

## I. Introduction

*The Sun Also Rises* (1927) is a masterpiece written by the famous American novelist and short story writer Ernest Miller Hemingway (Nobel Prize Winner of Literature). He was born in Illinois as the son of a doctor. After working as a Kansas City reporter during world war I he served in 1918 as a volunteer with an ambulance driver on the Italian front where he was wounded. For sometimes Hemingway worked as a reporter for the *Toronto Star*. Then he came with the company of Lost Generation in Paris among the American expatriates. Their company gave him the material for many novels. He was probably the most widely known American writer who died of a self inflicted gun shot wound.

The style and some of his characters became widely known throughout the world. Most of his war novels include the autobiographical elements. In each of his novels the protagonist is found to be approximately as old as the author. The most pervasive element of his writing is to show the development of a protagonist who maintains the values of life, lives by a code and is doomed to be defeated despite his efforts. His simple style conveys the deep emotion. Hemingway relies on the exact world and iceberg principle, which means omitting of everything that is not essential for narratives. This results in the clear crisp and often hard hitting prose with direct dialogue. He is more interested in death, violence and alcohol and deals with images that reveal the conflicts of the inner psychic world.

His most famous novel *The Sun Also Rises* presents the protagonist Jake Barnes as having been wounded in the war in a way that makes sexual experience impossible. Later on he joins a group of a lost generation in Paris formed by entertaining but aimless expatriates. This group includes Jake, an American newspaper correspondent; Robert

Cohn and Bill Gorton, the writers, Mike Campbell, whom Lady Brett Ashley intends to marry and an unusual Greek Count. The action involves considerable drinking, fishing and going to a Spanish bull fight at a Spanish fiesta in Pamplona. Nothing really leads anywhere is the central theme of the novel. The action comes to full circle to imitate the sun which rises only to hasten to the place where it arose. An extraordinary novel *The Sun Also Rises* creates a gloomy picture of empty and aimless life. Hemingway was primarily concerned with experimental techniques, the artistic treatment of his subject, which he believed was more important than the choice of a subject.

The narrative technique of an author in any novel is crucial to the reader's understanding of the narrative. The way in which a novel is written influences the way in which the reader interprets the event that occur throughout the novel and allows the author to convey the feeling of time, place and people in the society.

In *The Sun Also Rises* Hemingway uses a variety of narrative techniques in order to convey his own impressions of the society in which both he and his character lived. He had, in fact two distinct ways of presenting his narrative technique. The first and more often imitated is a flat understated newspaper style (narrative technique) in which he gives realistic description usually in short, simple sentences. He derived this mode of presentation from his training as a newspaper reporter. In 1917, when he graduated from Oak Park High School only shortly after the United States had entered the First World War, he decided to skip the college to work for the *Kansas City Star* as a reporter. He may well have learned more about writing by making this choice. The style sheet (that is narrative technique) of the star contained different rules such as use short sentences, use first short paragraph, use vigorous prose. Be positive not negative; avoid the use of adjectives. From his early exposure to journalism Hemingway absorbed the discipline of

his craft; he learned to write succinctly, to avoid superfluous adjectives and adverbs, and to pack the maximum content into the minimum space. So the buzzword is economy. The Hemingway characters opt for the understatement. This newspaper style is evident In *The Sun Also Rises*.

The second mode of presentation is impressionistic in viewpoint and rhythmic in sentence structure, often echoing the repetition and seeming simplicity of Gertrude Stein. Indeed, in Paris Hemingway fell under the spell of Stein's undulating prose with its consecutive phrases connected by "ands" in an almost Biblical manner. Its understatement, and its trick of repeating an image or an idea until it becomes imbedded in the reader's mind. Among the modernist experimentalists of American fiction between the wars it was Hemingway who most consciously and successfully adopted the spirit and major tenets of Anglo American brand of narrative technique.

The rhythmic-undulating-cadenced prose, the imagistic-impressionistic style may be seen in *The Sun Also Rises*. In addition Hemingway did more than any single writer in English to vitalize the writing of dialogue. No matter which narrative technique he is using, his dialogue generally remains constant, giving us nearly as possible the illusion of real speech, often to the point of dullness. The terse dialogue is most often almost bare of comment and full conversational blind alleys and non sequiturs. All his life a good listener, he managed by stripping speech to the essentials typical of the speaker and by building patterns of mannerism and responses peculiar to him, to produce the illusion that the people conversing in his work are actually speaking and not, as for instance in the work of Henry James, that he is speaking for them.

The aim of two dominant modes of presentation is generally an attempt to create a distinct impression or mood. The short simple sentences describing Jake Barn's in

Pamplona serve the artistic purpose of Hemingway's narrative technique. In brief Hemingway's styles and techniques at their very best convey spiritual as well as material effects. In this respect his work is in the tradition of symbolic realism that includes Twain, James, Faulkner, Fitzgerald and Katherine. Although the actions and speech of Hemingway's people appear more sensational or realistic. For instance, the sufferings of Jake Barnes in *The Sun Also Rises* and the suffering and defeat of Santiago in *The Old Man And The Sea* are not realistic depiction of physical events; but the symbolic renderings of that quality of human life which is ferocious and sinister.

Narrative technique is the focal point of narratology. The term has been applied since 1969 to the formal analysis of narrative. Narratology gives the basic distinction between what is narrated (e.g. events, characters, and settings of a story) and how it is narrated (e.g. by what kind of narrator in what order at what time). The present study is an attempt to apply one more critical approach to this novel. Many scholars, critics and novelists have specified this novel in their own ways focusing on the issues like symbolism, feminism, Marxism, historicism, morality etc. Earl H. Rovit rightly says "*The Sun Also Rises* has been the most interpreted of all Hemingway's fictions. Fiction Critics have failed to agree on where, or at all, the base of values resides in the novel" (343). Much of the critics consider the novel as the pessimistic representation of human existence whereas some others consider it as having feminist agenda and as having presented the moral crisis of the time. According to Philip Young *The Sun Also Rises* "reintroduces us to the hero called Jake Barnes, his wound again and again with both literal and symbolic meaning" (12).

In an essay "Cabestro and Vaquilla" Dewey Granzel observes about the symbolic structure of the novel. He says, "Major characters of *The Sun Also Rises* have symbolic

counterparts, in the corridor their interaction with this symbolic context delineates the structure of the book and reveals it to be tragic novel Ernest Hemingway has written” (26). The novel is full of symbols. Characters have symbolic stand up; and structure, subject matter, and context have the symbolic meanings.

It is similar through the symbolic interpretation that we can better derive meaning from this work according to Alan Lebowitz. He views “Jake’s impotence, hitherto clinical, is thus made patently symbolic as the affairs what the reader has surely known all along that even were Jake sound, there would be no vital life for him” (324).

*The Sun Also Rises* is Hemingway’s first and finest fiction which gives a new style of fiction writing. Fredric Scaboda argues that *The Sun also Rises* conforms the emergence of a style more indebted to imagination than reportage” (442). Likewise, Choristof wegelin finds the dislocation and contrast in the novel and comments, "In *The Sun Also Rises* this same dislocation is symbolized by Jake Barnes wound. And here one might indeed speak of a contrast of manners between the group of Jake's Parisian friends and the ritualistic society of the Pamplona of fiesta" (228). He presents the disillusioned and contrastive manner of the American expatriates who are living in Paris and Europe in the post world war period.

The World War I brought the disillusionment and uncertainty in contemporary life. America lost some young writers because they moved towards Paris for authentic living and Hemingway is one of them. *The Sun Also Rises* is set on the same background. Earl Rovit views, “*The Sun Also Rises* is a novel about loss” (342). In the novel a group of Americans are living in Paris: they are restless, immoral and alcoholic. The major characters of this novel, its narrator Jake Barnes and Lady Brett Ashley, soon become prototypes of a generation of expatriates acting out of a despair of post war

disillusionment in drink in despair and love. Major characters present the mood of disillusionment and despair of expatriate's life. When the characters are in despair they consume alcohol.

Similarly James Nagel closely considers Hemingway to be a spokesman for American expatriates through the novel. He writes:

This book made him almost instantly an international celebrity identified with an entire generation by war and grieving throughout the roaring twenties for their lost Romantic idealism . . . (and) . . . regarded as the spokesman for American expatriates those disillusioned and disaffected artist, writers, and intellectuals, who spent the decade on the left bank in Paris. (87)

This is much more a novel of character than that of event and the action would seem empty were it not for the rich texture of personalities. Jake Barnes is not only a protagonist of the novel he is an unconscious representation of lost generation radicalism for he exhibits much of the Midwestern values he sometimes satirizes.

For Malcolm Cowley "the world of *The Sun Also Rises* is a world of drunken promiscuity shot through the streaks of pity" (15). In the book Hemingway uses more alcohol for the device of forgetting the pity and despair of the characters. At psychological level, we can find in *The Sun Also Rises* the hero, Jake Barnes, is wounded in a war and haunted by the memories. He can not sleep when his head starts to work, and he cries in the night. This shows that Hemingway's hero appears as a wounded man-wounded not only physically but psychologically as well. Donaldson Scott Savage says that "In *The Sun Also Rises* characters are the creatures without religion morality,

politics, culture, or history; without any of those aspects that is to say of the distinctively human existence” (62).

The women in *The Sun Also Rises* might be regarded as more interesting as well as important than the men. Some critics have commented from feministic point of view. James Nagel remarks that Brett is “an embodiment of what became known as the new woman in the Nineteenth century fiction” (92).

Hemingway’s famous novel *The Sun Also Rises* is divided in to three books. The first book deals with the tragic love between Jake and Brett. This tragic love gives the seeds of second book. The second book elaborates the complication with the tempo of action and emotions rising till the climax is reached in the Pamplona festival. The action relaxes slowly in the third book and comes full circle and we come back to Jake and Brett at the end. At the beginning of the book Hemingway brings the epigraph from *Ecclesiastes* from which the title is borrowed:

The Sun Also ariseth and the sun goeth down and hasten to the place where he arose. . . the wind goeth toward the south and turneth about to the north. It whirlleth about continually and the wind returneth again according to his circuits. . . All the rivers run in to the sea yet the sea is not full in to the place from where the rivers came trifier they return again. (7)

At the end of the novel we find the traffic flowing on like the Gulf Stream absolutely unconcerned with the unfortunate couple. Jake and Brett are part of it. They have faced up many problems and at last they became more mature. The above mentioned reviews and criticisms indicate that the novel can be dealt from various perspectives like symbolism, puritan loss, sociopolitical, existential, character study, and feminist trends. While many interpretations are open to deal with different issues, this research will apply

narrative technique which is the trend of the narratology, the study of a narrative perspectives. Hemingway's narrative technique is characterized by concreteness, economy and speed. He is a naturalistic writer and in his pages juxtaposition is important. He rarely interprets his juxtaposition for us. He will tell us what his characters said or did, but he leaves it to our own resources in the matter of interpretation.

Hemingway is one of the famous stylists and experimentalists. He was influenced by the style of Gertrude Stein and of Sherwood Anderson. His writing is simple, concrete as well as emphatic. Hemingway employs more emotional devices for the clarification of meaning. Hemingway has the same kind of stylistic distinction in writing that a man needs in other aspects to be successful in a fight or a game. There are many effects which such a style can not achieve. When it is not successful it gives painful reading.

Hemingway gives the impressions of being a phenomenally sensitive man who has been terribly hurt by life and who dwells upon horrible things partly to convince himself that he can "take" it and partly because he does not dare even to let life catch him off guard. Malcolm Cowley has the opinion that "It is the fashion to ascribe all this to his experiences in World War I and to make him the very type and symbol of the generation whose illusions were destroyed by that War" (17).

Hemingway's text is the result of painstaking selection process, each word performing an assigned function in the narrative technique the choice of language, in turn occurs through the mind and experiences of his novels' central characters whether they serve explicitly as narrators of their experience or as focal characters from whose perspective the story unfolds. The main working corollary of Hemingway's "iceberg principle" is that the full meaning of the text is not limited to moving the plot forward: there is always a web of association and inference, a submerged meaning behind the



inclusion (or even the omission) of every detail. Although Hemingway's novels usually follow a straight forward chronological progression as in *The Sun Also Rises*, he does make use of summary accounts of the past, of memories related externally as stories, and of flash back. These devices offer further depth to his characters and produce narrative techniques that are not completely straight forward chronicles.

There is killing or violence in his novel but the killing is harmless, that of a highly sensitive, pitiful civilized man who feels himself under the terrible compulsion to kill because something has gone terribly wrong in his thinking. For all his experience of war, Hemingway has pair fist feeling in his early novels. War gives the symbol of violence. His focal characters are wounded or affected people.

In *The Sun Also Rises* the wounded protagonist, Jake is a kind of symbol for the whole atmosphere of barrenness and meaninglessness of life. One who reads the novels of Hemingway finds in him a superb craftsman, a great story teller and also a thinker. He gives poetic expression to some of the harsh facts of the modern life. His novels bear witness to the author's strange pre-occupation with war and death. The world of the novel is the world at war where the figure of death looms large. Within this dark side there is a hope provided by individual human courage.

This research in an inquiry into Hemingway's narrative technique in the light of his ambition to write a prose with new dimensions and his aesthetic of truthful depiction. On the surface Hemingway's narrative technique, like any other good narrative technique, is characterized by concreteness, economy and speed. But a deeper investigation reveals two techniques- one evocative, lyrical and tender and the other descriptive, hard boiled and masculine. This dichotomy corresponds to the contrapuntal theme which is central to all Hemingway's novels: the human world versus the

everlasting earth, chorological time countered by geological time. The abiding earth or the great gulf stream against the background of which all human effort is ineffectual, demands a tight-lipped, well-honed masculine prose while the human world requires an evocative, romantic tender prose to express its poignancy. The narrative technique is best suited to Hemingway's theme of Aphrodite locked inescapably in the arms of Ares: the tender, evocative poetic narrative technique wrapped in the embrace of the rugged simplicity of the staccato sentences to study.

## II. Narratology: Focalization

For a genius and outstanding writer, each book is a new beginning especially where he tries again for something new that is beyond attainment. For achieving this goal s/he uses innovative style and techniques. Each of these literary styles is studied under narratology.

Narratology is the term used since 1969 for the formal analysis of narratives. Narratology is the theory about narrative. As a theory, it is a systematic set of generalized statements about the particular set of reality i.e. narrative texts. It rests upon certain basic distinctions between what is narrated (e.g. events characters and settings of a story) and how it is narrated (kind of narrator, order, and time). Different narratological approaches pursue each of these questions.

The theory of narrative include narrative techniques, narrator, narration and so on. In a common usage narrative refers to the oral or written discourse dealing with a series of events. In other words, narrative implies the semiotic representation of a series of events. The traditional narratologists treat narrative as a fictional representation of life but modern structuralists do not agree with it. They have developed new ideas about the systematic formal constructions.

Plato gives different categories of narration: one is mimesis (imitation) and another is diegesis (narrative). When the poet speaks as somebody other than the self we may say that he assimilates his style to that person's manner of talking. This assimilation of the self for another either by the use of voice or of gesture is an imitation. On the other hand if the poet appears everywhere and doesn't conceal himself, then the imitation is dropped and his poetry becomes 'simple narration'. In book III of *the Republic* Socrates tells Adeimantus about different narrative techniques:

Enough the subject of poetry: Let us now speak of style [...] you are ware I suppose that all mythology and poetry is a narration of events either past, present or to come [...] narration may be either simple narration of incitation [...]. As pure narration the poet speaks in his own person, he never even tries distract us by assuming other characters [...]. (As incilative narration) the poet speaks in the person of another [...] he assimilates his style that of (another) person. (Plato 26-27)

The most important Aristotelian idea in narrative is the arrangement of events. For him narrative might be the work with a plot (e.g. epic, poetry, tragedy, comedy). He focuses on tragedy which has two important elements ‘reversals’ and ‘discoveries’ which are the parts of the plot. Aristotle opines that the author shouldn’t interfere with the characters but rather he should let the characters reveal themselves: “the poet should speak as little as possible in his own person for it is not this that makes him an imitator” (63). It shows that Aristotle's preference of dramatic mode to narrative mode as poetic device is based on his preference to tragedy over epic.

In the theory of narrative Henry James offered the most influential notions of point of view, narrative voice, action and character. His views about the narrative mark the transition from classical to modernism. Later on critics Percy Lubbock, and Joseph Warren Beach and others popularized James ideas, and they are called Jamesian school of narrators. These narratologists developed the idea about “showing Vs telling” or in other words “Scene Vs Summary” (Beach 62).

Henry James rarely uses the first person narrative. His novels are usually written in the third person, which is less intrusive and more dramatic. Rather than being simply ‘told’ we are shown action and character as they develop through significant scenes. This

kind of ideal way of showing in third person narration, is also dramatic and psychologically immediate. In this regard, Henry James further writes:

There is no economy of treatment with out an adopted or related point of view, and though I understand under certain degrees of pressure a represented community of vision between several parties of the action when it makes for concentrative, I understand no breaking up of the register no action of being recording consistency that doesn't rather scatter and weaken. (37-38)

“The plot of a novel is less tight and less guided by cause and effect than that of a play”. for “the novelist uses description not used by playwright” (23). The follower of Henry James, Percy Lubbock makes the distinction between 'showing' and 'telling' the story. However, his main focus is on the former than latter, “The art of fiction doesn't begin until the novelists think of a story as a matter to be shown to be exhibited that it will tell itself”(62).

The aim of the novelist is to create an impression to produce controlled effects upon the reader through the careful arrangement of a form and subject matter. E.M. Forster established the 'flat' and 'round' types of character in the novel. For him the point of view is the "vantage point from which the story is told" (185).

The theorist of Jamesian school focused on the writing and composition whereas classical novelists' emphasis was upon the story, plot, setting and character. Later new critics or structuralist revolutionized the classical ideas. Their main emphasis falls upon the language and image. In another word narrative is a communicative ‘speech act’, a message transacted between sender and receiver.

New critics preferred the complex irony, and lyric poetry. In this regard modern feminist critic Virginia Woolf claims, "Modern fiction would assume the quality of a poem and opposed fiction modeled on fact or report. Fiction must work through poetic suggestiveness rather than through narrativity" (185).

Critics from 1930 to 1950 paid attention to the modes of representation of inner life developed by the modernist. Free indirect style, stream of consciousness and interior monologue became the centre of critical stage. The critics after 1950s paid attention to the system. Their systematic study derives from linguistics, aesthetics, philosophy, as well as from comparative study of anthropology, religion and Myth. Another most significant critic in the field of narratology is Edith Wharton. She gives the problem of relation among the author, narrator and the subject matter:

It seems as though such a question must precede any study of the subject chosen since the subject is conditioned by the answer but no critic appears to have propounded it and if was left to Henry James to do so in one of those entangled prefaces to the distinctive edition from which the technical axioms ought some day to be piously detached. (43)

Narrative technique is not only the mode of dramatic elimination but more particularly of thematic definition. Narrative technique is a means of a coherent and vivid presentation. Novel is a created world of values and attitudes and the author is assisted in his search for an artistic definition of these values and attitudes by the controlling medium offered by the devices of narrative technique: Through these devices he is able to disentangle his own prejudices and predispositions from those of his characters and there by to evaluate those of his characters dramatically in relation to one another with in their own frame. The novelist must separate the subject from the object in the act of creation.

## **Focalization**

The term focalization was first used in narrative discourse by Gerard Genette who developed the preceding theories of narrative points of view, by separating the functions of narrator and focalizer. In other words he distinguishes between who seems and who tells. Later on the same theory of focalization was refined by Mieke Bal, who emphasized upon the autonomous role of the focalizer.

The theory of narration aims at defining the narrative point of view, narrative structure, narrative perspective and narrative manner. Though these terms are employed in the theory of narrative they don't clarify the difference between the vision through which the elements of fabula are presented and the identity of voice that verbalize that vision. In other words they do not make the distinction between those *who see* and those *who speak*. So we can say that focalization is the term which refers to the relation between vision and that which is seen or "perceived".

In focalization vision means the agent that sees. This relationship is the component of the story part of a narrative text. X says that Y sees what Z is doing is the fine example of understanding the focalization. With the understanding of readers this relationship differs. In many contexts focalization belongs to the story or this relation is that of between linguistic text and fabula.

The relationship of focalization must be studied separately with the subject and the object of the focalization. The first one is the focalizer or it is the point from which the elements are viewed. One can easily identify the distinction between the agent who speaks (narrator) and the agent who perceives or sees (focalizer). Gerard Genette, one of the most influential French narratologists, in his *Narrative Discourse: An Essay on Method* gives the concept of focalization as, "The two instances of the focalizing and the

narrating which remain distinct even in “First person” narrative i.e. even when the two instances are taken up by the same person” (194). For Genette, focalization, point of view, narrative perspective and narration, (storytelling) “remain distinct” not only in third person but also in first person narrative.

Narrator is the agent who narrates or speaks and focalizer is the agent who perceives within the fictional world. The narrator who is anonymous remains “outside” the fictional world and focalizer is ‘within’ the fictional world. The narrator can only tell the story but can not perceive or see because he/she is not the participant with in the fictional world. Whereas the focalizer can only perceive the events or actions as the participant within the fictional world, but can not narrate the story. In the theory of narrative we have many types of narrators. Some of them are heterodiegetic and homodiegetic. The heterodiegetic narrator is the third person fictional narrator who remains outside the fictional world because he is not a character. To know the heterodiegetic narrator we can take the formula  $x$  relates that  $y$  sees what  $z$  is doing. In this formula  $x$  is a narrator  $y$  is a focalizer or  $z$  one or several characters are actors.

According to Mieke Bal if the narrator is the focalizer and also one of the actors the narrative situation corresponds to homodiegetic (first person) fictional autobiography. But if the narrator does not take part in the action, the narrative situation is ‘heterodiegetic’ or realist. The heterodiegetic narrator can be omniscient or limited. The narrator can tell the story from his own perspective or from the perspective of others. Limited heterodiegetic narrator is not the member of the fictional world. So s/he is not responsible for the image created in the fictional world. As Richard Walsh says, “Heterodiegetic narrator is not affected by the issue of unreliability because unreliability always requires characterization” (502). However, the narrator must be separated



(distinguished) from the focalizer who doesn't tell the story but through whose perspectives situation or events are filtered.

In the first person narrative the narrator plays the role of major or minor character and observer. He has both the centre of narration and centre of perception. In such type of narrative there is gap between the focalizing and narrating. The focalizer has limitations of time and distance which is also known as restriction of field. For Genette restriction of field is "for the narrator" is "focalization through the hero" (194). It shows that the image and the information are determined by the means of focalization. There are various types of homodiegetic narrators, who are distinguished by their roles. For Genette homodiegetic narrator means the "narrator who has the status of character in the story" (248). The homodiegetic narrative assumes the agent who is the narrator and the focalizer. But in heterodiegetic narrative the narrator can express the vision of focalizer.

Mieke Bal, one of the most famous narratologists, defines focalization in term of the relation of focalizer and focalized or the subject and the object of the focalization:

Focalization is the relationship between the vision of the agent that sees and that which is seen [...]. It refers to a relationship each pole of that relationship the subject and the object of the focalization must be studied separately. The subject of focalization, the focalizer is the point from which the elements are viewed that point can lies with a character, that character has advantage over other character. (146)

Bal differentiates between the subject and object of focalization or focalizer and focalized. The readers see through the focalizer's eyes and will. They accept the vision presented by the focalizer. On the basis of race, gender, etc. he can provide the reliable and unreliable images of the focalized object. Focalization differentiates the narrator from

the focalizer. Genette claims that narrator is related to the “narrative voice” i.e. “narrating” and the focalizer is related with the narrative mood i.e. “acts of perception”. On the basis of the presented action and events Genette classified focalization under three types: “Zero/non focalization”, "external focalization" and “internal focalization” (189-90).

Zero focalization is exemplified in the classical narrative. In such narrative, one finds neither the focalized object nor any focalization. In internal focalization, one can find three types of focalization: Fixed focalization, variable focalization, and multiple focalizations. When the focalization lies with one character which participates in the fabula as an actor is internal focalization. It includes the characters' feelings and thoughts. In the fixed internal focalization, the focalization goes with a single focal character. It is the ‘fixed character bound focalization’ or ‘monofocalization’. This type includes only one person's thoughts and feelings. This type of focalization has the limited point of view of the single focal character. There remains more possibility for the fallibility of the narration i.e. focalization if the so called focalizer is ignorant or self justifying, biased or deceptive in the serious issues which are manipulated by the author to be maintained by him. This type of focalization is very close to “interior monologue.” This is the written representation of the characters’ inner thoughts impression and memories or “immediate speech” as if directly overhead without the intention of "summarizing and selecting" (Genette 173). In Genette’s views such “restriction of field is particularly dramatic”, because the "very principle of this narrative mode implies in all strictness that the focal character never be analyzed objectively by the narrator” (189-92).

In variable focalization, the focalization goes on to several characters. It shifts from one character to another. The readers are forced to agree with the image given by

many characters. They give their feelings and thoughts turn by turn. This kind of mode is supposed to be more reliable. The third type of internal focalization is the multiple focalization. In this type of focalization same event is seen through several focal characters. In this type of focalization readers get the different views upon the same event.

External focalization presents the agent being situated outside the story and functioning as the focalizer. This focalization is always heterodiegetic not homodiegetic. It is possible for the entire story to be focalized by external focalizer in the third person narrative. The protagonist “performs in front of us without our ever being allowed to know his thoughts and feelings as the narrator doesn’t tell us immediately all that he knows” (Bal 190). In external focalization the character tell us the things which are observable or external what the characters say and do. In Bal’s view the narrative in this mode can be objective because “the events are not presented from the point of view of the characters” (149). She says that external focalization is "non character bound focalization" (148).

Genette replaces the concept of “Who Sees?” with the broader sense “Who perceives”? “Who sees” is the traditional point of view of the conventional type of view reflector, window observer and so on “we must replace who sees? With the broader question of who perceives?” ( 64). The crucial evidence for deciding who is focalizing is the presence or absence of verbs of experiencing such as “Looks”, “See”, “touch”, “smell”, “think” dream and others which are taken as perception in a broader sense. It is clear that the focalization is not limited with the narrow sense of creating but it has broad area. So Jamesian term ‘reflectors’ and others are only the metaphors. In Mieke Bal’s views every verb of perception indicates the activity of focalization. She writes “Any act

of perception represented or presented in whatever form (narrated reported, quoted or scenically represented) counts as a case of focalization” (250). Further she distinguishes focalized in to perceptible (P) and non perceptible (NP).

A famous post Genettean narratologist Rimmon Kenan separates psychological variation from cognitive (internal focalizer’s limited knowledge), to emotive (emotions and feelings). This is the only attempt upon Bal’s “the facets of focalization the major ones being perceptible psychological and ideological” (82). As in the perceptual focalization when the same agent is narrator and focalizer, he can portray the large descriptive scene whereas if he is a character with in the narrative he can give a limited view of that spatio-temporally limited observer.

In Kenan’s emotive focalization “Scenes are represented in a noticeably idiosyncratic way” (79). The ideological focalization is related to explicit or implicit evaluation of different classes or gender. In such focalization there is only the role of focalizer for creating the image but no role for narrator and the authors for creating the picture in the novel. The image which the reader receives is fully colored by the focalizer. Jonathan Culler has the similar opinion about the focalizer role. He says, “Narrative (unreliable) can result from the limitation of point of view, when we gain the sense that the consciousness through which focalization occurs is unable or unwilling to understand the events” (90).

Mieke Bal, a post Genettean narratologist, who clarifies and systematizes narratology, the theory of narrative technique, talks about the use of narratological concepts like focalization in different other theories like cultural studies, feminism and other political or ideological and psychological studies. By deploying the concept of focalization, she tries to answer the question related to point of view: what kind of

information do we get? How do we get it and how do the various elements and aspects function in relation to each other? As Bal defines focalization as the relationship between the focalizer and the focalized, the focalizer's perception may be coloured by his ideology and psychology also.

The author may have special purpose in his/her choice of the focalizer. Likewise the focalizer's perception may not always be taken at face value when she/he produces the fallible narrative in the story. The fallible narrative has been created by the fixed internal focalization in homodiegetic or heterodiegetic novel whether the novelists create their protagonist ironically or not. The protagonist may not or should not always totally virtuous because s/he is not the writer's image.

The image we receive of the object or focalized is determined by the focalizer or observer, his ideologies concerning race, gender, and sexuality. The readers should try to analyze whether his evaluation or understanding of the focalized is biased or not. Bal further analyzes how the condition of the focalizer as well as that of focalized may remain enigmatic i.e. difficult to understand on surface level as she says:

The distinction [between focalizer and the focalized] is of importance for an insight in to the power structure between the characters. When in a conflict [...] one character is allotted both CF-P and CF-NP, and the other exclusively CF-P, then the first character has the advantage [. . .]. It can give the reader insight in to [his] feelings and thoughts while the others characters cannot communicate anything. Moreover the other character will not have the insight which the reader revives so that she/he can not react to the feelings of the other which she/he doesn't know, cannot adapt himself/herself to them or oppose them. Such an inequality in position

between characters is obvious in the so-called 'first person novels' but in other kinds this inequality is not always as clear to the reader. Yet the latter is manipulated by [focalizer] informing an opinion about the various characters consequently the focalization has strongly manipulative effects. (Bal153).

It is clear how the focalization on a single character can cause more enigmatic condition in the fictional world than in other narrative texts. In such situation the point is to keep sight of the difference between spoken and unspoken words of the characters. So even the words spoken by focalized but unheard by the focalizer, the suffering of them have to be studied and felt by the readers. "Ethnocentrism" of the focalizer may cause his "deceptive vision" (Bal155). As a result, the reader can receive an image that is just as complete or incomplete, more complete or less complete than the image of the characters have of themselves. As the focalizer determines if he should not be ignorant or biased towards the focalizeds otherwise narrative turns into fallibility because of the lack of knowledge or ignorance of the focalizer.

Focalization is the most important, most penetrating and most subtle means of manipulation. Genette in his *Narrative Discourse* corrected preceding theories of narrative point of view, separating the function of focalizer- who sees, from the narrator- who tells. Bal refines Genette's theory of focalization by developing the differences between the subject and object of focalization and assigning the autonomous role of the focalizer.

In a nutshell, we can say that focalization refers to the relations between the elements presented and the vision through which they are presented. In other words, focalization refers to the relation between the subject and object of focalization. Focalizer

is the subject of focalization and the focalized object is the subject of action. Though focalization could be categorized into many other types, the researcher will focus on focalization in terms of perspective of characters and the telling of the narrator.

### III. Focalization as a Basic Narrative Device in *The Sun Also Rises*

The narrative of *The Sun Also Rises* is the narrative of Jake Barnes' understanding as he is the only focalizer of the novel. In other words, as the fixed character focalizer in the novel the story is presented through the perspective or point of view of Jake Barnes, a wounded man who also serves as the symbol of sterility and barrenness of the post first world war era. The woman protagonist, lady Brett Ashley, is presented through Jake's point of view, as the focalized person because she has less access to her own representation.

As Jake Barnes is the only focalizer, the person from whose perspective the characters and events of the story are focalized, witnessed or perceived everything in the narrative is filtered through his perception. All the focalized characters are not brought into light by the author but by the focalizer Barnes. The readers know about both the focalizer and the focalized as they have been evaluated or understood by the focalizer. So the narrator narrates the filtered thoughts through the consciousness of the fixed focalizer Jake without his or her intervention. As in other fictions by Hemingway, here too is no identifiable authorial voice which can tell us whether Jake's voice is reliable or not. So it is only Barnes' understanding which the readers are forced to agree within the novel. Images of (him) self and other(s) are created in the novel through the character focalizer. He can be reliable like the protagonist of *The Ambassadors'* Strether or unreliable like Maisie in *What Maisie Knew* by Henry James. In other words, fixed internal focalizer is responsible for the reliability and unreliability of the novel because of the absence of the authorial judgment.



The fixed focalizer has not only the physical and outward consciousness i.e. what he sees through his eyes and what he hears but he also ‘dreams’ ‘thinks’ ‘feels’ ‘assumes’ ‘visualizes’ and ‘remembers. Out of these actions he also focalizes what others think, feels, believes as the representative of others. In such a situation when focalization becomes inward perception of character, it becomes very close to interior monologue. The only leading lady character Brett “was built with curves like the hull of a racing yacht” (18). This feeling of Jake becomes close to a kind of interior monologue.

We can notice the presence of the verbs of perception such as ‘look’ ‘see’ ‘touch’ ‘smell’ ‘think’ ‘feel’ and ‘dream’ for the only focaliser of *The Sun Also Rises*, Jake. Therefore we are destined to see through his ‘eyes’ which is widely used as metaphor in this novel. However such verbs of perception are denied to the focalized. So Jake ‘sees’ and ‘perceives’ them doing something.

The narrative of *The Sun Also Rises* not only introduces Jake as a fixed character focalizer but also keeps a distance between limited heterodiegetic narrator (Third person narrator ) narrator and the fixed character focaliser (omniscient first person) as evident in the first chapter: “Robert Cohn was once a middle weight boxing champion of Princeton. Do not think that I am very much impressed by that as a boxing title but it meant a lot to Cohn” (11).

It is Jake himself to think so. It is neither the perception of the author nor of the narrator. Being the fixed internal focalizer, Jake gives this idea about himself in a limited way. The readers are forced to accept the ideas given by Jake about the other events, characters and himself. The focalizer focalizes them with his own intention and his own way though the question of focalizer and focalized remains enigmatic on the surface level. At the first glance Hemingway gives the rhetorical signal to the reader by

presenting his character Robert Cohn. But at the same time, he gives another idea that the characters are focalized by the fixed internal focalizer (character) who is involved in the story as homodiegetic narrator. So we can say that the novel is really a homodiegetic narration of events of the past. By presenting this kind of narrative style Hemingway gives a rhetorical signal of distancing the focalizer from the author. As a result, implied meaning of the novel has to be just the opposite of the surface.

*The Sun Also Rises* is an impressive gimmick rather than an effective novel. The novel is cast in the usual circular mould beginning and ending with the same event which dramatizes the disillusionment of the expatriates. The frustrated lives of the characters have only the alcoholic world which symbolizes violence. The action of the novel focalized by Jake involves considerable drinking, fishing and going to the bull fights at a Spanish fiesta in Pamplona. The focalizer gives the theme of 'nothing leads to anywhere' to his canny readers. The action comes full circle to imitate the sun which, as described in Ecclesiastes, also rises only to hasten to the place where it arose. An extraordinarily fresh and sparkling novel, it is scrupulously planned and executed lively. The message given by the focalizer in this novel is the futility, emptiness and disillusionment in life.

The narrative of *The Sun Also Rises* is the example of Hemingway's own experiences deriving from Pamplona fiesta. This novel is based on fact for the most part providing Hemingway with the opportunity of writing about 'what really happened in action' and the things that actually provide the emotion. Being a single focalizer Jake participates in all the actions of the novel and focalizes the emotions produced by that action in a disguised form of Hemingway. In the novel Jake focalizes the bars, the drunkenness and the small talk, the promiscuity and the apparent aimlessness of the

characters, the sad effect of the war on a generation and creates an atmosphere for the action to take place in.

Jake Barnes, who is also involved in action as an omniscient character, has technical advantages upon other characters. The readers are forced to accept the events and the actions through his own point of view. Jake's point of view, who is war wounded person, gives the irony in the fact that while the characters drink, dance and make merry, and are happy to all appearances, but in reality they are extremely unhappy in their hearts for some reason or others. We readers are forced to accept this irony with the help of Jake's expression, who is the only focalizer of the novel: "It is awfully easy to be hard boiled about everything in the daytime but at night it is another thing" (35).

The novel is divided into three books. The first book deals with the tragic story of Jake and Brett and the seeds of complication for the second book can be seen. The second book is full of complication with the tempo of action and emotions. The rising action of the narrative can be seen till the climax i.e. the Pamplona festival. In the third book the action relaxes slowly and the story comes full circle and we come to Jake and Brett who are the focalizer and the focalized character of the novel respectively.

At the beginning of the novel there is an epigraph from *Ecclesiastes* "Sun Goeth Down" from which the title is borrowed:

The sun also ariseth, and the Sun goeth down, and hasten to The place, where he arose....the Wind goeth toward the south, and turneth about into the north, it whirleth about continually and the wind returneth again according to his circuits...all the rivers run in to the sea; yet the sea is not full; unto the place from where the rivers come thither they return again.

(7)

At the end of the novel we find the traffic flowing on like the Gulf Stream absolutely unconcerned with the unfortunate couple Jake and Brett. At last Jake the only focalizer of the novel looks more mature.

It is the world of focalizer Jake and Brett. Their significance is only the disillusionment and frustration. All the narrative is in the hand of focalizer Jake. Being the internal focalizer he is not aware about the events. He thinks one thing and the result becomes another. We can find the focalizer's disappointments when he waits on a hotel for Brett:

Brett did not turn up so about quarter to six I went down to the bar and had Jack rose with George the barman. Brett had not been in the bar either and so I looked for her upstairs on my way out and took a taxi to the cafe select crossing the seen, I saw a string of barges being toward empty down the current riding high the bargeman at the sweeps as they came towards the bridge. The river looked nice. It was always pleasant crossing bridge.  
(42)

Jake the focalizer doesn't demonstrate his disappointment. He uses no expression hinting at it but we are aware of his deliberate avoidance of any illusion to his disappointment and this makes us more intensely conscious of his emotions. Jake finds Brett neither in the hotel nor at the bar nor upstairs then he takes a taxi to the café select. It goes without saying that he is disappointed and feels more wretched than ever. Crossing the seine he sees a string of empty barges-empty like his own wretched situation that signify the emotions Jake feels. We are made intensely aware of the sharp pang he suffers as he tries to divert his mind by looking at the river and letting us know that "The river looked nice it was always pleasant crossing bridges at Paris" (42). The masculine unwillingness to be

caught suffering and the grin which hides the pain are effectively expressed in the understatement which not only speaks of Jake's emotion and situation but throws light on his characters, his undemonstrative nature and his efforts to run away from his wretchedness. There is also an implied reference to his ritualistic pleasures in Paris: "It was always pleasant crossing bridges in Paris" (42).

All the narrative of *The Sun Also Rises* is the narrative of a single focalizer Jake Barnes. The frustration and the disillusionment is presented through the homodiegetic narrator and his consciousness filters the whole narrative.

The story rises from the focalizer's point of view who focalizes many places, events and actions of characters. The narrative starts from the focalized place plains of Paris with its cafes and bars with the alcoholic world. There is a focus on the frustrated lovers and the consciousness of the focalizer climbs to the heights of "Burgette" where the nature is glorified and its triumph celebrated. Then the narrative comes down to the plain of "Pamplona", where the frustration and misery takes up again.

In *The Sun Also Rises* Brett is the focalized character or in other words Brett is presented to the readers only by Jake's witness. She emerges as a character only when we take into consideration how other characters see her. Brett has not her own perspective and standing in the narrative but she is presented through Jake's point of view. She is first introduced in *The Sun Also Rises*, we learn about her only through the mechanics of dramatized narration. All that the focalizer tells us about her is that young man, some in Jerseys, come to the Bar and "with them was Brett" (28).

Jake hears two of these young men talk with each other and remarks again, "And with them was Brett" (28). He tells us that he was very angry and thus we get the feeling that she associated with the undesirable people. Cohn and Jake walk over to the bar when

Brett also comes up and greets them. The focalizer sees that he is standing holding the glass. Then he finds that Robert Cohn is looking at her “as his compatriot must have looked when he saw the promised land” (22). Then he looks at Brett again and notices how "damn good looking" she is, in her slipover jerseys sweater and tweed skirt. Her hair is "brushed back like a boy's was built with curves"(22). Jake refers to the fine crowd she is with, and later she says that she can drink in safety with that crowd. That it is a group of homosexuals is only left to our imagination and it is not only Brett’s appearance but her character, her unconventionality, promiscuity and brashness that come out in the scene. Robert Cohn’s romantic devotion and Jake’s intimacy with Brett, which is responsible for his not noticing Brett’s attractiveness until he sees Cohn’s reaction, are also suggested here.

Her curious relationship with Jake and the intensity of her suffering which are dramatized in the next chapter in which she and Jake drive to café select. It reveals another aspect of her character. This highly dramatic ironic scene also contributes greatly to the knowledge of the focalizer. The readers are inclined to accept focalizer’s views. We, the readers are known about his images and thoughts. The other focalized characters' image is portrayed by the focalizer’s eyes as “she looked away. I though she was looking for another cigarette, then I saw she was crying. I could feel her crying, shaking and crying. She wouldn’t look up” (247).

He has advantage of making a favorable impression on the readers and of winning their sympathy. He can organize the material according to his choice and convenience. Many critics get the impression of Jake that the only character who keeps up standard of conduct and as one of the three representing the moral norm of the book.

The Burguette episode is placed right at the centre of the book. “The Englishman Harris”(124) who stays on at Burguete is the high priest of the abiding earth. The internal focalizer who is involved in the narrative action presents the scene of fishing, and bull fighting through his own consciousness. Brett, the lady character presented by himself is only the symbol of frustration. On the other hand there are other things which give him pleasure; “They are not first rate flies at all. I only thought if you fished them sometime it might remind you of a good time we had” (134). It is the fishing scene which gives the pleasure. The Englishman Harris who is an antithesis to Brett, gives pleasure and happy memories to the others. On the other side Brett (also an Englishman) loves only frustration and misery; “I am paying for it all now” (26).

*The Sun Also Rises* presents the difference between good and bad. Brett stands for a bad time even as Harris stands for good time. She is the high priestess of a passing generation with its frustration and misery as opposed to Harris who is the high priest of a glorious earth that “abideth forever.” The structure of a story may be linked to a mountain flanked by two valleys, and Harris is on the top of this mountain where Jake and bill spend the happy and good days, “Far from the madding crowd’s ignoble strife”(134).

The emotional structure of *The Sun also Rises* “starts with the low pitch of the Paris episode and begins to rise when the people approach the pureness. But a close scrutiny of the text reveals that the emotional structure shoots up with a jerk when the cab in which Brett and Jake are seated starts with a jerk and Brett says “Oh, darling I have been so miserable” (124). The taxi which is focalized for the emotional jerk in question goes up the hill passes, the lighted square, then on into the dark still climbing, then levels out on a dark street behind St. Etine du monti; and then follow spells of light and darkness alternately until they come to a turn up street which is an objective

representation of the riven heart of Brett. The progress of a taxi through light and shade reflects the emotion of the story.

The emotion of Brett starts with the poignant tension bordering on unrelieved darkness throughout, punctuated occasionally by bright interludes of relaxation and relief like the journey with the Basques, the Burgette episode and the post fiesta relaxation of Jake. The tension threatens to build up at the end when Jake and Brett drive in Madrid and the traffic policeman raises his baton.

The novel has open end with the focus on Jake and the flux of life around him. The ironic tone seems audible from time to time. Jake explains and comments about the other characters in an ironic way. He explains about Robert Cohn through his own understanding. At first it seems like an external focalizer but through the same chapter we find the distance between the author and narrator or the focalizer. The ironic presentation of the first chapter gives a kind of objectivity which the focalizer brings because it is still limited by the internal focalizer, and he can never be free from egoism and projects, the only one point of view which is his own. This vision may be mellowed and dispassionate then there is the presence of reliable and unreliable narrator.

Being the single focalizer he has the advantage of making a favorable impression on the readers and of winning their sympathy, sometimes at the expense of the other characters. He can organize the material according to his choice and convenience since he is the focalizer. This accounts for the favorable impression Jake makes as the only character who keeps up standard of conduct.

Focalizer presents Cohn in an ironic way. Whatever he tells the reader about Cohn gets mixed up with our own prejudice and the later events unfavorably show Cohn in an unfavorable light. On his own admission the focalizer mistrusts “all frank and simple



people especially when their stories hold together” (3). So he has somebody to verify the story about Cohn. Focalizer makes it clear to us that he knows Cohn to be frank and simple man. He tells us at the end of the chapter that he “rather liked him”(213), why then this ironic tone which he resumes in the second chapter and why does he give us the impression in the first two chapters that the novel is about Robert Cohn? The answer of this question lies in the subject of narrative and the relative positions occupied by the focalizer and Cohn in it.

The subject of the novel is the frustration and restlessness of a generation. This generation is like any other passing generation except that it is a post war one inheriting the wounds left by the war. As Jake, the protagonist of the novel, looks back to his frustration while Cohn have none. Mike and Brett have their misfortunes and were almost equally unhappy in different ways. Bill was only an interlude. Romero was too engrossed in his bull fights to have any frustration and his preoccupation was working close to death “in the form of Bull’s horn” (222). Jake, Mike and Brett try to run away from themselves all the way. Their love was one of unrelieved misery in spite of their surface gaiety. Cohn might be frank, good and simple but he can afford a luxury and a romantic attitude which irritates Mike, Jake and Brett.

Jake, the only focalizer of the novel, presents the past life in a horrible way. He looks back on his life and finds only frustration. He is cut off from his native culture and is thrown into a strange world where he is homeless wanderer. This may be true both in its literal and figurative sense. He is an American. He says, “I am from Kansas City” (113). He gives his feelings about America. He is an American who spends his valuable time in Paris and Spain as an expatriate. He is in most part haunted by the painful memories of the past World War I. The heterodiegetic narrator says “you’re an

expatriate. You've lost touch with the soil. You get precious [...] you drink yourself to death" (120).

The world is alcoholic which is also the symbol of violence. The focalizer is keenly interested in violence, death, and night. Night plays an important role in the story in which he takes a peep into the consciousness of a man who has a mortal dread of closing his eyes in the night. When Jake is unable to sleep at nights and in a clean well lighted place goes to sleep only at dawn. Death is the night of life and the focalizer is interested especially in violent death which implies pain and sufferings which figures prominently in all the events of *The Sun Also Rises*.

The focalizer's eyes are running with the contrapuntal theme. At one level, the theme leads to nada, night, death, fear and despair, all of which are closely linked and form part of a gloom on one side and on the other side a self imposed discipline and code of conduct, courage love and heroic qualities are portrayed that go into the pattern of the traditional Manichaestic conflict between good and evil,

In the novel, Hemingway dramatizes love and death. Love figure is prominently in most of Hemingway's fiction. This theme occurs as if distinct from the gloomy theme of nada, night and death. The death represents the dark side of Hemingway's theme which includes frustration, disillusionment, and expatriate life of the war wounded person where the incurable wound of the protagonist, Jake, represents the dark side of human life. Love represents the courage of living in the frustrated world which represents the bright side of life or the clean well-lighted place. This love theme is related to disillusionment and irony or it is related with the conflict between love and violence or war. Love is always under the threat of violence or war even as the clean well lighted place is exposed to constant danger from the advancing shadows of night. Love is found

in the gigantic, ruthless arms of war or violence. Jake's romantic love to Brett is in the arms of war and trapped into the net without any hope of escape.

Hemingway is conscious about the narrative style. His simple words and simple language depict all the theme of the novel. It seems simple on the surface. However, in depth it clarifies the theme or the meaning of the human life: "I went over to the bed and put my arms around her. She kissed me and while she kissed me I could feel she was thinking of something else. She was trembling in my arms, she felt very small" (245). Here is no effort to introduce emotion, but only a bare action-picture of what happened which is the formula of emotion one feels. The simple words are used to depict the whole scenario of the love theme and also the trembling or the shaking of hearts:

He brought it and I took out my fountain pen and

LADY ASHLEY HOTEL MONTANA

MADRID ARRIVING SUD EXPRESS

TOMORROW LOVE JAKE. (243)

The absence of punctuation, capital words and the coordinate "and" help in leading the reader from one picture to another without any pause until the whole picture hangs as one unit before his eyes. The pictures are simply presented one by one without any commentary on their relative importance and without subordinating one image to another. "And" helps in this kind of presentation which frequently is of the nature of cinematography. The artistry Hemingway displays in using words and emotions reveals his faith in the magic power of the word.

In a very simple but highly effective way the narration focuses on the mind of the characters too. The growth of the protagonist (focalizer) from total ineffectuality and negation to effectuality and affirmation, which is against the earth which abides forever

or the Gulf stream, which engulfs everything on it and remains unaffected, runs like a thread through Hemingway's fiction. Jake is totally ineffectual. He becomes impotent by war wound; it takes all his moral and mental strength to get reconciled to his condition. His love for Brett and Brett's uncontrollable love for him and her misery add new dimensions to his problem and make it all the more difficult to solve. He is unable to sleep in the nights; he is always busy thinking and jumping around; he thinks of Brett and cries in his bed, "But I could not sleep there is no reason why because it is dark you should look at things differently from when it is light. To hell there isn't ! [...] to hell with women any way. To hell with you Brett Ashley" (152).

She is nymphomaniac, and finds satisfaction in other's men's arms, while remaining hopelessly and helplessly in love with Jake. The division of the novel into three books parallels the three divisions of a bull fight. Brett is the female of the bull fighting and Jake is the "Cabestro" or the trained working steer, "Ahead was a mounted policeman in Khaki directing traffic. He raised his baton. The car slowed suddenly pressing Brett against me"(251). The mounted policeman stands for war and the society which made it, for the force which stops the lovers' car and which robs them of their normal sexual robs. It is the symbol of external control and recollected responsibility.

In fact the symbol operates in two parts, subjective and the objective level. At the subjective level, we are concerned with the point of view of the internal focalizer Jake, it may have phallic connotations; but at the objective level where the reader's point of view or the writer's is involved, the mounted policeman and his raised baton symbolize the control and discipline. The baton is the symbol of the control and guidance, the mounted policeman stands for mastery and authority; his Khaki uniform represents order and his act of raising his baton points to the absolute need for self control and discipline in the

emotional life of Jake and Brett, if they want to avoid total misery. At the end of the novel we find that Jake and Brett have reached a point where they should stop, be realistic and exercise self control in order to establish order in their lives. Brett's remark and Jake's reply at the end show that they have grown wise and realistic at last.

The symbol represents the condition of the leading characters and the moments of their consciousness. The mounted policeman is an outward symbol of the inward thoughts of the leading characters. It lights up the entire novel and gives it a new and added dimension stressing the paramount importance of direction and control if life has to have any meaning in a world where all is vanity.

Hemingway reorganizes his style in order to create the harmony as well as the thematic unity. The opening lines establish such technical brilliance:

Robert Cohn was once middle weight boxing champion of Princeton. Do not think that I am very much impressed by that as a boxing title, but it meant a lot to Cohn. He cared nothing for boxing in fact he disliked it but he learned it painfully and thoroughly to counteract the feeling of interiority and shyness he had felt on being treated as a new at Princeton. There was a certain inner comfort in knowing he could knock down anybody who was shooty to him although being very shy and a thoroughly a nice boy he never fought except in the gym. (3)

The most prominent feature in this passage is its tone of irony. The irony is both situational and verbal. There is an irony in Cohn's boxing. He dislikes it but learns it as he dislikes. He never fights except in a gym.

The successive sentences detail the first person narrator's suspicion about Cohn's boxing championship and the way he has the story verified. Here again the language is

ironical. The vocabulary employed is one of discrimination. The importance of boxing is underlined in the first two chapters by the use of boxing jargon. Later on in the novel even the bull is compared to a boxer and the parallel is maintained carefully throughout the fiesta. The ironic language occasionally fringes on sardonic humor as in regard to Cohn's nose and it sets the pace for the rest of the novel.

There is a complete avoidance of figures and imagery. The passage, though it seeks to describe a person, is more narrative than the descriptive in nature. It is informative rather than picturesque and so there is no reference to his nose which is not the same thing as describing it.

Hemingway lived in one of the most violent phases in human history and during the First World War he had experienced the violence and death. For this reason, violence, death and sufferings loom large in his novels. *The Sun Also Rises* depicts violence and death but his language remains simple and fresh. His form seems to be a sort of order in chaos. His language remains calm and peaceful even in violent situations. There is also the deep relation between love and (death) violence, which leads for the most part to the sentiments of the focal character. Dramatic irony as M.H. Abrams says, involves a situation in a narrative in which the reader shares with the author's knowledge of the future circumstances "of which a character is ignorant ...[and] unknowingly acts in a way we recognize to be grossly inappropriate to the actual circumstances or expects the opposite of what we know [...] or says something that anticipates the actual outcome but not at all in the way that the character intends. (136-37)

The ironically presented character is ignorant of his own situation and acts inappropriately as king Oedipus does in *Oedipus Rex*. In some cases, he anticipates

actual outcome unknowingly and in other cases his own dialogues about the other's situation are directed against himself. So Sophocles treats him with ironic touch deliberately for special purpose by keeping the distance between the author and his ignorant protagonist Oedipus. Likewise in Hemingway Robert Cohn is misunderstood by Jake. "I rather liked him"(15). Hence, focalized's identify not only appears enigmatic but also a problematic on the surface because the focalizeds or the war wounded people are misunderstood by the ignorant focalizer Jake as Hemingway treats him ironically. The focalizer also treats focalized characters in a problematic way because of his ignorance on the lives of those expatriate. Hemingway values the role of the readers for the interpretation of the text because it is the readers who provide the meaning to it.

### **Repetition, Allusions and other Narrative Devices**

Hemingway uses different kinds of narrative techniques for making his work artistic. One of the techniques he uses is repetition. Repetition as a stylistic device is used to the maximum advantage by Hemingway in his finest novel *The Sun Also Rises*. The popular view that he imbedded it from Gertrude Stein and James Joyce is disproved by his Oak Park days. This narrative technique could be traced back to his freshman text of Old Testament narrative.

Hemingway captures the incantatory effect of the repetition of "and" so profusely used in the Bible especially in the Old Testament that it transforms language in to a kind of verbal ritual completely in keeping with the ritualistic action with its emphasis on the form-doing things carefully and correctly as if the form were everything. Ritual is a formal homage or worship or glorification of the everlasting earth and the great stream representing nature and the flux of life, against which man can not prevail.

In *The Sun Also Rises* Brett, the focalized character is compared with Circe. But she is all human with quite dissimilar relations to men. Her love for Jake is completely hopeless unlike Circe's love for Odysseus, by whom she becomes the mother of Telegomus. She falls prey to Romero's charm instead of charming him first. The points of contrast are more than the points of likeness. It is Robert Cohn that calls her Circe, "He calls her Circe. He claims she turns men in to swine. Damn good I wish I were one of those literary chaps"(149).

For him she is Circe and he is turned in to a swine disgusting to other men who make no secret of their dislikes of him. The repetition of 'he' in the above lines emphasize that it is entirely Cohn's point of view and the ironic comment about literary chaps is a reflection on the romantic and empty nonsense of which they are sometimes guilty. Religion and myth are employed in Hemingway's fiction to express his theme. As the narrator says, "I bored enough just then from the other room someone called Barnes ! I say Barnes ! Jacob Barnes !" Brett smiled at him "I've promised to dance this with Jacob" she laughed "you've a hell of a biblical name Jake". And as Jacob wrestled with God "until the breaking of the day" (24-30). It gives the comparison of Jake with the biblical name Jacob. Jake Wrestles with his own consciousness all the night. It is difficult to say whether Jake received a blessing in the end like Jacob. If a thorough disillusionment is a blessing, Jake receives it at the end in the usual Hemingway's style. Once the general suggestiveness of Hemingway's title and proper nouns is accepted, Jake Barnes fits in beautifully with the pattern for it is Jacob with a difference, a barren Jacob.

Jacob as a religious symbol in *The Sun Also Rises* emphasizes the significance of this novel as a turning point in Hemingway's symbolist techniques. The religious



symbols employed by Hemingway are only biblical echoes voicing some of the author's attitudes and revealing some of his techniques.

In the novel there is always the demonstration of the character's consciousness which is linked up with the style. Hemingway had already been famous for his style when he wrote *The Sun Also Rises*. Style in his treatment is related to point of view and is determined by it:

She was looking in to my eyes with that way she had of looking that made you wonder whether she really saw out of her own eyes. They would look on and on after everyone else's eyes in the world would have stopped looking. She looked as though there were nothing on earth. She would not look at like that and she was afraid of so many things [ . . . ] she had been looking into my eyes all the times. Her eyes had different depths, sometimes they seemed perfectly flat. Now you could see all the way in to them. (26)

The text quoted here is not merely the magic formula of repetitions that demands our attention here. The story is told from the point of view of Jake whose consciousness is central to its interest. Jake liked Brett and many things about her. Here is the personification of Brett's eyes. They were looking all over the world. This kind of style gives the impression that Jake sees more from her eyes. He feels in a certain way about here eyes and that feeling is funny. The sum total of these impressions is that the sight of Brett gives Jake a pleasurable sensation. But the author does not summarize in this way, but dramatizes his consciousness so that we may be there with him watching it. This kind of narrative technique could have a cinematographic effect, when a scene or exciting

action is described as in the scene unfolding before Jake and Bill as they drive towards Pamplona.

A narrator is always presented as a source guarantor and organizer of the narrative, as analyst and commentator, as stylist and particularly-as the one who produces the metaphors. On the surface, Jake's focalization is coloured by his ideology based on his emotion and his expatriate environment, or loss. As he believes, "Brett was radiant she was happy. The Sun was out and the day was bright." (211). It is Jake who believes that Brett, a lady was happy. It is neither the belief of the author or that of the narrator.

Now, the question may arise; is the focalized character, Brett happy? Or the depiction of focalized character's condition is only the focalizer's suspicion? Or in other words does Jake understands or misunderstands them? So the condition of the focalized remains enigmatic because of the deployment of such fixed focalization in the absence of authorial voice. However, one can claim that Hemingway deploys fixed focalization for Jake to present the expatriate and disillusioned condition of modern empty life of war victims. For this purpose he allows Jake reveal himself dramatically without the interruption of the narrator or the authorial voice. Jake has been presented as the actor on the stage without the authorial judgment.

In the novel *The Sun Also Rises* one can find the focalizer's association with the juxtaposed elements of the subject which contributes greatly to the artifact of the novel. It makes the waxing and waning of emotional tension most natural and effective since it is situated between the unhappy generation and abiding earth. *The Sun Also Rises*, with its famous epigraph from Gertrude Stein "you are all lost generation" distills the essence of the post war expatriates' revolt. It turns upon its castrating war wound afflicting not just

the hero but the surrounding "herd" of the modern young people as they search for new values and life styles in a suddenly vacant world.

#### IV. Conclusion

This research is an examination of the narrative technique of Ernest Hemingway. His method of narrative is dramatic in that he “shows” rather than “tells” his story. It is his narrative skill which has earned for him the Pulitzer Prize in 1953 and the Nobel Prize in 1954 and a permanent place among the great writers of the world.

Hemingway is the finest flower of the English-American literature or the fictional tradition. His style reveals a deep awareness of the contemporary problems where he makes sincere efforts to cut out the unnecessary details and sentiments, clouding the essentials that made the emotion. It was a drive towards a masculinity and simplicity unknown in literary writing and has sharply divided the contemporary critical world into admirers and detractors.

His style shows the masterly depiction of sensory impressions and a care and respect for words in the manner of Conrad. On the other hand, his style resembles that of Kipling in a scrupulous selection of detail, involving a rejection of what is not essential and an evocative skill in the employment of words. The interior monologue of the stream of consciousness method also finds a proper place in his writing.

Hemingway's most characteristic novel *The Sun Also Rises* presents the post war mood of disillusionment of the so called lost generation. Its portrayal of the wanderings of Lady Brett Ashley and her entourage which includes the war wounded impotent American reporter Jake Barnes. Its economy of style and characterization and its toughness of the attitude is found to be highly impressive by the critics.

The narrative of *The Sun Also Rises* is presented through the perspective of Jake Barnes, protagonist-cum-fixed internal focalizer of the novel. It is Jake who understands the values and identity of the world before and after the World War. Being the only

focalizer of the novel every events and characters are filtered through his consciousness. Therefore it is neither the author Hemingway nor the third person anonymous narrator who is responsible for the images created in the novel. The focalizer evaluates himself as a loving friend, frustrated person, disillusioned person, drunkard and the expatriate. His only one way of calming his heart is the use of alcohol.

The focalization based on Jake's understanding presents a reliable narrator whereas the focalized persons and events are presented as selfless and helpful. However there is equal possibility for the focalizer to be reliable unreliable. So the image of both focalizer and focalized remains difficult to understand. One can talk about whether the focalizer, Jake and the focalized are as they are understood by the focalizer or not, but we can't claim whether it is the understanding of only the focalizer or it is the understanding of both focalizer Jake and the writer Hemingway. It is because there is the absence of authorial or narratorial evaluation on the focalizer's understanding and portrayal of the focalized.

In the novel the characters are soldiers, sportsman, prize fighters and matadors. The world of fiction swarms with perverts, drunkards and prostitutes. Hemingway is greatly preoccupied with death and violence; more alcohol is consumed in the narrative than in any other writer. Because the unpleasantness of the world is the subject matter, he has often been carelessly classified with the naturalists. The novel has the usual circular structure beginning and ending with a love scene of Jake and Brett. The narrative begins and ends with the single person's point of view or the action of the narrative is viewed from Jake Barne's point of view, which leads for the most part, to the sentiments of Barnes, an expatriate and a frustrated lover. Barnes describes the life of the expatriate and the war which is responsible for the death of the people. Barnes is an experienced person

who loves history, nature, art as he does traveling and fishing. His actions are full of courage and love. Hemingway describes people, and places with an allusive vocabulary that corresponds to the theme of the novel.

His narrative forces the reader to connect the pleasure and pain of the characters for they have sharp sensations. Hemingway makes special points of describing these sensations not merely as an omniscient writer viewing from the height but giving us the feel of those sensations by making his characters acutely conscious of themselves.

Hemingway's narrative technique is a type where romantic feelings and pains are kept half hidden contained by an exact language. His narrative technique is constructed stone by stone. Each narrative stance fits in to the other as different blocks dovetail into the others. It lays greater emphasis on compactness and unity of effect in a work of art than in characterization. It is the creation of a world of living people that is important rather than artificially made characters which are no better than caricatures.

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