containment quotations possessed certain lexical and ontological qualities that would be best for analysis by second
language learners of English. Containment was initiated in these quotations by displays of ins and outs and Jake’s descriptions which gave certain values to the moments. The questions were composed of statements that specifically, through semantic usage as well as metaphorical definition, represented cultural experiences as being contained or held by the text and possessed bounding surfaces with an inside and outside (Lakoff and Johnson, 1980). Examining these quotations, after they have been contextualized through both a reading of the primary text (*The Sun Also Rises*) and two secondary texts (“History of Expatriate Modernism”/ “Crowds), allowed for a base knowledge from which the students apply an L2 critical thinking process. This method initiated responses that measured critical negotiations and comprehension of container metaphors as representations of transnational experience.

The survey consisted of five quotations from various container representations within *The Sun Also Rises*. All were narrative quotations, from the point of view of the novel’s narrator Jake Barnes, in which physical places within the novel contain his experiences as an expatriate (emotional reactions, cultural phenomena, etc.). Participants were directed to respond by explaining how containment holds or represents Jake’s experience and how that experience is specific to Jake’s living as an expatriate in Europe during the 1920’s (as contextualized by Curnutt, 2000; Schubert, 2002). Participants used the experiences learned in the class texts and exercise their critical thinking skills to express in English how they see experience being negotiated by Jake Barnes in his transnational experience. The survey gives participants a chance to use critical thinking skill sets developed for paper writing in a context that requires a more spontaneous response and can mimic the future spontaneity often found in academic study.
The quotations had specific semantic and vocabulary choices that display the metaphorical construction of the sentence as exhibiting experiential containment. Prepositions and verbs mainly act to define how metaphors within works like *The Sun Also Rises* worked to show the transnational experience living in a post-World War I France and Spain (Rodriguez, 2002; Low & Littlemore, 2009). These moments provided for an L2 reader some negotiable exchanges of how this environment, in contextualization with the actions of characters and interaction with L2 cultural identifiers, holds emotions, career goals, and other experiences on a transnational level. All major vocabulary has already been defined for the students in the preceding coursework since some words originating in Spanish, such as *fiesta*, needed definition. These terms were defined during the course and if students needed a redefinition it was provided by the investigator/proctor.

The survey was given in the last week of the course after the student participants had completed and received their final paper grades. This was a single-response, one time survey to measure as an authentic response as possible. The survey was distributed to each participant and they were given thirty minutes to complete it individually. This was to limit the amount of time the participants had to revise their answers in an attempt to measure an immediate response to the container metaphors. The investigator wished to use the participants’ impulse responses in a post-instructional setting where the participants could respond implicitly. Since the course was structured around metaphors and their usage for transnational containment experiences, the investigator wished to examine how the participants use their knowledge of contained experience to negotiate the meaning of text created for an L1 audience.
Each response was written below the quotation, in much the same manner as a short answer question, mimicking a common American academic assessment method. The investigator asked the students not to use any dictionaries or electronic devices during the survey as to foster a more authentic response to the quotations. Items such as the participants’ spelling, grammatical mistakes, and mechanics were not a major factor in this collection as the investigator was looking to examine how recognizing containment metaphors affected critical thinking and how both the kinds texts and methods instruction affected participants’ responses.

This investigation, while tied directly to the instructional methodology/curriculum chapter one, was not a deciding factor in any way on the students’ grades. Participation was strictly voluntary and students provided permission to have their data collected and used in this study fully knowing it had no bearing on graded performance in the course. Participants also were informed they may opt out the study at anytime and that the investigator would remove their data from examination at the participant’s request.

The survey was to enable students to freely write a response to a contextualized text and examine it for containment. The intent was to allow the participants an occasion on which to give a first response to issues of containment that would spur an implicit critical thinking response. The multi-dimensional nature of the metaphor used in the quotations, and their varying modes of containment, encouraged the participant to critically think of how experiences are expressed in terms of being possessed or held by specific locations and situations.

The survey consists of four main quotations that are as follows:\textsuperscript{13}:

\begin{flushright}
\textsuperscript{13} See Appendix A for transcription of relevant responses.
\end{flushright}
1. “It is very important to discover graceful exits like that in the newspaper business, where it is such an important part of the ethics that you should never seem to be working” (Hemingway, 1926, p. 19).

2. “I lay awake thinking and my mind jumping around. Then I couldn’t keep away from it. And I started thinking about Brett and my mind stopped jumping around and started to go in all sort of smooth waves. Then all of a sudden I started to cry” (Hemingway 39).

3. “It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing” (Hemingway, 1926, p. 42).

4. “At a newspaper kiosque I bought a copy of the New York Herald and sat in a cafe to read it. It felt strange to be in France again. There was a safe, suburban feeling. I wished I had gone up to Paris with Bill, except that Paris would have meant more fiesta-ing. I was through with fiesta-ing for a while” (Hemingway, 1926, p. 236).

The intention of using these specific lines was not only to examine a multidimensional use to metaphors in a containment capacity, but also to allow participants to see the diverse nature of how containers can hold transnational experience. This method shows the relationship between the students’ knowledge of what constitutes a metaphor of containment and what they personally negotiate as objects or substances held by the container. Since the goal of the instruction and curriculum was to help students negotiate L2 experiences with a document that Jake’s personal experience, the quotations chosen provide optimal diversity within semiotic and metaphorical creation to which students added their own understanding of experience.
Findings

The answers participants provided analyzed the existence of containment within quotations from the novel and were as varied as the learning styles of the students themselves. However, the responses provided had a common thread that every participant showed in connecting the quotations with metaphorical containment. For each question, the situation at hand was given a bounding surface, discussed as though it had an inside and outside, and the participants gave empathetic responses to Jake’s expression of emotional experience. The participants used the semantic, vocabulary, and metaphorical meanings together in analysis that ended in negotiating meaning of how the moment possesses a containment quality.

The overall responses to each question were as follows:

1. “It is very important to discover graceful exits like that in the newspaper business, where it is such an important part of the ethics that you should never seem to be working” (Hemingway, 1926, p. 19).

The participants consistently remarked about this moment as having an inside and outside. Emphasizing the use of the preposition “in” the majority of the responses referred to Jake’s job in the newspaper business as a kind of “show,” “box,” “place,” “bond,” or “safe” which has figurative “doors,” “entrances,” “ways out.” Jake’s emotions were seen as being experienced differently in the news office than out of it, but perhaps having an influence on each other. The world outside has things that make him “happy” or “sad” and, while working, he can focus on “making a better life” for himself and communicating with the world. The participants noted often that Jake’s ability to switch containers was essential to differentiating his experience in and out of the office.
There was almost uniform understanding by the participants that in the office he was a worker and outside the office he was an expatriate looking for a good time. Often the participants called back to his life outside and inside the office as being two very different experiences that still seemed to influence one and other.

2. “I lay awake thinking and my mind jumping around. Then I couldn’t keep away from it. And I started thinking about Brett and my mind stopped jumping around and started to go in all sort of smooth waves. Then all of a sudden I started to cry” (Hemingway 39).

The overwhelming focus on this question was that his mind was the container in which his emotions and thoughts are jumping around. Participants saw Brett as a bounding wall that stopped Jake from bouncing out of his mind. Thoughts of her were described as doorway through which Jake is able to release his emotions and finally cry. There was large attention paid to the initial use of the preposition “in” (many participants circled it, underlined it, drew arrows from it to the noun “mind”) denoting an understanding that prepositions triggered the recognition of the container metaphor as having inside/outside and bounding surfaces. Jake’s mind is referred to as a “place,” “area,” something that “holds” and that in these containers he is experiencing “loneliness,” “sadness,” “fear,” “regret”, about his inability to have Brett as a romantic interest in his life.

3. “It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing” (Hemingway, 1926, p. 42).

Once again, there was a large focus by the participants on the prepositions acting as trigger words for initiating containment (in and at were underlined, circled, etc.). The daytime was concluded to be one container and the nighttime another. Jake’s personality
and his emotions about being “hard-boiled” were seen as shifting between the container of day and the container of night. Jake was described as being “tough,” “hard,” “a different person” in the daytime, when he is surrounded by his friends, he can “numb his sadness” with alcohol and have conversations that do not discuss his injury or love of Brett. “At night” however, is the container where he “weep,” experiences “loneliness,” “sadness,” “disappointment” when the alcohol wears off. Many participants pointed to the previous quotation and stated that his mind was restless at night and he did not have any distractions that take away his sadness.

4. “At a newspaper kiosk I bought a copy of the New York Herald and sat in a cafe to read it. It felt strange to be in France again. There was a safe, suburban feeling. I wished I had gone up to Paris with Bill, except that Paris would have meant more fiesta-ing. I was through with fiesta-ing for a while” (Hemingway, 1926, p. 236).

This quotation brought on the most varied response, but consistently reiterated a sense of France being a different type of container than Spain. While both were regarded as containers of experience, they were containers of different types of experience. France was regarded as a “place,” “area,” where Jake could and forget his troubles. Others regarded it as a container that held familiarity of experience, where he would not feel lonely or on the outside of something (like he knew felt in Spain). France was described as a place where Jake could feel “relaxed,” “safe,” “happy,” and fall into a “nice pattern” of life, where his emotional state could be stable and his experiences could reinforce a positive atmosphere. Spain, however, was regarded as containing experiences that were “unsafe,” “harmful,” “sad,” “uncomfortable,” which made Jake’s experiences there make him feel “different,” “alone,” or “not safe.”
Discussion

The results of this study can be directly tied to the curricular goal of comprehending experiences in an L2. Using documents created for an L1 readership negotiated the meaning of certain experiential identifiers and fosters a transnational balance of these experiences. Measuring the participants’ responses to specific quotations, by examining how they used the containment metaphor to explain transnational experience within Jake Barnes’ narration, displayed metaphorical containment of experience. Experiential negotiations of meaning delivered both understanding of text and empathy of experiences the text presents.

The most significant findings were in conjunction with the participants’ recognition of prepositions (in, at, on, etc.) as trigger words for metaphorical containment. Using these trigger words, the participants explained their empathetic relations to Jake experiences by focusing on the emotions stirred within the containers. Quotations 1, 3, and 4 rely heavily on the use of prepositions to differentiate containers of space, time, and experience allowing for the participants to see the quotation as an of experience held by that moment while perhaps being influenced by others. While the emotions and descriptive vocabulary recognized by the participants to illuminate experiential meaning varied, most often it fell under choices that described the quotation as a container in which Jake experienced certain events, emotions, or value judgments.

In the analysis of quotation 1, the participants repeatedly referred to the moment of containment as having an inside and outside between which Jake could move. The
participants recognized this container as something unique to holding Jake’s experience and while in one place he attempted to perpetuate different experiences than while in the other. The text’s reference to “graceful exits...in the newspaper business” was recognized as indicating the newspaper business was a container that held Jake’s work life and communicable abilities. Giving Jake’s job a bounding surface in which specific events an experiences occur (Lakoff & Johnson, 1980), the participants recognized the contained moment as an experiential reflection point that are produced in times when walls are build to contain substance (Sykes, 2011; Picken, 2007). The most prevalent responses to experiences provided by the participants were recognizing emotions as the key to defining Jake’s job acting in a containment capacity. Jake’s work, which has an exit at some point, was defined largely as also having a logical entrance point. While at the news office Jake experiences work, communicating news stories to readers, and while he is out, the participants noted, he experiences the life of an expatriate. The participants recognized that the container of the news office was the place where Jake negotiated his experiences and performed in such a way that required him to keep his expatriate life on outside the doors. The participants’ consistent recognition of the propositions (in, at) as setting up boundaries around the news office fostered a greater understanding of how Jake mediates his experiences within different social situations.

Quotation 2 furthered these concepts on a separate ontological and semiotic level. Once again prepositions took the forefront in the participants responses to explicating Jake’s narration of experience. There was focus on Jake’s ability to be “hard-boiled” during daylight hours, but not experiencing this feeling of stability or bravery at night. With the preposition “in” acting again as a trigger word, the participants drew strict
distinctions between daytime-Jake and nighttime-Jake. Daytime-Jake was seen to experience a toughness and seriousness that was expected of his work as a news reporter and member of an expatriate community, while nighttime-Jake was seen as experiencing vulnerability and loneliness while alone in his room. The daytime was consistently reiterated as an experiential container that provided Jake an atmosphere to enrich his happy exterior to fully experience his expatriate lifestyle.

The nighttime, however, was comprehended as a container for all the sad and lonely experiences that Jake cannot deflect either with his career duties or social interactions. This is in line with what Lakoff and Johnson (1980) state about the container’s visual field and bounding surfaces holding specific experiences. The participants’ recognition of the nighttime containing sadness and other negative emotions allowed for the provision of responses relating to the developing recognition and negotiation of experiential meaning. Metaphorical texts stimulated the participants’ ability to formulate argumentative textual responses of their own which recognize experience as being included in moments of containment (Lakoff & Johnson, 1980; Sykes, 2011; Carroli, 2008; Littlemore, 2001). The participants identified that Jake, being the arbiter of his experience through narrative, used containment, describing experiences as occurring “in the daytime” and “at night,” as unique to bounded surfaces while being influenced by moments and experiences that came before. There is consistent referral to previous points in the survey as a reference. Recognizing the contextualization points in a text furthers the containment aspect, and the participants were eager to make experiential connections to events of one container influencing others. While each is a separate and situationally defined, the containers still allowed the
participants to explain how meanings are negotiated with experiences within the transnational context held in them. (Jay, 2010; Palumbo-Liu, 2012).

The 4th quotation produced responses that defined the container as holding experiences based upon Jake’s involvement within them. France was seen as a container in which Jake could feel safe after having lost his social connections in Spain. The participants steadily saw Jake’s use of the word “safe” as an experience that is contained in France. His coming back to France, reading a newspaper (another of his experiential containers) and having a feeling of safety, was recognized as being available only in his French surroundings. This was received as defining transnational spaces containing specific experiences not available in other locations. The participants, having read in preceding classes that Spain is a place where Jake lost friends through a series of experiential mishaps, described Spain as a container of Jake experiencing things such as “stress”, “sadness,” “loneliness,” “loss,” and “pain.” Recognizing that France is the only place Jake experiences a “safe, suburban feeling” provides for the participants definitive aspects of both France as Spain as holding or dismissing Jake’s experiential moments.

Knowing that Jake experiences a “safe” feeling in France, and Spain holds only hurtful emotions, allowed the participants to differentiate between the cities as containers of experience. The recognition of these containers holding emotional experiences enables a critical L2 understudying of text that experiences can be measured in terms of what they provide in argumentative, evidence based responses (Littlemore et al, 2011; Atkinson, 2002; Picken, 2005). Negotiating containment between Jake’s thoughts on Spain and France provided the participants an opportunity to express how and why experiences happen in these metaphorical constructions. Simultaneously, the participants
saw France and Spain as moments for transnational negotiation in which Jake wrestles with his experiences now limited to only a French container since his Spanish container is now inaccessible. (Palumbo-Liu, 2012; Jay, 2010; Picken, 2011).

**Conclusion**

The participants’ engagement with the text, as an authentic cultural representation of experiential negotiation, is the first step in understanding their own L2 cultural experience. The container metaphors presented in this study gave the participants an opportunity to examine and empathize with an L2 cultural experience that mimics their own. This first step provides the learner an opportunity to develop a second language experiential base to begin negotiating a role within an L2 cultural experience. This examination delivers an understanding of how other experiences are developed in a cross-cultural context. The use of a novel that displays these experiences, contained in L2 cultural contexts, supplies an authentic starting point for the participants to use critical thinking in negotiation with their previously acquired second language abilities. The participants sustained their understanding of experiential negotiation by examining those triggering moments in which metaphors have the ability to contain L2 cultural experiences. They did so by using the negotiation processes that examine metaphors and the experiences contained within them as contained. This examination of text fosters an ability to negotiate what role experience plays in L2 cultural development by tapping into methods that are necessary as the students participants move toward academic and career based goals.
Using a method that called on participants to recognize metaphors as developing contained experiences allowed use of Jake’s expatriate experiences to negotiate their own L2 experiences within the university setting. Reading a text that holds these moments of metaphorical containment, in terms of living in an L2 cultural context, initiates the student participants to use authentic English textual creations to critical think about a transnational existence.

The consistent recognition of prepositions and vocabulary choices that denote containment offers the participants an initial negotiation of how these containers act to hold or explain Jake’s transnational experience. The participants formulated their own understanding of how people negotiate their experiences within a L2 cultural whereabouts. They examined container metaphors within *The Sun Also Rises*, read in a socio-cognitive context, which displayed examples how living in a L2 culture melds with L1 cultural experiences (Palumbo-Liu, 2012; Jay, 2010; Atkinson, 2002, 2010; Guerrero and Villamil, 2002). These experiences are mediated with how a writer/narrator expresses moments in terms of bounding surfaces and plains of view. Participants begin this process by negotiating with the text similar experiences witnessed in their own L2 cultural experiences.

The use of container metaphors allows for a good introduction into cultural negotiation and critical thinking. Focusing on specific words and textual items (vocabulary and prepositions) the students use their previously acquired knowledge, those skills developed during their studies in the ESL center, to now mediate cultural and experiential meaning with language constructed in a metaphorical design. Hemingway’s text possesses items that jump-start the participants’ transnational understanding of
experience by delivering cultural representations that exist in actual historical contexts (the expatriate movement of 1920’s Paris). Since the novel displayed these container metaphors in an authentic context, the participants seemed to develop empathy for Jake’s situation by recognizing his emotions as being affected by his containment. This empathy begins with an understanding of how these experiences are contained in and created by an L2 cultural context. The novel and its metaphorical containers are excellent for students to analyze how certain experiences (triggered by basic linguistic items such as prepositions) are specific to the moments in which they occur. Although possessing influences from outside the container, this still allowed the participants to examine how certain metaphors are constructed to encourage meaning negotiation and support critical thinking.
Chapter V: Implications and Limitations Teaching Metaphor and Critical Response

Implications

Throughout this study, student participants were asked to use text about L2 cultural negotiations to foster their own critical thinking about transnational experience. This method of approaching the L2 composition classroom offered many opportunities for the students to see the wider use of text, especially those that implicitly use container metaphors, that express literary/historical/cultural experiences. Pulling the moments of containment out of textual representations, allowed the students to use a contextualized L2 reading knowledge to support a stance about textual representation. In surveyed responses, the participants displayed an acute awareness of how container metaphors are constructed, what they are used to symbolically hold, and how cultural negotiation of experience can be bound within certain spaces. Development of this critical thinking mode provided the student participants opportunities to interact with text that contained L2 representations of an emotional response to cultural events by dissecting meaning into smaller, analyzable parts.

A critical interaction with texts allowed for an empathetic answering to the characters/parties involved spurred by the participants understanding the negotiation of their own transnational experiences. Focusing the participants reading of text to containment issues displayed the beginning of a critical reading process where specific moments in the novel provided augmentative evidence. Empathizing with the emotional and experiential items in Jake Barnes’ narrative initiated a critical thinking process that pinpointed moments of containment as ontologically built for experiential purposes.
The critical responses to container metaphors were an implication that the student participants developed a strong ability of empathizing with what containment does within English language text. Recognizing Jake’s emotional and experiential needs/wants within his expatriate lifestyle mirrored their own understandings of moving from one container of experience to the next thus allowing them to create empathetic responses to Jake’s emotions. This mirroring of experience allowed the students to use critical thinking about metaphorical containment to negotiate the meaning of Jake’s emotional reactions in contained spaces.

Contained spaces were seen by the participants to have ins and outs, exits and entrances, and substances specific to Jake’s narrated experience contained within them. The student participants were able to navigate Jake’s narration and use moments of containment to apply critical readings of L2 secondary texts. These applications aided in the formation of arguments about containment that stimulated specific empathetic emotional/experiential reactions. This critical reading of text acts as a springboard to the student participants later creations of their own critical documents, which examine a primary text and provide evidence of a thesis with secondary texts. Critical reading of authentic L2 documents, in a focused reading on metaphorical textual construction, provided the student participants an opportunity to narrow their argumentative focus. This narrowing initiated the development of a critical writing/reading style that is based on organizing a collection of information into a logical, thesis based, argument.

The combination of instruction which focused on containment metaphor and experience building, the use of authentic L1 texts which spur critical thinking in an L2, the composition classroom goals, and the motivation of student participants to add critical
thinking about an L2 text to their skill sets, all nurtured a transnationally negotiable environment. The responses by the students were unique to this classroom environment, due to the L1 cultural expectations brought with the student to an L2 composition classroom. This course, since it does not contain a standardized method of assessment (i.e. a multiple choice test on the texts) was ripe for analytical use of texts to stimulate transnational negotiation of experience. This course asks the students to use both of their cultural sets of experiences to negotiate a meaning from the text. These meanings, while varied in construction and personal experiences, were united under the umbrella of metaphorical containment and thus provided measurable responses. The instructor was able to measure the students’ ability to read a text, or pieces of a text, by gathering responses that used critical metaphor analysis to explain experiential and emotional identifiers. The student participants’ empathy to Jake’s transnational experience began the process of thinking of the text in terms of what evidence they could find to formulate argumentation.

**Limitations**

As with any study, there were certain limitations that, given more time and opportunity for repetition of method, would garner more results and possible expansions on the theme of teaching metaphorical containment to L2 learners of English. The number of responses was limited to the classroom at hand. The average college writing classroom size at the time of this study was twenty students, and the investigator was limited to one college writing course that semester. Under repetition of the study, however, the investigator plans to apply this methodology to three or more college
writing classrooms at once to get a broader understanding what negotiation methods the student participants will bring to text.

Certain institutional constraints and classroom dynamics always play a part in limiting the scope of a survey based, classroom study. The constraints of a sixteen week semester, some participant refusals to take part, the demands of the course completion, and the teaching load of the investigator provided minute limitations to the application of this study. However, these items and the overwhelming support it provides on using container metaphors to teach critical thinking cannot be ignored and do not negate the data collected. In future application, the instructor/researcher will broaden the scope of the participant pool to over fifty. The implications of their in class work, final containment essays, and lengthier surveys with more containment issues will be added to the investigated research. The current study, however still provides insight into how students initial critical thinking skills in their L2 is aided by focusing textual readings around containment metaphors.

While extremely important to the development of lessons, the literary analysis did streamline the instructional method in certain ways that an alternative examination might not have pinpointed. Alternative scholarship on issues like gender roles, post-traumatic stress disorder on the part of the characters, and geographical study of the expatriate movement’s scope also provides critical insight to the experiences The Sun Also Rises transnationally communicates. In future examinations of the novel, the pedagogical insights these alternative cultural examinations would provide quality secondary source material from which the instructor/researcher can develop course thematics. In addition, although highly effective in centering the course in critical reading, the use of container
metaphors is not the only linguistic function possible for examination in novel. Examination of narrative frames, expository narration, and the textual history of the novel (manuscript and typescript examination) can all provide future alternatives to classroom focus.

**Further Research**

With repetition of this study, a more detailed examination of the novel in survey form would provide further measurement of the participant responses to not only the Paris expatriate scene, but the culture of bullfighting. Due to time constraints on the investigator and the classroom being a limited environment in which to perform the data collection, the survey was concisely constructed to focus participants’ attention and stimulate critical response. A larger group and a lengthier set of surveys would add to the understanding of container metaphors nurturing transnational negotiation of experience.

In repetition of this study, the student participants’ essays would be added to the list of measurable items from which data is collected. This will allow for a deeper contextualization of the students negotiations with the L2 texts, and present further experiential understandings though textual production. The limits of time and numbers prevented this from being a focal point in the initial measurement. However, with an expansion of both the number of participants and the amount of writing they produce the investigator is confident that the implications will be positive. The repetition of this study can only serve to add to the transnational negotiation of meaning between L1 and L2 cultural institutions such as the university.
Teaching Implications

In relation to how this study aids the investigator’s future teaching, the use of a containment strategy in focusing the readers’ attention to text as a negotiable object was the most valuable. Understanding that empathy is a result of applying critical thinking strategies opens the door to teaching possibilities that aid the instructor in choosing future texts for composition instruction. Texts that emulate the students’ experiences are prime for sparking empathetic reactions and allow students to comprehend their transnational experiences. Narrowing the scope of teaching is a method that takes into account the limited time and availability provided by the second language composition classroom. Working within these constraints, the use of metaphorical containment as a unifying method allows students and the instructor to center the class around a specific reading and critical thinking methodology.

Other texts that depict an expatriate existence, and can be contextualized historically and culturally, would also spark these critical thinking modes and help negotiate experience. F. Scott Fitzgerald’s *Tender is the Night*, Graham Greene’s *The Quiet American*, Malcolm Lowry’s *Under the Volcano*, and Ben Lerner’s *Leaving the Atocha Station* are all novels which tackle transnational experience and the struggles and successes experienced by their narrators and characters. These applications are not just limited to the novel. Short stories, poems, non-fiction books and essays, and dramas that document the expatriate experience are all appropriate to aid the students in negotiating their L1 and L2 experiences. Any literary text that expresses the negotiations within the expatriate experience acts as a primary document which smoothly unites the class under a
critical thinking model. The mirrored experiences spark a critical thinking process which provides students opportunities to see their experiences within the university as transnationally connected to writers’ experiences of expatriatism.

The documents produced by the students, consequently, would be richer in context as they apply the understandings of transnational experience to L1 texts. Searching out documents which support these arguments and negotiations allows the students to discover for themselves how narratives and essays are created to express transnational feelings or arguments. Practicing focused readings of containment in a historical/cultural context, brings to the forefront those items that best contextualize the expatriate experience and provide the second language learner critical thinking tools to assist in academic success. Linguistic examinations of a literary text aids in the production of lessons which authenticate the students’ L2 cultural experience. Language functionality, and how it aids in the communication of narrative, speaks to the L2 language learner of text sculpted specifically to communicate certain cultural ideals.
References


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Appendix A: Relevant Student Responses to Containment Quotations 1, 3, 4.

Quotation 1

a. “Jake thinks that the life is a show. People in this show should find a graceful way to exit. He thinks his life needs a good ending so he needs exits from his container.”

b. The container in here may be the bond around the newspaper business and the graceful exits is the way to make it alive out of the doors to the expatriate time.”

c. “He sees that his job is the place where to go and find something out, and make himself feel relief and where to fix his problems and to think more carefully. But he needs ways out to do other things.”

d. “Jake’s job is a container because he can exit so he must enter. Inside is his job life. Outside is his other life. They are different.”

e. “The newspaper business is a box to get Jake his happy experiences and outside is his party expatriate life”

f. “Jake displays this location as a shelter or a place where he can run after the war and they hold things there like memories”

g. “The container is the newspaper business. It means it is important to find exits of the bad experience, because he had an unusual experience as expatriate. So what he did was to escape from his life He regarded his job as an exit of the true life. He was escaping from sad thing and bad memory.”
h. “Important words is graceful exits. Jake was solider who was injured. Actually he could stay in other places but he wanted to stay office because Paris can give him safe and made him relaxing.”

i. “News paper business is an important part of ethics, Jake wants to discover this graceful exits and it is a job and safe place for him to reach goals and be happy”

j. “The office holds Jake’s job. The outside holds Jake’s expatriate party. They are different container.”

k. “Jake do this job inside because he want to be a professional in the office. Out of the office he wants to have fun, he does not see his job as a place to have fun.”

l. “Jake needs an exit when his job gets too stressful and maybe he think about his past. So he goes outside to the bar where he can drink and forget.”

m. “In newspaper business Jake needs exits so he cannot mix up his life. He has one life in the office and one life outside---Business in/Expatriate out.

Quotation 3

a. “Daytime he is a newspaper writer and nighttime his is another one. So it is the reason why Jake walk outside at night time to be tough”

b. “In the night he can realized his injury so he weeps. And in daytime he can forget his sadness and drinking and dancing”

c. Jake didn’t want to remember his injury in this area, but he could drink and dance to forget his troubles at night. He had to be hardboiled in daytime so he does not have
disappointment. In the daytime he was one person, but he could become another person at the night because of fear.”

d. “Important words is ‘daytime.’ Because Jake is a newspaper who worked in the daytime. But in night, he was another person and drink and dance in club to be hard so he also play different role in life and not regret loneliness without Brett.

e. “The container is the times among the day in Paris. It holds Jake wasting time in the daytime to forget his injury and at night this he needs to do this to forget his lady friend. Only being hard-boiled he can forget about his injury”

f. “He would change his behavior during different time. It reveals that Jake were very fickle at night that time. They hid their real emotions and put masks on their face. Daytime and night have a line which made him a different person.”

g. “The containment is the night when he is sad and alone and he is different in the night”

h. “He was a busy newspaper writer in the morning and as a friend in the night. Which is meaning he has two characters in the same person.”

i. “Everything is changed once the sun is up it will no longer be the same at midnight. Even if its the same daytime he is one person, but at night he’s different. So he had to faces--two personality.”

j. “At the night, Jake become sad because he only had his injury and not Brett’s love. At the day, Jake can go with his friends and not have to think about loneliness.”
Quotation 4

a. “Without Brett’s love, Jake felt lonely and hopeless. The inside is to be France again because in Spain he lost many different Spanish person. He suddenly wanted to be safe in his other life. It shows he wanted to have no sadness in France.”

b. “What it says is in Paris he would have a city of partying but he does not want the party for a long time because he lost his Spanish life in the big party in Spain. These cities contained pain and Jake needed to escape. In this moment he can forget what he had been going through.”

c. “Jake only has sadness in Spain. It is a container of loneliness feeling because Brett and the bullfight fans do not hold him anymore.”

d. “A small village that keeps him safe is what he wants now and no parties. It has a suburban feeling, that might be because in this place he feels small and cozy.”

e. “At this point he realized that he had been tired with life in Spain. A sense that he feels loss and get back to his previous life rose from his mind. His life in France is a container. It contains his past life and now he was having new feeling.”

f. “Jake really loves France because he felt so relaxed and happy. He can forget his stress temporarily.”

g. “The container is home. It means that Jake formed himself in a frame. He felt safe. It was different from the feeling in Spain and big cities like Paris. He wants to go to Paris again, but not the nightlife of Paris. It represented he had realized is mistakes and went back to normal”
h. “France was a safe place for Jake. He thought he was through with partying, because it
would not help him to forget Spain. The loneliness is in his heart.”

i. “He felt that France was the container that could hold him away from Spain. He felt
it’s free spirits and safe for him. He don’t get any troubles in his way and can enjoy his
life”

j. “It is a container where he can find himself and feel that it is going to be his home. As
a place where there are two worlds, it means that this place that does not contain
sadness like Spain. Being in France can distract him loneliness since he has no friends
in Spain now.”