

## Chapter 1

### Hemingway as a Lost Generation Novelist

After World War I there arose a group of young people known as the "Lost Generation." The term was coined from Gertrude Stein witnessed the owner of a garage saying to his young employee, which Hemingway later used as an epigraph to his novel *The Sun Also Rises*. The accusation as Lost Generation, referred to the lack of purpose or drive. It results the horrific disillusionment felt by those who grew up and lived through the war in their twenties and thirties. By seeing pointless death on such a huge scale, many lost faith in traditional values like courage, patriotism, and masculinity. Some generation became aimless, reckless, and focused on material wealth, unable to believe in abstract ideals.

Ernest Hemingway's *The Sun Also Rises* is considered as an essential prose of the "Lost Generation". Its theme of alienation and detachment reflectes the attitudes of its time. It reconcile with past beliefs, and unwilling to accept those of present mainstream society. The "Lost Generation" was left morally bankrupt and spiritually sterile, with only the fleeting pleasures of alcohol and sexual promiscuity as comfort. It focuses on the events that took place between a group of American and English expatriates travelling from Paris to Pamplona. It reflects the behavior of disillusioned individuals and captures the feelings of moral decay and social alienation shared by the "Lost Generation".

The novel introduces Robert Cohn, as an insecure Jewish man whose relationships with women have lead to disastrous affairs. The protagonist Jake Barnes, a man whose war wound made him impotent. Brett's affair with Robert Cohn causes Jake to be upset and break off his friendship with Cohn; her seduction of the 19-year-old matador Romero causes Jake to lose his good reputation among the Spaniards in Pamplona.

Jake is an expatriate American journalist living in Paris. He is in love with Brett, a twice divorced Englishwoman. She, with her bobbed hair and numerous love affairs, embodies the new sexual freedom of the 1920s. The novel is set in the cafe society of young American expatriates in Paris. In the opening scenes, Jake plays tennis with his college friend Robert Cohn, picks up a prostitute named Georgette, and runs into Brett and Count Mippipopolous in a nightclub. Later, she tells him she loves him, but they both know that they have no chance at a stable relationship.

The novel shows Jake, joined by Bill Gorton, recently arrived from New York, and Brett's fiancé Mike Campbell, who arrives from Scotland. Jake and Bill travel south and meet Robert Cohn at Bayonne for a fishing trip in the hills northeast of Pamplona. Instead of fishing, Cohn stays in Pamplona to wait for the overdue Brett and Mike. Cohn had an affair with Brett a few weeks earlier and still feels possessive of her despite her engagement to Mike. After Jake and Bill enjoy five days of fishing the streams near Burguete, they rejoin the group in Pamplona.

All begin to drink heavily. Cohn is resented by the others, who taunt him with anti-semitic remarks. During the fiesta the characters drink, eat, watch the running of the bulls, attend bullfights, and bicker with each other. Jake introduces Brett to the 19-year-old matador Romero at the Hotel Montoya; she is smitten with him and seduces him. The jealous tension among the men builds. Jake, Campbell, Cohn, and Romero each want Brett. Cohn, who had been a champion boxer in college, has fistfights with Jake, Mike, and Romero, whom he beats up. Despite his injuries, Romero continues to perform brilliantly in the bullring.

The novel shows the characters in the aftermath of the fiesta. Sober again, they leave Pamplona; Bill returns to Paris, Mike stays in Bayonne, and Jake goes to San Sebastián in northeastern Spain. As Jake is about to return to Paris, he receives a

telegram from Brett asking for help; she had gone to Madrid with Romero. He finds her there in a cheap hotel, without money, and without Romero. She announces she has decided to go back to Mike. The novel ends with Jake and Brett in a taxi speaking of the things that might have been.

### **Hemingway's Life and Works**

Ernest Hemingway's mother frequently performed in concerts around the village. He hated his mother because of her profession but later on he was inspired by music and it helped him a lot in his writing. The family owned a summer home called Windemere on Walloon Lake near Petoskey, Michigan. There he learnt to hunt, fish, and camp in the woods and lakes of Northern Michigan from his father. He was a nature lover and loved to be alone in isolated areas.

Hemingway attended Oak Park and River Forest High School from September 1913 to 1917. He was interested in different extracurricular activities like games, sports, namely boxing, and football in high school level. His first piece of writing about the local performance by the Chicago was published in the school newspaper in January 1916. He completed his high school level in June 1917. After high school he began his writing career as a cub reporter. He volunteered as an ambulance driver for the Red Cross and unfortunately became the war-victim. Being a part of 1920s expatriate community in Paris, he became one of the veterans of World War I, later known as 'The Lost Generation.'

Hemingway was hospitalized and met Agnes Von Kurowsky, a Red Cross nurse seven years his senior, an American nurse, in Milan hospital. He was deeply in love with her. He was heartbroken when he came to know that Kurowsky, the love of his life, rejected him after having a long relationship. In 1919, he returned home being frustrated and rejected. He was victimized by the destructive consequences of love and war.

At home, Hemingway's family did not understand the psychological trauma of war, instead pressured him to get a job or go to college. His short story "Soldiers Home" reveals his difficulty in coping with his parents and friends romanticized ideals of war. He published three stories and ten poems which were printed in Paris by Robert Mealmun. After this, his reputation grew not as a journalist but also as an author of fiction. He became famous for his different books like *The Old Man and The Sea*, *The Farewell to Arms*, *To Whom the Bell Tolls*, and *The Sun Also Rises*.

In 1921 when he was living in Chicago, he met and fell in love with Hadley Richardson and soon they married. Then he moved to Paris and became friend with Ezra Pound, Gertrude Stein, Joan Micro, Pablo Picasso and other prominent expatriate writers and artists living in post war Paris. He was greatly influenced by them. He was much more influenced by Ezra Pound.

First World War disillusioned young people whose lives were profoundly affected by the war. The novel expresses the uncertainty and aimlessness of the "Lost Generation." It is generally regarded as a definitive guide to life in the hedonistic, confusing and fascinating Post World War I era. The novelist wants to show post condition of the war and people's life through Jake Barnes and his expatriate friends. Characters are troubled due to the physical and emotional scars of the war. The novel is widely considered Hemingway's greatest work, artfully examining the postwar disillusionment of his generation.

Hemingway was an ambulance driver during The First World War I for the Italian Red Cross. He was injured early in his service and went home in 1919. His traumatic experience in the war and his subsequent search for meaning in the world find expression in many of his works of fiction, including *The Sun Also Rises*. His novel depicts aimless, immoral existence devoid of true emotion and characterized by

casual interpersonal cruelty. The characters are involved in a conflict that would change the world in fundamental ways as he expresses, "The war to end the war" (147). The novel depicts the feelings of many Americans as a new mood of conservatism in the country.

Hemingway's *The Sun Also Rises* has left behind the impressive body of work and an iconic style that still influences writers today. His personality and constant pursuit of adventure loomed almost as large as his creative talent. The World War I was of unprecedented scope and horror. The main purpose of the people for participating in war was to make world safe for democracy which relied by the title, "make the world safe for democracy" (99). The writer himself as a participant of war clearly illustrates this concept through his portrayal of the protagonist Jake and his circle of expatriate friends.

*The Sun Also Rises* is a post war novel. It is a perfect portrayal of the lost generation. The lost generation basically tried to handle their traumas with writing. Hemingway wrote many novels dealing with the feeling of an aimless and lost person which makes us remind the effects of World War I. The novel reflects not only the fact that the protagonist and most of his friends are expatriates is important but also the emotional aspects of the characters. It is true that Jake Barnes's physical injury prevents him from fulfilling his desire. It serves as metaphor for the lost generation. The injury that Jake Barnes receives in the war was the problem of the generation, many of the characters were scared by the war and it was impossible for them to reintegrate themselves back into society.

The romantic partners in *The Sun Also Rises* change suddenly and frequently. The relationships are made and broken along the journey from country to country and, though marriage is sometimes mentioned, it is never actually attempted other

than Cohn's disastrous and unhappy first marriage. The characters do not establish domestic lives for themselves. The nightly drinking parties and long leisurely meals in public places serve as the primary domestic activity of the novel.

The occupations and movements of the characters are aimless and restless. So, too, is love. It is avoided and ignored. But while the insecurities of the male characters cause them to avoid love and sex, Brett excels as a sexual being. She is healthy, charismatic, and lives like the ideal bachelor. She has sex without being married and without feeling ashamed. The typical attitudes of men and women have been troubled and upturned by the changes of wartime. The men have been shackled. Brett has been liberated.

At the same time, in her last lines of the novel, even Brett is revealed to yearn for love, with Jake. At numerous points in the novel it seems that Jake and Brett share a real love, and could be a true couple, if only Jake did not have the injury that made him impotent. And yet Jake, in his response, "Isn't it pretty to think so," dashes even that idea. In his response he is saying that the only reason Brett, Jake himself, or anyone else could imagine that their love might be perfect, might be an answer to all the meaningless of postwar life, is because his injury makes it impossible.

If Jake was not injured and a relationship between he and Brett were possible, he is saying, it wouldn't end any better than any of her other relationships. And so *The Sun Also Rises* ends with the suggestions that just like all the other ideals obliterated by World War I, love, too, is no answer to the emptiness of the lost generation and perhaps, more broadly, to the emptiness of life.

Ernest Hemingway becomes popular for his direct, pithy, lucid, simple and straight forward style when he was awarded by the Nobel Prize in 1954. He was praised for his style. This style he had learnt from Gertrude Stein who taught him to

cut the unnecessary details in order to focus the reader's attention on important scenes and events and to adopt the art of repetition of certain words with minor variations.

His style was a revolt against 19th century romanticism.

Hemingway's style emerged as a reply to the crash of values on English literary scene after the First World War. He is considered the master of dialogues. His style is closely parallel to the code of endurance and stoicism. Though his style looks extremely simple, yet it is really not simple. It requires hard discipline and a very deep understanding of language.

Hemingway revived colloquial American language. He used simple and compound words. His style was not spontaneous. Because of the bareness of Hemingway's language one may suspect that there lies a disturbed state of mind behind the smooth surface of Hemingway's simplest possible sentences. In Hemingway's style there are a lot of symbols. Hemingway by utilizing the technique of symbolism has added the richness to his bleak and bare style.

Hemingway also makes a good use of quotations as: A man can be destroyed but not defeated. Fish, I will show you what a man can do and what a man can endure. I will see; who kills who. Pain doesn't matter to a man. Man is not made for defeat. A man can live only through the manly encounter against death.

### **Review of Literature**

Hemingway's *The Sun Also Rises* received much comment from the critics. Dewey Granzel focuses on symbolic structure of the novel as "major characteristics of *The Sun Also Rises* have symbolic counter parts in the corridor, their interaction with in this symbolic context delineate the structure of the book and reveals it to be the tragic novel Hemingway though he has written" (26). Symbol of sterility of modern man is portrayed in the novel. The protagonist of the novel Jake Barnes is affected by casualty of war and his wound has made him sexually incapable.

The novel portrays the character, Pedro as a strong bullfighter. He and bullfighting rings are the symbolic representations of matadors and prostitutes. Dewey Granzel in that sense depicts:

The characters of Romero, the bullfighter, the symbolic pattern is brought into focus with the representational one. The representation action of the Pamplona fiesta climaxes Romero's vital defeat of the fighting bull in the ring. The symbolic action climaxes in his ritual defeat of Cohn (as bull) in the room at Montoya's hotel. (35)

Granzel shows the evidence of the author's mid-western American values in the novel. He portrayed the matadors and the prostitutes who work for living in a positive manner but Brett, who prostitutes herself is emblematic loaf, the rotten crowd living an inherited money.

Hemingway captures the youngest of the age and transcends the love story of Brett and Jake although they are representatives of the period. Brett is starved for reassurance and love and Jake is sexually maimed. His wound symbolizes the disability of the age, the disillusion, and the frustrations felt by the entire world.

James Nagel, Hemingway's biographer states, "*The Sun Also Rises* is much more a novel of characters than of event and the action would seem empty were it not for the rich texture of personalities"(90). The novel is a romance, a cleft and the characters are contemporary and based on real people of his circle, and the action is based on real events. Hemingway presents his notion of Lost Generation that is, considered to have been decadent, dissolute and irretrievable damaged by the world war and frustration brought by it.

The novel is divided into three books. The first book deals with the tragic love between Jake and Brett. This tragic love gives the seeds of the second book. The



second book elaborates the complication with the tempo of action and emotions rising till the climax are reached in the Pamplona festival. The action relaxes slowly in the third book and comes full circle and readers 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 hasteth to his place where he arose. The wind goeth toward the south, and tuneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits. All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again. (2)

The young people who grew up in shadow of World War I usually spring the characters in the novel. The war was a kind of breaking point for the people of Europe and America. The characters in the novel seemed confused and emotional disorder. Nobody imagined that a global event would possible happen and when it did, it changed everything suddenly the beliefs and practices.

Hemingway's characters wonder from place to place. They find life in Paris exciting, but also empty. To escape the sophistication and corruption of the city, they travel to the more traditional world of Spain. Reynolds regarding the characters writes "immortalized a group of characters" (10). The main characters Jake, Brett, Robert, Mike and Bill are not tied to any sets of values and can skim from place to place. In contrast, the natives of Paris and Pamplona seems deeply rooted and stable lives. The novel is set among these expatriates who purposefully left their native land.

Pedro represents an ideal masculine identity. Regarding his identity, Davidsons notes that Brett is "attracted to Romero for these reasons, and they

speculate that Jake might be trying to undermine Romero's masculinity by bringing Brett to him and thus diminishing his ideal stature" (63). Jake's troubled masculinity, and Pedro represent an ideal identity grounded in self assurance, bravery, competence, and uprightness.

Hemingway did not have to look far to find models for the characters in his novel, for he himself was an expatriate, and *The Sun Also Rises* is closely based on an actual trip. This book is simply a record of his rendering imagination and joyful experience. The novel was a sensation when it was published; people recognized themselves in the book, even if they had never been to Paris or seen a bullfight.

The novel is about real life, overlaid with a façade of fiction. The fictitious people in the novel represent real people of Hemingway's circle. The characters drink heavily in the fiesta. Matts Djos regarding alcoholism notes, "the main characters exhibit alcoholic tendencies such as depression, anxiety and sexual inadequacy. Jake's self-pity is symptomatic of an alcoholic, as is Brett's out-of-control behavior" (56). The action is based on real events. In the novel, the novelist presents the notion of "Lost Generation," considered to be decadent, dissolute and irretrievably destroyed by war. Along with notion of war the writer investigates the idea of love, death, degraded sexuality masculinity, and cyclic process of nature.

Different critics regard the novel, as the symbolic representation of the "Lost Generation. Dewey Granzel reflects the characters of Romero representing the action of the Pamplona. It symbolizes the mid western American values. The young generation who engage in hollow life style based on moral decay and social alienation. James Nagel states the novel as a novel of characters than of events. Actions seem empty which shows the characters of twentieth century disillusioned people by World War I.

Reynolds regards the characters of the novel as immortalized group of people. The characters do not possess any definite purpose. They wonder from place to place. They do not have any end. Another critic Davidson comments, about Romero's masculinity by bringing Brett to him. Pedro Romero represents an ideal identity grounded in self confidence and self alliance. Matts Djos comments about the characters regarding their alcoholic tendencies which influence anxiety, depression and sexual inadequacy. It shows the nature of the "Lost Generation".

Many critics commented about the novel and its characters in different way. The characters are regarded as immortalized group wondering from place to place. The characters possess masculine behavior and alcoholic tendencies. All these views are not sufficient to show the novel as a whole. In my view, the novel shows unrestricted sexuality, refusing to restrict with a single person which acts as a destructive and corrupting influence on men. The novel shows Brett as the symbol of men's destruction.

## Chapter 2

### Lost Generation: Concept and Practice

In literature, the "Lost Generation" refers to a group of writers and poets who were men and women of this period. All were American, but several members immigrated to Europe. The most famous members were Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, and T. S. Eliot. It reminds Jazz Age, the aimless traveling, drinking, and parties. The ideals shattered so thoroughly by the war, for many, hedonism was the result. Lost Generation writers revealed the sordid nature of the shallow, frivolous lives of the young and independently wealthy in the aftermath of the war.

Gender roles and Impotence - Faced with the destruction of the chivalric notions of warfare as a glamorous calling for a young man, a serious blow was dealt to traditional gender roles and images of masculinity. In *The Sun Also Rises*, the narrator, Jake, literally is impotent as a result of a war wound, and instead it is his female love Brett who acts the man, manipulating sexual partners and taking charge of their lives.

### Disillusionment of Post World War I

Hemingway started to write dispatches for the "Toronto Star." In 1923, he went to Spain and watched bullfighting, and was much attracted by it. In 1924, Hemingway published his important work called 'In Our Time.' It is a collection of short stories which consists of violence, grief, war, bullfighting and adventurous journey as a major theme. The stories published it are autobiographical. In April 1925, two weeks after the publication of *The Great Gatsby*, he met Fitzgerald. They became close friends to their meeting and began drinking and talking together. They sometimes exchanged manuscripts, and Fitzgerald did much to advance Hemingway's career and the publication of his first collection of stories.

The generation that fought and worked in the war suffered great moral and psychological aimlessness. The futile search for meaning in the wake of the Great War shapes *The Sun Also Rises*. The novel reflects the atmosphere of the disillusionment of the Post World War I. In the novel, a group of American and British expatriates, who are physically as well as psychologically bruised, are living in Paris. The climactic scene of the novel is set in Pamplona during the fiesta and it made the novel famous throughout Europe and the United States of America.

The writers who appeared after World War I were called The Lost Generation. Lost means not vanished but disoriented, wandering directionless. In 1923, Hemingway and Hadley had a son, John Hadley Nicanor Hemingway. By this time he had also begun frequenting the famous festival of San Fermin in Pamplona, Spain. In 1925, The couple, joining a group of British and American expatriates, took a trip to the festival that later provided the basis of Hemingway's first novel, *The Sun Also Rises*. After the publication of the novel, he and Hadley divorced, due in part to his affair with a woman named Pauline Pfeiffer, who became his second wife shortly after his divorce from Hadley, was finalized.

Hemingway's marriage to Pauline Pfeiffer deteriorated and the couple divorced. Gellhorn and he married soon after as their winter residence. When United States entered World War II in 1941, he served as a correspondent and was present at several of the war. Towards the end of the war, he met another war correspondent, Mary Weish, he later marry after divorcing Martha, a Gellhorn. In 1951, he wrote *The Old Man and the Sea* which would become perhaps his most famous book finally winning him the Pulitzer Prize he had long been denied. He sustained several injuries during his adventures, even surviving multiple plane crashes.

In 1954, Hemingway won the Nobel Prize in Literature and reached the peak in his literary career. His psychological trauma of his past events gradually began to

affect his body and mind which began to betray him. Recovering from various old injuries in Cuba, he suffered from depression and was treated for numerous conditions such as high blood pressure and liver disease.

Hemingway learnt a lot from his bride time as a journalist and he introduced elements of newspaper style into the genre of the novel. Hemingway employed short, simple sentence and snappy, realistic dialogue to create a novel that moves quickly and practically which can be felt the action of the which as it happens. In the last words of his novel, he delivers a memorable and hard hitting diagnosis of his generation.

This novel is a product of Spanish civil war. It deals with the complex treatment of the political corruption and destructive consequences of cruel war. His novel *The Old Man and the Sea* is about man's struggle against the forces of the nature. This is about suffering loneliness, meaningless and moral emptiness of modern human world.

Hemingway while visiting to Africa involved in a plane crash. As a result, he lost almost all kidney function for the rest of his life. He had to be placed on medication for high blood pressure. The major side effect to this medication was depression. Beginning in 1960, his doctors gave him a series of electro shock treatments. The treatment was very severe and painful for him. He lost much of his memory due to the treatments and his depression only increased. His depression worsened in 1961 and on 2<sup>nd</sup> July of that year, he woke early in the morning and committed suicide by shooting himself in his head.

The dominant emotion of mind behind the events of *The Sun Also Rises* is seldom stated explicitly. It is always there, informing every scene of the novel, lying beneath every descriptive passage and every bit of characterization, but it seldom

shows, at most, at most, but a tiny part of itself, like the iceberg that Hemingway often took to be the apt image of his art.

The world's malevolence is taken for granted in Hemingway's novels. The artistic problem Hemingway faced was to find the correlation of his bitterness objects adequate to the emotion, techniques capable of rendering-objects adequate to the emotion, techniques capable of rendering it as purely as possible. The tragic action, involving failure, humiliation, and especially, the punishment and defeat of lowers was of course the chief means of conveying the essential vision, the essential bitterness.

Whole poetics of the novel confines itself to the embodiment of a state of mind that had to be developed. It is the solution of minor as well as of major problems that the genius of Hemingway is finally revealed. His style, for example the perfect correlative of his sense of the ruthless and arbitrary condition of the world that breaks and kill becomes the perfect correlative too of the emotions of despair and bitterness. .

Hemingway uses short sentences. His distinctive style of writing fiction differs from other writers of his contemporary age and it also helped to shape both the British and the American literature that followed it. His pose is extremely spared, succinct and very distinct. Modern prose fiction continues to be heavily influenced by his techniques. His body of work continues to be considered the most important in the development of twentieth century literature.

### **Lost Generation**

Lost Generation evolved during the World War I. 1883-1900 was regarded as the birth year of lost generation. The term was coined by Gertrude Stein and Ernest Hemingway made it popular. The generation includes artist and writers who came of age during the war such as F. Scott Fitzgerald, T.S Eliot, James Joyce and others.

"Lost means not vanished but disoriented, wandering, directionless—a recognition that there was great confusion and aimlessness among the war's survivors in the early post-war years."(4) The 1926 publication of Ernest Hemingway's *The Sun Also Rises* popularized the term, as Hemingway used it as an epigraph."The novel serves to epitomize the post-war expatriate generation". (302) However, Hemingway himself later wrote to his editor Max Perkins that the "point of the book" was not so much about a generation being lost.

In his memoir, "A Moveable Feast", published after his death, he writes "I tried to balance Miss Stein's quotation from the garage owner with one from Ecclesiastes." A few lines later, recalling the risks and losses of the war, he adds: "I thought of Miss Stein and Sherwood Anderson and egotism and mental laziness versus discipline and I thought 'who is calling who a lost generation?'" (30). The literary figures of the Lost Generation tended to use common themes in their writing. These themes mostly pertained to the writers' experiences in World War I and the years following it. It is said that the work of these writers was autobiographical based on their use of mythologized versions of their lives.

Stein Gertrude referred to Hemingway's generation, men and women whose lives were indelibly marked by the World War I. The Lost Generation actually, was about, what they felt and why they were trying to do something meaningful to make a difference. Jake attempts to reinsert himself into society throughout the novel, and repeatedly has trouble doing so. At first with Georgette, she tries to move him but Jake says that he is sick, while Georgette says that she is sick as well. He knows that she is sick in a different way and while she can still had life she is still better than him as her sickness does not have as long as effect as his injury. His injury will last forever and will continue on through all of his future generation as he will not have any future generation.



Hemingway and Fitzgerald touch on this theme throughout their novels, *The Sun Also Rises* and *The Great Gatsby*. Another theme that is common for these authors was the death of the American dream, which is exhibited throughout many of their novels. It is most prominent in *The Great Gatsby*, in which the character Nick Caraway comes to realize the corruption he was surrounded by.

### **Effect of World War I**

World War I hangs like a shadow over the characters in *The Sun Also Rises*. The war devastated Europe, wiping away empires and long-standing governments. Similarly, its brutal trench warfare and machine-driven killing made clear to all of its participants that the long-standing ideals of honor, courage, and stoicism were hollow and meaningless, as were the national identities that drove the countries of Europe to war in the first place. In short, the war changed all those who experienced it, and those who came of age during the war became known as "The Lost Generation." Through Jake and his friends and acquaintances, *The Sun Also Rises* depicts members of this lost generation.

Jake and his friends believe in very little. While in some ways this is liberating, it is also depicted as a loss. In losing their belief in the ideals, structures, and nationalism that drove self-identity in the time before the WWI, they seem to have lost some core of themselves. The characters are always restless, always wandering, looking for a constant change of scenery, as if looking for an escape. They would prefer to live in America than Europe, but for some reason they do not leave.

The characters have made themselves expatriates, disconnected from their home, sampling the cultures of Europe without ever joining them. There is a sense that Jake and his generation do not belong anywhere. Though many of Jake's friends have occupations, in writing and editing, these jobs do not seem to have regular hours and none of them are accountable to any boss or location.

The characters spend their time socializing, drinking, dancing, and playing games. Though these activities are usually seen as youthful pursuits, in such endless repetition they become empty and wearying, and part of a vicious cycle in which the characters are always thinking of the next escape. Out of all the characters, only Robert seems to not fit this description of a lost generation.

Robert has an identity forced on him: he is Jewish. And he has ideals romantic, perhaps silly ideals but still ideals. It is not a coincidence that he is the only male character in the novel not to have experienced the war first hand. Yet in the course of the novel even Robert betrays his ideals, suggesting that while the loss of belief in the old systems is a terrible personal loss, it also just may be a more accurate view of the world.

With the fiesta over, it seems clear that they do not belong in the town anymore, as the locals get back to their ordinary lives. They were tourists like the rest. Jake has destroyed his relationship with Montoya, and by extension with bullfighting. Without the fiesta's distractions, the men get back to their old pursuits to keep the spirit of competition alive. Money once more becomes a defining characteristic of their relationships. Mike warns them of the dangers of thinking of the world in terms of money. Jake takes this heart as he does not haggle with the driver. He returns to the same room, but it feels different, indicating that he has changed.

Jake is not drinking or eating here merely for distraction. He is actually enjoying it for its own sake. But he has not changed completely: he still tries to smooth over relationships with money, and he still feels the almost compulsive need to keep moving and travel to new places. Sleep and water and solitude restore him. He goes back to nature in order to start afresh. Competition, sport and masculine insecurity is ongoing. Jake recognizes it in the group of cyclists. The cycle of Brett's

love story is never ending, as his sense of duty toward her. In the face of her troubles, he does not care about the landscape.

Brett always turns to Jake, the one whose love is always true because it can never be consummated, when she is in trouble. Pedro, unlike the other men in her life, never gives up his traditional masculine role and try to force her into a traditional feminine role. She seems to both admire that in him and does not want to ruin it, but also refuses to give up her freedom. She seems to see her insistence on maintaining her freedom as both a victory and a loss, as something necessary to her but also something she would not want to pass on to children.

Brett slips right back into her old patterns, in the form of relying on Jake and going back to Mike. As usual, after expressing themselves, the Lost Generation goes back to avoidance they drink. She replaces religion with a personal directive containing language that most people at the time would consider filthy.

As usual, it is motion and the promise of a journey that inspire them to be affectionate while they can. The policeman's raised baton is a symbol of Jake's impotence. In her last line, Brett reiterates the idea that if only he was not injured that she and he would have been happy together. This is a sentiment that he too has felt and believed in the past. But her response indicates that he has changed, and is able to face some harsher truths.

He realizes that the only reason that their love seems like it might work is that it cannot actually work. He sees that if he were another ordinary man that she would tire of him just as she would tire of others. Yet he describes this false belief in a perfect love that is so close and yet unattainable as pretty. In other words, he expresses regret and pleasure at once, which defines the impossible nature of his era and experience.

World War I hangs like a shadow over the characters in *The Sun Also Rises*. The war devastated Europe, wiping away empires and long-standing governments. Similarly, its brutal trench warfare and machine-driven killing made clear to all of its participants that the long-standing ideals of honor, courage, and stoicism were hollow and meaningless, as were the national identities that drove the countries of Europe to war in the first place.

## Chapter 3

### Role of Lost Generation in *The Sun Also Rises*

Lost Generation was skeptical of all authority. Their parents were pushing them for prohibition. After the World War I, they started exploring their own set of values. They clearly went against the values and norms what their elders established. Through its rebellion, they came up with its own social values that gave rise to the roaring twentieth century with its gangsters, speakeasies and hedonism. This self-indulgent spree came crashing to a halt when the stock market crashed in 1929, leaving this generation to navigate great depression.

The objective characters in the novel are aimless, ineffectual, and powerless. In reality they are engaged in senseless destruction. They do violent damage to themselves and others. Most of the characters are unwillingly to adapt themselves to the postwar activity of new affluence, and the aimless pursuit of pleasure.

#### Lost Male Characters

Lost Generation, in general, was the post-World War I generation, but specifically a group of U.S. writers who came of age during the war and established their literary reputations in the 1920s. The term stems from a remark made by Gertrude Stein to Ernest Hemingway, Hemingway used it as an epigraph to *The Sun Also Rises*. It is a novel that captures the attitudes of a hard-drinking, fast-living set of disillusioned young expatriates in postwar Paris.

The generation was “lost” in the sense that its inherited values were no longer relevant in the post world war and because of its spiritual alienation from the U.S. that, basking under Pres. Warren G. Harding’s back to normalcy policy, seemed to its members to be hopelessly provincial, materialistic, and emotionally barren. The term embraces Hemingway, F. Scott Fitzgerald, E.E. Cummings, and many other writers

who made Paris the centre of their literary activities in the '20s. In the 1930s, as these writers turned in different directions, their works lost the distinctive stamp of the post world war period. The last representative works of the era were Fitzgerald's *Tender Is the Night* and Dos Passos' *The Big Money*.

Hemingway's *The Sun Also Rises* explores twentieth century Europe and portrays the lives of Americans guided by money. The major character Jake Barnes is wildly in love with Brett Ashley. Brett is aristocratic and irresistibly beautiful with unchangeable sensuous nature. Throughout the novel, Brett is portrayed as a sensual, careless, affectionate woman with love for men of all kinds. She is at the centre of male characters who view and act around her. Jake is a drunkard and moves for love affairs, who enjoys wild games like bullfighting, hunting and fishing. He shows emotions and gives commitment to a woman that proves as his weakness. The characters are aimless due to the devastating situation of the war and lived within collapsed traditional values.

In the novel, the protagonist, Jake is a symbol of the Lost Generation. He shows the most significant roles living a miserable life. As being the casualty of the war, he has lost all his power and desire to have sex. Due to such things the relationship between Jake and Brett is broken. Brett is a passionate and lustful woman and her relationship with him is broken due to his inability to have sex. She frequently complains him about how miserable she is. In this regard, Hemingway mentions, "I don't want to go through that hell again" (23). It reflects that she is unsatisfying and wanders from relationship to relationship parallel to Jake and his friends. She also wanders from bar to bar and seems uncomfortable being by herself.

Robert Cohn another character in the novel is portrayed as a victimized person. He has spent his entire life as an outsider because he is Jewish. While at

Princeton, he took up boxing to combat his feelings of shyness and inferiority. His anxiety about being different, explains his irrational attachment to Brett. He is so terrified of rejection that when it happens he refuses to accept it. Robert's behavior toward her is ultimately not very different from that of most of the men in the novel. They all want to possess her in ways that she resists. But his attempts to win her are so clumsy and foolish that they provide an easy target for mockery. He fights only within the confines of the gym until his rage and frustration make him lash out at Pedro and Jake. He plays hard at tennis, but if he loses he accepts defeat gracefully. In addition, he cannot believe that his affair with Brett has no emotional value. Hence, he acts as a foil for Jake and the other veterans in the novel.

Pedro is almost always a paragon of masculine virtue and an icon of self control. Pedro Romero is a nineteen year old bullfighter. Pedro's talents in the ring charm both aficionados and newcomers to the sport alike. He serves as a foil for Jake. Moreover, his passion for bullfighting gives his life meaning and purpose. In a world of amorality and corrupted masculinity, Pedro remains a figure of honesty, purity, strength, masculinity and gender.

The novel shows the existence through the role of male characters. The characters show their lack of respect for anything made their lives fake, inauthentic. While staring in the faces of the ones superior to them they had no other choice but to crumble and become enslaved by anyone who had emotional power over them. Sacrificing anything that was left of their own values inevitably resulted tragic feeling destroying the whole male generation, the feeling of being less than a real man. Jake suffers because of his injury and Bill cracks jokes to ease his war trauma and Mike's insecurity manifests his extreme lack of direction.

## Gender Spectrum

Hemingway's interpretation of gender can clearly be seen in his *The Sun Also Rises*. The novel portrays the female figure as sensual, full of idle desire. Living under the shadow of their husband, father or any other dominant male figure, the female has been undermined. On the other hand, the male figure stands for power, strength, and highly intelligent. Serving as the head of the household since the beginning of time, the male figure should be the confident leader to children and the society while the timid female figure stands by his side. The novel takes these roles, and turns them around to bring the genders into a new light.

The story is told from Jake's point of view. He is a veteran of World War I. He is a rich Jewish writer who lives in Paris with his forceful and controlling girlfriend. He works as a journalist in Paris. He appears to be the most stable out of his friends and a reliable source to vent to. A strong connection between him and bullfighters is established from the beginning. He is envious of the bullfighters. He delivers a brief biographical sketch of his friend Robert. Robert is also an American expatriate, although not a war veteran. He is a rich Jewish writer. He has become restless of late, and he comes to Jake's office one afternoon to try to convince Jake to go with him to South America. Jake refuses, and he takes pains to get rid of Robert.

Jake runs into Brett in a dance club. Brett is a free spirited and independent woman, but she can be very selfish at times. They met in England during World War I, when she treated Jake for a war wound. During their conversation, it is subtly implied that his injury rendered him impotent. Although she loves him, she hints that she is unwilling to give up sex and that for this reason she will not commit to a relationship with him.

Jake and Robert have lunch. Robert is attracted with Brett, and he gets angry when Jake tells him that she plans to marry Mike Campbell, a heavy-drinking Scottish



war veteran. That afternoon, she stands Jake up. That night, however, she arrives unexpectedly at his apartment with Count Mippipopolous, a rich Greek expatriate. After sending the count out for champagne, she tells Jake that she is leaving for San Sebastian, in Spain, saying it will be easier on both of them to be apart. With connection of tragedy Butcher points out:

As it is, we arrive at the result that tragic hero is a man of noble nature. Like ourselves in elemental feelings and emotions; idealized indeed but with so large a share of our common feeling as to enlist our eager interest and sympathy. He falls from a position of lofty eminence and the disaster that wrecks his life may be traced not deliberate wickedness, but to some great error or frailty. (317)

Several weeks later, while Brett and Robert are both traveling outside of Paris, one of Jake's friends, a fellow American war veteran named Bill Gorton, arrives in Paris. Bill and Jake make plan to leave Spain to do some fishing and later attend the fiesta at Pamplona. Jake makes plans to meet Robert on the way to Pamplona. Jake runs into Brett, who has returned from San Sebastian; with her is Mike, her fiancé. They ask if they can join Jake in Spain, and he politely responds that they can. When Mike leaves for a moment, she reveals to Jake that she and Robert were in San Sebastian together which result frailty in the characters.

Bill and Jake take a train from Paris to Bayonne, in the south of France, where they meet Robert. The three men travel together into Spain, to Pamplona. They plan on meeting Brett and Mike that night, but the couple does not show up. Bill and Jake decide to leave for a small town called Burguete to fish, but Robert chooses to stay and wait for her. Bill and Jake travel to the Spanish countryside and check into a small, rural inn. They spend five pleasant days fishing, drinking, and playing cards.

Eventually, Jake receives a letter from Mike. He writes that he and she will be arriving in Pamplona shortly. Jake and Bill leave on a bus that afternoon to meet the couple. After arriving in Pamplona, Jake and Bill check into a hotel owned by Montoya, a Spanish bullfighting expert who likes Jake for his earnest interest in the sport. Jake and Bill meet up with her, Mike, and Robert, and the whole group goes to watch the bulls being unloaded in preparation for the bullfights during the fiesta. Mike mocks Robert harshly for following her around when he is not wanted.

After a few more days of preparation, the fiesta begins. The city is consumed with dancing, drinking, and general debauchery. The highlight of the first day is the first bullfight, at which Pedro, a nineteen-year-old prodigy, distinguishes himself above all the other bullfighters. Despite its violence, she cannot take her eyes off the bullfight, or Pedro. James Nagel comments, Hemingway created one of the more fascinating women in 20<sup>th</sup> century American literature. Sexually promiscuous, she is a denizen of Parisian nightlife and cafes. In Pamplona she sparks chaos: in her presence, the men drink too much and fight. She also seduces the young bullfighter Romero and becomes a Circe in the Festival (95). Critics evaluate her as an elusive and enigmatic. When Jake and his friends are at the hotel dining room, Brett notices Pedro at a nearby table. She persuades Jake to introduce her to him. Mike again verbally abuses Robert, and they almost come to blows before Jake defuses the situation. Later that night, she asks Jake to help her find Pedro, with whom she says she has fallen in love. Jake agrees to help, and she and Pedro spend the night together.

The characters are greatly affected by war, therefore, Wagner shows, “the characters form a group, sharing similar norms, and each greatly affected by the war” (30). Jake meets up with Mike and Bill, who are both extremely drunk. Robert soon arrives, demanding to know where she is. After an exchange of insults, He attacks

Mike and Jake, knocking them both out. When Jake returns to the hotel, he finds Robert lying face down on his bed and crying. Robert begs Jake's forgiveness, and Jake reluctantly grants it. The next day, Jake learns from Bill and Mike that the night before Robert also beat up Pedro when he discovered the bullfighter with Brett; Robert later begged Pedro to shake hands with him, but Pedro refused.

At the bullfight that afternoon, Pedro fights brilliantly, dazzling the crowd by killing a bull that had gored a man to death in the streets. Afterward, he cuts the bull's ear off and gives it to Brett. After this final bullfight, They leave for Madrid together. Robert has left that morning, so only Bill, Mike, and Jake remain. As Reynolds indicates:

Hemingway shows the tragedy not so much of the decadence of the Montparnasse crowd, but of the decline in American values of the period. As such, the author created an American hero who is impotent and powerless. Jake becomes the moral center of the story. He never considers himself part of the expatriate crowd because he is a working man; to Jake a working man is genuine and authentic, and those who do not work for a living spend their lives posing. (33)

The three remaining battered characters rent a car and drive out of Spain to Bayonne and then go their separate ways. Jake heads back into Spain to San Sebastian, where he plans to spend several quiet days relaxing. He receives a telegram from Brett, asking him to come meet her in Madrid. He complies, and boards an overnight train that same day. Jake finds Brett alone in a Madrid hotel room. She has broken with Pedro, fearing that she would ruin him and his career. She announces that she now wants to return to Mike. Jake books tickets for them to leave Madrid. As they ride in a taxi through the Spanish capital, she laments that she and Jake could have had a wonderful time together, in the final scene.

The novel is regarded as a tragedy by Nagel and illustrates, "Conflict over Brett destroys Jake's friendship with Robert Cohn, and her behavior in Pamplona affects Jake's hard won reputation among the Spaniards" (96). The novel is about different characters especially Robert rather than himself. He describes his confrontation with the anti-semiotic atmosphere at Pamplona. Jake does not respect Robert. He believes him to be pathetic, ignorant and inexperienced man. He worries about his life as he could not lead his life the way he ought to. He could not find his problems. Jake believes that his unhappiness is due to his lifestyle which is aimless and unfulfilling. He seeks the problems throughout the novel but unable to resolve them.

Jake establishes recurrent motif of a controlling female using a weak male during the time of dinner with Robert and Frances. Robert wants to go to Strasbourg and refuses Jake's offer because it would make Frances uncomfortable if he spent time with another woman. Frances controls Robert and his movements, and he cannot stand her behaviour. After Robert leaves, Jake continues to sit in the café with an interest in a prostitute named Georgette and expresses, "I watched a good looking girl walk past the table and watched her go up the street and lost sight of her, and watched another, and then saw the first one coming back again. She went by once more and I caught her eye, and she came over and sat down at the table ... 'Happy, hell!' (12). The characters' psychic expression towards sensual expression is revealed. Jake and Georgette drink together. Jake says it would be nice to have dinner with someone. They catch a horse cab to find a club. While in the cab, Georgette makes a kiss at Jake. Jake refuses her, saying he is sick. At dinner he explains that he received a wound in the war that makes such sexual dalliances impossible for him. Georgette exclaims against the dirty war but Jake is in no mood to talk about it. He breaks the

conversation when his friend Robert and Frances, hails him from a nearby table and invites him to dance with Georgette.

Brett arrives in a hot and crowded club with a crowd of callow young men wearing jerseys. Jake behaves differently to Brett's male friends who were regarded as homosexuals. Being jealous, Robert asks Jake to go for a drink. She also joins them. Robert becomes infatuated with her, and tries unsuccessfully to persuade her to dance with him. Jake and Brett leave the club together. Before he goes, Jake leaves fifty francs to the owner, telling him to give it to Georgette if she asks for him. Once she and Jake get into a taxi, Brett declares that she is miserable.

Dana Fore states, "Brett is willing to be with Jake in spite of his disability, in a non-traditional erotic relationship" (80). The relationship between Brett and Jake is very interesting. Being in "love" with each other, the relationship established is emotional and sexual without any real acts of sex. Jake seems to be more realistic in their relationship; however, he is often pathetically in love with Brett. She constantly tells him how she loves him and wishes that she could be with him. Her desire for sex with other men and Jake emotional stability does not fulfill Brett needs. She uses him in many ways, mostly as the person to lean on. She does this unintentionally yet never makes any commitment to him.

Critics interpret the relationship between Jake and Brett in a different way. Daiker mentions, "Brett's behavior in Madrid after Romero leaves when Jake arrives at her summons, reflects her immorality" (80). In the novel, their relationship takes a sharp turn. Brett desires to be a bullfighter that Jake knows. With her request, he sacrifices one thing for which he is proud of. He is then highlighted as a weak emotional slave to a woman. His manhood is completely stripped her. After this incident, his character is still connected to her, but he seems to conceal the idea of

ever being with her. The most important thing about him is the wound around his groin, which he received on the Italian front during the war. Though it is not clear exactly what the wound is, it keeps him from having sexual relations, though he still desires.

Scott Donaldson presents, " the Jake and Brett relationship in such a manner that Jake knew that in having Brett for a friend 'he had been getting something for nothing' and that sooner or later he would have to pay the bill" (82). The woman he loves is Brett, and she loves him, but they cannot stay together because of his wound. They tried once, but their inability to consummate their love left them both terribly frustrated. Unable to keep the woman he loves, Jake finds himself standing on the sidelines, watching her have affairs with his friends. On one occasion he actually fixes her up with another man, a bullfighter named Pedro. Jake's given name is Jacob, after the Biblical character who wrestles all night with the angel.

Jake and Brett visit Paris and go to a cafe and meet their friend Zizi who introduces them to Mippipopulous, who takes interest on Brett. Balassi recalls Jake thinking at this moment and explains, "You learned a lot about a woman by not sleeping with her" (144). One of Jake's friends offers Brett ten thousand dollars to go with him to Southern Coast. She accepts the offer though him tells her not to. Instead, she sends him for Champagne. He asks why they cannot live together, and she tells him that she would only make him unhappy by cheating him. She announces that she is leaving Paris for San Sebastian, in Spain, because it will be better for both of them.

Reynolds , one of the critiques of Hemingway in *A Young Hemingway*, depicts, "everyman and that in the course of the narrative he loses his honor, faith, and hope, he sees the novel as a morality play with Jake as the person who loses the most" (323). The philosophy of life is explained in a beautiful manner. The novelist has been

in war for seven years and in different revolutions. The Critics think that secret to living is to get to know the right values. The novelist is always in love because his values include love so as the characters in the novel.

Fiedler sees Brett as “outstanding examples of Hemingway’s bitch women” (345). Jake accompanies Brett to her hotel; she does not want him to come up to her room, however. They kiss several times before they departures. Her frequent sexual affairs represent emotional void in her life, a void created, perhaps, by the death of her “true love” during the war. She wanders aimlessly from man to man, just as she wanders from bar to bar. She idealizes the relationship she had with him. For her, he represents the unattainable thing that would fulfill her.

Djos portrays “the main characters exhibit alcoholic tendencies such as depression, anxiety and sexual inadequacy. Jake's self-pity is symptomatic of an alcoholic, as is Brett's out-of-control behavior” (65). Brett is a 34-year-old English woman who is beautiful and emotionally scarred. She had an innocent love affair when she was a volunteer nurse in the war, but ever since her young soldier died, she has drifted from one worthless man to another. Her husband, a British Lord from whom she is separated, gave her title, but also made her sleep on the floor and more than once threatened her with a gun. She runs around Paris with a group of homosexuals. She is engaged to Michael Campbell, a drunk and bankrupt Scot, but she has numerous affairs. She also loves Jake, but because of his wound, they cannot make love and their relationship only frustrates them both. Like him, she is a hardboiled realist.

Brett smokes and drinks too much. She is in the process of a divorce, and is promiscuous. She has no religion and no strong moral beliefs. In short, she is irresponsible and neurotic. She is considered a goddess by the dancers at the Spanish fiesta. She is said to collect men, and indeed at one point all the principal men in the

book-Jake, Robert, Mike, Bill, and Pedro are in love with her. One character calls her Circe, after the mythical woman who turns men to swine, and many readers see Brett as having an evil magic that emasculates men.

Robert is the most difficult character to understand. Jake comes to hate him, and for good reason, since Robert steals the woman Jake loves. Bill and Mike slander Robert at every turn with vicious anti-Semitic insults. Jake and his friends all subscribe to a hardboiled code of realism and cannot tolerate a simple romantic like Robert

Robert often does not know when and where he belongs. He pursues Brett after she has made it clear she does not want him. He has little self-knowledge and cannot understand why his more worldly wise friends make fun of him. But is he really so different? Apart from being Jewish and relatively inexperienced, Robert is an expatriate much like his so-called friends. The "in crowd" keeps him at a distance, however, because he's an effective scapegoat for their own failings. His innocent romanticism sharply separates him from the others. He does not understand that the war has destroyed innocence, love, and trust. He believes that sleeping with Brett on their trip to San Sebastian means they will love each other forever. For Brett, a collector of men, their romance means very little, but it takes a vicious insult and three fistfights before Robert understands how little she cares.

Jake, the vicariously living protagonist and narrator of the novel, could be superficially viewed as a sensual character. He bears a war wound and although he never tells anybody about it directly. Despite his sexual desire, he is unable to act upon it. Brett is a strong independent woman and the driving force behind the novel. Being the primary female character, all male characters have a relationship with her. Her beauty is a force that cannot be reckoned with refusing to commit to any one



man; she is idolized and desired by every man that she meets. Hemingway portrays her as a highly confident, independent, and sexually interested individual. Although highly independent, she is never alone, constantly with a new man, or her best friend Jake who is impotent. Her character greatly affects the character of Jake, and is the predominant force behind any character development.

### **Jealousy in the Characters**

In the novel, Jake hesitates to express what is on his mind Bill takes a different approach to communicate his feelings: he jokes constantly, using humor as a coping mechanism. Bill, like all of Jake's friends, wrestles with the demons of the postwar world. Jake and Bill are bothered by the Catholics on the train because the Catholics possess strong faith and belief in God and in moral order. Bill and Jake, on the other hand, lack this confident, secure faith. They struggle with the lack of meaning in their lives. Bill, in particular, seems threatened by the Catholics. Jake himself is a Catholic, although he is somewhat reticent about the fact. He periodically looks for solace in his religion, but his faith is not sufficient to anchor him mentally and spiritually. When he goes into church to pray, for example, he finds his mind wandering.

Jake and Bill show ill will with Robert after his dalliance with Brett. Jake, of course, is painfully jealous to Robert, Bill picks up on his friend's jealousy and sympathizes with him. But while Jake has had to tolerate Brett's other men before, Robert is doubly infuriating to Jake because he does not seem to understand that his affair with Brett is over. Robert is blind to the unspoken rules by which she, Jake, and their friends live their lives, and since Robert knows nothing about her real love for Jake, it is unsurprising that Jake should now find Robert intensely irritating. Of course, neither Jake nor Bill discusses these feelings directly.

During the celebration of their festival, hordes of English and American tourists arrive in Pamplona for the last day of the fiesta. Brett confesses that she is mad about the Romero boy. Though she says she feels like a “bitch,” she asserts, “I’ve got to do something I really want to do. I’ve lost my self-respect.”(159) Robert regards her as inferior. He is awkward socially and a little slow intellectually at times. Bill and Jake avoid confronting their own shortcomings by mocking Robert. Jake seems somewhat more aware that their contempt for Robert functions as a way to avoid confronting their contempt for themselves. He knows that his petty vengefulness toward him arises from his jealousy of his relationship with her. He yearns for her just as much as he does. But, though he knows that his contemptuous stance toward he displaces his contempt for himself, Jake treats Robert in a poor manner.

Jake agrees to find Pedro with her. They go to a café where Pedro is seated with other bullfighters and fight critics when Pedro comes to their table, Jake invites him to sit down. Pedro knows there is a mutual attraction between him and her. She reads his palm, and they begin to talk about bullfighting, with Jake translating. Pedro says that the bulls are his best friends, and that he always kills his best friends and they do not kill me. Jake leaves them alone. Pedro’s bullfighting friends stare at Jake with disapproval as he leaves. When Jake returns to the café, she and Pedro are gone.

### **Latent Anxiety towards Homosexuality**

Bill and Jake go for a fishing trip which is calm and beautiful experience. They drink but not excessively as in Paris. They are lured towards beauty of the nature and engage themselves simply to fish, swim, and relax. They made jokes on the theme of sex especially Bill as he jokingly explains the Civil War as an expression

of repressed homosexual tension. He claims that he could not express his fondness for Jake in New York City because he would mark himself as a “faggot” seems to be an attempt to relieve an unconscious anxiety about his close relationship with Jake. Bill’s anxiety about close male relationships could very well stem from World War I: during the war, soldiers experienced intense intimacy in their relationships with one another. Moreover, these relationships were quite domestic in character. The men constantly worried about obtaining adequate food and clothing for one another and relied on one another for emotional support.

Jake receives a letter about Brett that she fainted on the train from Michael and he writes:

DEAR JAKE,

We got here Friday, Brett passed out on the train, so brought her here for 3 days’ rest with old friends of ours. We go to Montoya Hotel Pamplona Tuesday, arriving at I don’t know what hour, Will you send a note by the bus to tell us what to do to rejoin you all on Wednesday. All our love and sorry to be late, but Brett was really done in and will be quite all right by Tues. and is practically so now. I know her so well and try to look after her but it’s not so easy. Love to all the chaps.

(110)

Jake’s departure from Burguete to meet Brett and the others at Pamplona despite his love of fishing demonstrates how his desire for Brett disrupts his normal system of values. His departure also indicates the relative strength of male-female bonds compared to male-male bonds in *The Sun Also Rises*. Although Jake enjoys fishing very much, he does not hesitate to abandon it for her indeed. He almost always puts her ahead of his own plans and his other relationships.

Jostein Gaarder in *Sophie's World*, explains about human drives regarding actions and reasons:

Our actions are not always guided by reasons. A man is not really such a rational creature as the eighteenth century rationalist liked to think. Irrational impulses often determine what we think, what we dream, and what we do. Such irrational impulses can be an expression of basic drives or needs. The human sexual drive, for example, is just as basic as the baby's instinct to suckle. (432)

The group swept into a wine in the religious festival about Bacchanalian celebration. They drink heavily with other patrons in the shop. The fiesta's ritualistic nature gives it a greater depth of meaning than the drunken sprees in which Jake and his friends engage. It is a symbol of goddess representing sexuality and fertility. The sensual dancing celebrates sexuality in a meaningful way in contrast to the empty, easy sexual liberty of his friends. Their sexual drive is the impulses of expression of their basic drives. Activities of bullfighting offers symbolic commentary on the relationships between men and women, which are often like battles.

The description of the bullfights is laden with sexual tension. Pedro's elegant bullfighting style reads remarkably like a skillful act of seduction. The sexuality expressed in the descriptions is also remarkably phallic: either the bull penetrates Pedro with his horns or he penetrates the bull with his sword. Bullfighting also functions as a metaphor for the relationships between Brett and her friends. She seems, in some ways, to be a bullfighter. She effortlessly manipulates men with her sexuality without ever losing her position of power, and she refuses to be dominated as the property of any one man. Perhaps one reason is that she is attracted to Pedro is that she identifies with what he does in the ring.

The theme of sensuality exists throughout the novel. Mike's behavior toward Robert reaches the peak of its brutality. It occurs when Brett is flirting with Pedro. Mike has understandable anxieties about his relationship with her. She is more interested in Pedro than in him. Mike's behavior is one of many examples of characters attacking Robert for a weakness to which they themselves are subject. The major conflict in the novel is regarding sex. Relationships between women and men in this novel are infected with conflict, as her quarrels with her various lovers. Jake, Mike, and Robert all lament their inability to earn a full commitment from her. To varying degrees, all three of them would like to control her. They regard their inability to do so as a failure of their masculinity, which torments them. It seems that the men in the novel need her far more than she needs them. She relies on Jake, for example, to give her emotional support. Also, she says she needs to sleep with Pedro in order to boost her "self-respect." Hence, within her sexual liberation there remains a kind of bondage, she seems to need a man to boost hypothetical manner in order to feel good about her.

Brett's skill in devising the other characters. Her unrestricted sexuality functions act as a destructive, corrupting influence on men. Because she refuses to confine herself to one man, she becomes a destroyer of men. She is represented as a threat to Pedro's purity, and she causes irresolvable tension among Jake and the other men. Every man who desires her suffers from anxiety regarding his masculinity. She follows her own desires rather than restricting herself to one man, Robert. His relationship with her corrupts these values. When he physically attacks Mike, Jake, and Pedro, he breaks the code of good sportsmanship by fighting outside the gym.

Belmonte, one of the three bullfighters, has come out of retirement to fight with Pedro. His reputation for working dangerously close to the bull is legendary. The

crowd thus expects more from him than he could ever achieve, even at the height of his career. The crowd jeers at him and insults him. However, they love his calm, smooth style and natural talent. He faces the bull that killed the man running in the street in the morning. He leads the bull with a grace that appeals to the crowd. After he kills the bull, its notched ear is cut off. He gives it to Brett. Jake and Bill drink in a café afterwards. Jake is depressed, so Bill urges him to drink three absinthes in a row. He finds Mike sitting in his hotel room in the process of getting drunk. she and Pedro leave Pamplona on a train.

Jake, Mike and Bill go by a car to drop Mike at Saint Jean de Luz. Jake says goodbye to Bill at the train station in Bayonne. Jake spends time making friends in Bayonne by tipping people generously. He takes a morning train to San Sebastian for a few days of relaxation. Not long after his arrival, however, he receives two telegrams, one forwarded from Paris and one forwarded from Pamplona. Both are from Brett. She wants him to come to the Hotel Montana in Madrid because she is “in trouble.” He immediately makes arrangements to leave San Sebastian and meet her.

When Jake arrives in Madrid, Brett greets him with a kiss. She has sent Pedro away. She sent for Jake because she was not sure if she could make Pedro leave, and she did not have money to get away. He offered her money, but she would not take it. She and Jake go to a bar and have three martinis each before having lunch in a nice restaurant, where Jake drinks three bottles of wine. He then orders two more bottles of wine and downs a couple of glasses. Brett asks Jake not to get drunk and assures him that he will be “all right.” They get a taxi to drive around town. Jake puts his arm around her, and Brett says, “Oh, Jake . . . we could have had such a damned good time together.” Jake replies, “Yes, isn’t it pretty to think so?”(216). These are the final lines of the novel, presenting Brett and Jake’s final dialogue, spoken in a taxi at the

final chapter. Jake has endured an attack by Robert and helped Brett in her seduction of Pedro.

Brett has pushed Pedro away and now finds her alone again. In this concluding passage, they lament over what could have been is truly poignant, and for many this represents the novel's finest moment. Just as Brett voices, one last time, the dream that the two of them could have had a relationship, a policeman raises his baton and symbolically signals a halt. The car's sudden deceleration presses her tantalizingly close to Jake, echoing a number of similar scenes earlier in the novel, but the barrier between them is quite clear now. Moreover, Jake's slightly cynical and bitter reply shows that he has no illusions about their relationship. He seems to appreciate the fact that a relationship between him and her, if such a thing had been possible, would have been unlikely to end differently than any of her other failed relationships. Yet Jake's subtle doubts only increase the poignancy of the novel's closing lines. Their relationship is revealed to have been merely a beautiful dream, a dream that is now slipping away forever.

The most powerful, independent character in the novel is Brett. Her male name traditionally has no any mistake; she calls herself as a chap, has hair brushed back like a boy's, and even her womanly curves are given a somewhat masculine connotation. She also has the capacity to wound Jake; though little is known about their relationship, she excites a response in him greater than any we have seen so far. Jake lies and says Georgette is his fiancé and gives her the same name as a popular singer, all in an effort to poke fun both at her. Jake is a sensitive observer he often treats people as objects.

Jake and Brett represent everything that offends the prevalent sensibilities of their time. Eliot in that sense notes, "Jake's wound perhaps signifies latent

homosexuality, rather than only a loss of masculinity; the emphasis in the novel, however, is on Jake's interest in women" (87). Jake and Brett ride in the taxi through Paris. They kiss, but she pulls away and tells him not to touch her, when he touches her. She says she does not want to go through that hell again, but when Jake says they will have to stay away from each other, she says she needs to see him. Referring to sex, Brett blames herself for causing men pain, and believes she is paying for it now. Jake says his condition is supposed to be funny, and that he never thinks about it. She relates how her brother's friend returned from war with the same condition.

Jake reflects on how so many people, the Count and Brett, for instance, have titles. He curses Brett, thinks about his condition, reads the newspaper, and tries to go to sleep. Instead, he thinks more about his condition, obtained on the Italian front. He thinks about how he wouldn't have had any trouble had he not met Brett when he was shipped to England. He believes she only wanted him because she could not have him. He thinks more about Brett and starts crying, then falls asleep. He is woken by voices from outside, and the concierge tells him a woman has come to see him. She, drunk, comes upstairs. She says she just came from talking to the count, whom she finds interesting and says one of us.

Meyers, one of the critiques of Hemingway, sees Brett as "a woman who wants sex without love while Jake can only give her love without sex. Although Brett sleeps with many men, it is Jake she loves" (190). The Count offered her money to go with him to a number of exotic locales, but she kept saying she knew too many people there. Finally, she went with Jake with whom she was in love. She says, Jake wants to take them out to dinner tomorrow. She goes with count who is waiting outside in a car, but Jake declines. They kiss and she leaves.

Jake watches through the window as she gets in a limousine. He gets into bed and thinks about Brett some more and feels like hell. She does not want to go through



with foreplay, it means they will ultimately be sexually stymied by his impotence. She says that she turns to jelly when he touches her, but her phrase is indicative of the real problem, that Jake is the one who, sexually speaking is always held at the rigidity of jelly.

The central idea of psychoanalytic theory is the “analysis of dreams as wish fulfillments provided him with models for the clinical analysis of symptom formation and the underlying mechanisms of repression” (47). The statue Jake sees is a phallic symbol, with its sword coming out of the horse-chestnut leaves possibly representing testicles and pubic hair, and must mock Jake's impotence every time he passes it. He says that he and the others in the Italian hospital who were rendered impotent were going to form a society. In a sense, the society has already been formed by men everywhere who have been devastated by the war.

Jake is different from other characters in the intensity of his pain. He is impotent. He sees his lover with different persons in different time in different bar in different places. He cries in this scene and feels miserable each time he thinks about Brett, whereas she only talking about how miserable she feels and the hell she has gone through. Jake's revelation at the end that he can be hard-boiled in the day but has a harder time at night. The action is fragmented and jerky. All of the characters are constantly hopping from place to place in an aimless pattern from bar to bar, from France to Spain, in taxis and trains, limousines and cars. No longer willing or able to stay in one place, they are transients seeking escape through frivolous diversions of fragmented mentality.

### **A Story of Sex and Seduction**

The story is ostensibly a love story between the main character, Jake and Brett. It revolves around the different love affairs between war-damaged American

journalists. Brett, a former nurse at the hospital, helped Jake for recovering his wound during the war. As the story progresses, she meets Jake's friend and writer, Robert, who then has an affair with her. Jake and others focus, at times violently, on the character shortcomings of Robert, and Jake eventually break off his friendship with Robert. The latter part of the novel describes their travels to Spain to watch the bullfights in Pamplona, and then centers on Brett's seduction of the lead, 19-year-old matador, Pedro. This event becomes public knowledge and, as a result, appears to diminish Jake's reputation among his Spanish bull-fighting contacts.

Ethic of self-control is seen operating in the novel. Pedro comes closest to representing Hemingway's moral ideal and bullfighting seems to represent the ability to remain composed in the face of danger. Pedro does not let the romantic entanglements with Brett and Robert. Jake attempts to mimic with less success. He lets his misery spill out at times. This novel is a novel of self-control. Robert is the last defender of an outworn faith in romantic love. All the other characters have been disillusioned by their experiences in the war. All the characters follow a repetitive pattern. They go out to dinner, get drunk, go to bed, and repeat. Brett has one love affair after another. Each love affair is an isolated episode without any greater meaning. Robert, on the other hand, still believes in the standard love story arc. His story, therefore, has a beginning, middle, and end, and is set off against the repetitive background of the rest of the character's lives.

Freud in "Creative Writers and Day Dreaming" brings the idea of unsatisfied person. The characters in the novel seem to be unsatisfied with their wishes. They are unhappy characters. Freud depicts the idea of fantasy:

We may lay it down that a happy person never fantasies, only an unsatisfied one. The motive forces of fantasies are unsatisfied wishes, and every single fantasy is the fulfillment of a wish, a correction of

unsatisfying reality. These motivating wishes vary according to the sex, character, and circumstances of the person who is having the fantasy; but they fall naturally into two main groups. They are either ambitious wishes, which serve to elevate the subject's personality.

(713)

Hemingway seems to go beyond the assumption that technical aspect disabled them to have a relationship, shifting the focus to the overwhelming shadow of war cast on the characters as the ultimate impediment to the forming of a proper or even relationship. While Jake's character is, in terms of the matter and form, so constructed that his being set apart from the rest of his company is obvious, his character differentiation seems to be only enhanced by means of the wound.

The painness serves the role of inapt parallel to the aimlessness of life and the overwhelming feeling of ennui resulting from the Great War. On a more spiritual level, Jake's despair and the demise of hope are embraced together in order to broaden the personal dimension of the inflicted damage, underscoring the sense of displacement.

World War I had a tremendous influence on Lost Generation. It lasted many years, and by the time it had ended, millions of men had been affected by the horrors of battle, losing a sense of the values and their parents. War had forced this generation to grow up quickly, and for those who spent years in the trenches, war was all that they really knew. After the soldiers returned home, governments started ignoring their heroes, which caused the veterans to become quickly disillusioned with government.

Members of the Lost Generation were also nomadic. Many who had been to war no longer felt the need to return home, instead flocking to cities and even to Europe. Paris became one of the biggest outposts for expatriates, and it became a

center for literary achievement of the day. The phrase "Lost Generation" classifies a generation of youth; it has a special connotation in the literary world. Many Americans who experienced Europe during the war returned overseas as a way to escape mainstream America. A community of expatriates formed in Paris, and in looking at America from a distance, these writers created a new literary culture that captured the futile spirit of the times. In the novel one of the leaders of the group, Jake fled to Paris. Hemingway's protagonists tended to be honest men who lost hope and faith in modern society.

World War I hangs the characters in *The Sun Also Rises*. It fractured Europe, sweeping away empires and long-standing governments. Its brutal trench warfare, machine and killing made the long-standing ideals of honor, courage, and stoicism. The national identities were hollow and meaningless that drove the countries of Europe to war. The war changed all those who experienced it, and those who came of age during the war known as "Lost Generation." Through Jake and his friends and circumstances, *The Sun Also Rises* depicts members of this lost generation.

Jake and his friends believe in little faith which is indicated as loss. They lost their belief in the ideals, structures, and nationalism that drove self-identity in the time before the WWI. They seem to have lost some core of themselves. The characters are always restless, wandering, looking for a constant change of scenery. They would prefer to live in America than Europe, but for some reason they do not leave.

The characters have made themselves expatriates, disconnected from their home, sampling the cultures of Europe without ever joining them. The novel shows Jake and his generation do not belong anywhere. Though many of Jake's friends have occupations, in writing and editing, these jobs do not seem to have regular hours and none of them are accountable to any location. The characters spend their time socializing, drinking, dancing, celebrating, wandering and playing games.

The activities of the characters in the novel show youthful pursuits; in endless repetition they become empty and wearying. They are a part of a vicious cycle in which the characters are always thinking of the next escape. In the course of the novel Robert betrays his ideal, suggesting the loss of belief in the old systems, is a terrible personal loss, it also just may be a more accurate view of the world in the novel.

The novel depicts the life style of the members of the so-called lost generation, the group of men and women whose early adulthood was consumed by World War I. The Great War set new standards for death and immortality in war. It shattered many people's belief in traditional values of love, faith and manhood. It forced a radical reevaluation of what it meant to be masculine. Traditional notions of what it meant to be a man were thus undermined by the realities of the war. In the novel, Jake becomes the victim of war. He expresses his painful suffering. He carries the burden of feeling that he is less of a man than he was before. Other male characters also suffer from the same problem. They feel insecure in their manhood. This traumatic shock of war frequently visits Hemingway's works.

## Chapter 4

### The Destructiveness of Sex

The story takes place in Europe, just after The World War I. The conclusion of the war also marked the conclusion of an orderly, predictable, and grounded way of life which was scattered. The reassurance of a standard set of rules and social values had been wiped out, leaving the characters drained and confused about what was expected of them. Though in Hemingway's eyes, Jake was exhibiting adequately masculine behavior by fighting in the war, ironically, it was this macho heroism which resulted in his ultimate emasculation. While Jake's physical injury contributes greatly to his insecurities, Brett's treatment of him and blatant disregard for his feelings almost completely destroys his self-esteem.

Jake is attached to his unconditional love for Brett, not so much as a sign of strength of character but as an embodiment of his self-image of weakness. Because of his feelings of worthlessness, Jake allows Brett to have a complete control over him. He feels that he does not deserve happiness, but Brett does. Therefore, he constantly puts her happiness ahead of his own, pretending that it is an act of selflessness, while in truth his actions are based on fear. As Jake acquires more and more reasons to fear losing Brett, his unselfishness begins to spawn deep-seated resentment.

An excellent example of this can be observed in Jake's feelings toward his friend Robert. While he is able to empathize with Robert's pain over his inability to conquer Brett's loyalty, he is undoubtedly jealous of his physical relationship with his woman. Though he chooses to deal with her rejection in a more direct and sensual manner than Jake did, Jake does not respect Robert because he cannot see the past jealousy he feels for his friend. After all, Robert had enjoyed the type of relationship with her Jake had so deeply desired. He does not hide his disdain well. For example,

when Robert backs out of the fishing trip with Jake in order to search for her, Jake's friend makes a comment about that being a good thing.

Robert, who is almost as obsessed with Brett as Jake is, reacts violently to her promiscuity while Jake continues to internalize his rage. When he begrudgingly decides to introduce the woman he loves to the young bullfighter, he feels his actions are based on his unconditional love for her, and his talent for self-sacrifice. However at this point it is clear that he is struggling severely with the idea of this proposed encounter. she insists that the meeting take place so he complies. However what he views as strength is perceived by others as weakness. He feels that he is being strong by refusing to let any of her actions weaken his claims of unconditional love. However by giving into her every wish, he is viewed by most as fundamentally weak and pathetically spineless. he is determined to stand by her no matter what others think. While in most cases, adhering to ones principles is admirable, he has dangerously blurred the line between loyalty to another and destruction of one's self.

Jake is almost completely devoid of traditional masculinity, which is evidenced throughout the novel. At one point, Brett pleads him to stay by her and he sees himself as strong for standing by her, but in reality he is showing no signs of strength at all. His weakness ultimately leads him to lose the support of friends, and even the trust and respect he once had. He does this consciously, without hesitation, all in the name of love.

Jake clings desperately to his belief that he can be with Brett romantically without actually being intimate. Subsequently, he spends most of the novel trying to convince her of this. At the same time, he is trying to convince himself. Though he feels that he is exhibiting strength by knowing what he wants and going after it, he is unable to see the big picture. He refuses to accept that she will never be able to accept

his physical impairment. He is unwilling and unable to come to terms with the fact that the situation he desires for him and her is impossible. This denial remains in place until he finally builds up the strength to accept the truth and move on with his life.

Jake is ultimately better off without Brett. Despite evidence that she is finally beginning to show signs of a conscience towards the end of the novel, she would never be able to feel fully satisfied with him and in all probability would continue to cause him problems for as long as he allowed her to do so. She is a master manipulator of both men and women, and although in her own way, she does feel love for him. She clearly uses and abuses him throughout the story. She plays upon his great love for her to gain sympathy, unconditional love, and emotional support with little regard to the toll her ambivalence is taking on him.

Hemingway blurs the lines between masculinity and femininity again with the case of Brett. Though she is extremely attractive and promiscuous, she also has many masculine tendencies and is the most domineering character in the group. Throughout the novel all of Hemingway's characters are drinking, partying and traveling in response to some deeper injury that prevents them from being happy.

Hemingway explores in greater depth the new sexual relations that sprang up after the World War I battered the male psyche. He is interested in the new power women wielded over their emasculated men. Robert and Jake both have little power in their dealings with women. Robert is whipped and exploited by women, while Jake is literally impotent, without power, and cannot perform male power.

*The Sun Also Rises*, thus, contrasts two different worlds and their values. The expatriates sink into their individual forms of self-destruction, and Hemingway satirizes their faults. Brett can only seduce Pedro; she cannot change him, just as the visitors do not change Pamplona. Spain and Pedro both survive because they have an



elemental strength and dignity which the visitors tragically cannot appreciate. The primary question which the novelist asks readers to contemplate in the novel is unconditional love is a sign of weakness. The weaknesses and negative consequences results to destruction, dividing id, ego and superego. The central character in the novel Brett is skillful in devising other characters. The novel shows the unrestricted sexuality, refusing to confine with a single person which acts as a destructive and corrupting influence on men. Brett is the symbol of men's destruction. The novel centers on the balance of power between the strengths and weaknesses in matters of sexual relations.

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