

TRIBHUVAN UNIVERSITY

Female Autonomy in *The Sun Also Rises*

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By

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Letter of Approval

This thesis entitled “Female Autonomy in *The Sun Also Rises*” submitted to the Central Department of English, Tribhuvan University by Ramesh Babu Dhakal, has been approved by the undersigned members of the research committee.

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Abstract

This research deals with the rights and roles of female protagonist Lady Brett Ashley in Ernest Hemingway's novel *The Sun Also Rises*. She is depicted as an autonomous character who has used her rationality in every sphere of her life i.e. social, economic, cultural through her own conscience and able to prove her as a free-thinking, persona. The entire study is based on the same rights and roles of which she occupies throughout the novel.

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I: Introduction

Ernest Miller Hemingway was born in Oak Park, Illinois, a suburb of Chicago, on the 21st July 1899 as a second child of Dr. Clarence Edmonds Hemingway and Grace Hall Hemingway. His father was a doctor and sportsman and mother, talented singer and music teacher. He was educated in the Oak Park public school, and later did some desultory studying in France. He dropped his middle name in about 1930. He ran away from home at fifteen, but returned and graduated from high school in 1917. He edited the high school newspaper and introduced himself as an aspiring journalist. After graduation of school level, he got a job as a reporter on the *Kansas City Star*. After sometime, he left for Italy to serve on Red Cross ambulance in the First World War. He was badly wounded while distributing chocolate and cigarettes to troops. He had a love affair with nurse Agne Von Kurowsky while recuperating in Milan but it was not fulfilled. In 1920, he started to write for *Toronto Star* and in about 1921, he settled in Paris where he met Ezra Pound and Gertrude Stein that became profound effect on his career. In 1928, he left Paris and moved to Key West, FLA, as the same time his father committed suicide. In 1936, the time of the Spanish civil war, he went to Spain and wrote commentary for the film *The Spanish Earth*. The next year, he returned to Spain as a correspondent for the *North American Newspaper Allowance*. In the spring of 1944, he went to Europe as a war correspondent for *Collier's*. He was awarded with a Bronze Star because of his honest works as a war correspondent. In the winter of 1954, on a hunting trip in Africa, his plane crashed in the jungle and he was badly wounded. In 1953 he received Pulitzer prize and on October 28, 1954 he was awarded with a Nobel prize for the praise of his book *The Old Man and the Sea*. In his last days his health became deteriorated day

by day. Due to the unsuccessful treatment of shock treatment for depression, on 2nd July 1961, he committed suicide in Ketchum, Idaho with a gun and was buried in Sun Valley Idaho.

Hemingway's position in literature can be taken as a powerful expression of the period. He was born in the time when modernism had started to identify new and distinctive features in the subjects, forms, concepts and other arts in early decade of the twentieth century. It involved a deliberate and radical break from some of the traditional preconceived notion, not only of western art but of western culture in general. Most of his works are based on the same context and some of them are based on his own biography. *The Sun Also Rises* and *Farewell to Arms* are highly narrative novels. His second novel is published in 1929 which is about the love and war during the First World War.

Hemingway was among the few genuinely important fiction writers of his generation. After the publication of *The Sun Also Rises*, he issued collection of vigorous short stories *Men without Women* (1927) including *Hills Like White Elephant* and *The Killers*. His two well-anthologized specimen, *The Killers* and *Undeafated* are triumphant narration. His attitudes towards life were repeated in his two works of nonfiction, *Death in the Afternoon* (1932) and *Green Hills of Africa* (1935). His another novel *To Have and Have not* (1937), revealed a new attitude of his individualistic protagonist, who is driven to the belief of collective social action for the solution of the ills of the world. It is also a political novel. Same theme was extended in his next longest novel *For Whom the Bell Tolls* (1940). In the novel, he imparts universal urgency by showing that the loss of liberty in one place means its loss every where. Then in 1950, he published *Across the River and into the Trees*. The hero of the book is an aging American army officer, dying of heart disease and trying

desperately to crowd his days with excitement. His most famous book is *The Old Man and the Sea* (1952), a short simple and compelling story of an old fisherman's struggle to bring into port to a giant marlin. It is also as an allegory of man's struggle against defeat-by nature, by old age. Besides it, his hundreds of short stories and long fictions have been published posthumously.

Hemingway's writing style is direct and clear. His prose is easily recognized. For the most part, it is colloquial, characterized chiefly by a conscientious simplicity of diction and sentence structure. His sentence structures are common as well as there is a severe economy, and also a curious freshness in their use. Most of his sentence are simple and declarative one, or a couple of these joined by a conjunction. Events are described strictly in a sequence in which they occur. His style has its own content, and the manner of a distinctive prose style has its own meanings. His style is the clear voice of the content. His sources of metaphor are nature itself. Most of his works are in stream of consciousness techniques

Hemingway's most of the books are about the war, suffering, destruction, violence and discrimination in society. The themes of his contents revolve under the same context. He was an objective writer. His writings are concerned with the human beings and their efforts to adjust on the nature. Violence and pain are so often the subject matter for his writing. His protagonists either male or female, are courageous, and struggle all the time to accommodate in the present world.

The Sun Also Rises is Hemingway's first successful novel dealing with the story of expatriates who were sojourned to the France from different countries after the World War First. Jake Branes is the narrator of the novel. He narrates all the incidents through his own conscience. Lady Brett Ashley is the female protagonist who is depicted as a rational female character having a right to choose her life

according to her own conscience. Male protagonist Jake Branes, is depicted as a war victim who is sexually maimed and unable to fulfill his wishes in course of his life. Rest of all the characters are just for the development of the main characters. They also have played crucial role according to the role as they have been assigned. Jake Brane's love is centered only with a Lady Brett Ashley but Lady Brett's love transfers from one person to another according to her interest. She is sexually liberated, free-thinking character. At the climax of the book, she returns to Jake from whom she can foster her dignity and develop herself as an autonomous female character. She never accepts any kind of economical support from her male counterparts when it hampers her dignity. The title of the story is also related to the same love affairs of Lady Brett Ashley which may be ups and downs as the sun sets and rises according to the law of nature.

Many critics have found Hemingway's novel *The Sun Also Rises* supporting masculinity which is complex and ambivalent towards feminism. In the proposed research, it is to be argued that such a view ignores the other side of the novel, that is, in this novel he comes out of his masculine whim and embraces a feminist point of view.

Though charged with a blame of writing masculine novels, Hemingway's depiction of the female protagonist, Lady Brett Ashley is dictated by a feminist view point, a rare case in his novels, that leads him to present her as a self-motivated individual having full-fledged personality who is self-reliant, sexually liberated and free thinking character.

The researcher has managed to prove his research on the basis of feminism. It is concerned with the socio-economical, political and cultural role of women in society and literature in general. The researcher's main attempt in this proposed thesis

is to analyze the role of the female protagonist and her presentation in the novel as well as the assigned role of the male protagonist comparatively.

This research has been divided into four chapters. The first chapter presents an introductory outline of the study which contains the general introduction of his works, his biography, style and technique, themes of his writing, statement of problem, hypothesis, tools and critics' views on the novel. The second chapter is about the discussion of the tools to prove the research. The third chapter is an analysis of text on the considerable way on the basis of the second chapter and the fourth chapter is the conclusion of entire study.

Critics on *The Sun Also Rises*

Among the Hemingway's novels, one of the first successful novel *The Sun Also Rises*, is enriched with different criticisms. It is an open parable having multi-dimensional meanings. After its publication in 1926, critics have heavily criticized it. Its multi-dimensional meanings are also liable to encounter so many criticisms. Here, it becomes quite impossible to incorporate all of them. Despite the various interpretations, the researcher has aimed to analyze it from feministic perspective. Through this novel, Hemingway has delineated his deep concern towards female individuality although his personal biography has received negative and positive responses since its publication. The title *The Sun Also Rises* is equivalent to the Brett's love with Jake. At first she loves Jake. Then her love switches from one lover to another but at last she turns to the Jake with more understanding. So the sun also rises and sets according to the law of nature.

Critics Philip Young writes on the significant of the title. He is of the opinion that the meaning of the novel is revealed through its title. He writes, "The Sun of the title, which also rises, only to hasten to the place where it arose. But its message is

that for these people at least, life is futile" (161). He further explains the condition of the characters. He intended to show that the theme of lost generation is not absolute.

He says:

Not quite all the characters are "lost" – Romero is not – and the beauty of eternal earth is now and again richly evoked. But most of the characters do seem lost indeed [. . .]. The strongest feeling in it is not that the earth abides forever, but that all motion is endless, circular, and unavailing; and for all who know what the preacher said, the echo of "vanity of vanities, all is vanity" is nearly as strong. (161)

He links the meaning of lost with the impotency of characters except Romero. But it is quite unagreeable because Romero himself is lost in the case of love with Brett who openly rejects his proposal of traditional womanly figure.

Mark Spilka says that *The Sun Also Rises* is the novel about the death of love. He shows the incomplete love which is the persistent theme of the twenties. He argues:

The novel serves the same purpose for the expatriate crowd in Paris. In some figurative manner, these artists, writers and derelicts have all been rendered impotent by the war. Thus as Jake presents them, they pass before us like a parade of sexual cripple [. . .] by their stoic qualities. But stoic or not, they are incapable of love, and in their sober moments they seem to know it. (127)

In the twentieth century, other writers like D.H. Lawrence settles the shock of war on the phallic consciousness and Eliot presents asserted glimpses of sterility. So Spilka's claim is also somewhat agreeable but he failed to examine the role of the characters. Though love is unfulfilled, the role of the characters also vary from one to another.

Jake's relation is fixed with Brett whereas her relationship is extended to all the male chaps, and she is able to understand their intention.

Another important aspect of the novel is symbolic representation of the things and incidents. The role of the characters is also very symbolic. It also helps us to understand Hemingway's use of symbol. Nature itself is enough to represent all things. His selection of symbols is based on nature. In the same way Dewey Ganzel focuses on the theme of gender through the categorization of *cabestro* for male and *vaquilla* for female. Jake Branes, the protagonist, whose wound has made him sexually incapable, is symbol of sterility of modern man. He rightly says, "Jake's wound has made him the sexual equivalent of a steer has been much remarked, but always to suggest his sterility: incapable of procreation he is less a man, the symbol of a sterile generation" (28). Jake and Brett love each other, but Jake's impotence on the one hand and Brett's nymphomania on the other hand makes sexual fulfillment of their love impossible. He compares *cabestro* with bull and *vaquilla* with cow, female. He further says:

Brett, for her part, finally denies her passion for Romero by sending him away, as the *vaquilla* must if she is not to destroy the bullfighter. What they have found is not release but constraint [. . .]. Between Brett's assertion and Jake's essential denial there is symbol of external control and recollected responsibility. The response to that rule of law will continue to press Brett against Jake. (46)

Here the restraint is not so important as the writer complains. The constraint which Jake follows here is because of his incapacity not of conscience. Brett's rejection of Romero is also a constraint of her dignity. Brett herself applies the constraint instead of constraint following her.

C.C. Walcutt also focuses on the symbolic significance of the novel. He says "the emasculation of Jake Branes is symbolic of what the modern world has done to its people" (214). His impotency is the symbol of the whole world which creates the suffering of people in the name of war. On the other hand, it seems that Jake's incapacity is the anxiety in gender stereotype in the early twentieth century. The plight what Jake faces is the same after Brett's contest with Romero whose power is threatened by his own greed, lust and vanity. Lady Brett's seeking reality is his undoing until she makes herself feel good by renouncing her intention of marrying him and accepting him as a traditional husband figure.

Earl H. Rovit criticizes *The Sun Also Rises*, as the post-first world war disillusionment and radical dislocation . His excerpt is worth quoting here:

The dirty war is the immediate historical antecedent behind the bombed-out lives of the expatriates. Jake Branes has been rendered sexually impotent by his wound in the war. Brett Ashley's true love died of dysentery. The sustaining values of western civilization- religious, ethical, philosophical-have been exploded. (344)

Rovit's comments center on the perennial effect of war upon the expatriates group. His criticism is more about the war rather than the interrelation of characters and events. He views "*The Sun Also Rises* is novel about loss. The loss of ones desires, one's loves, one's life and it is also a fatal limitation on open possibilities and opportunities" (342). War is only a literal meaning here. He ignores the other sides of novel, like gender crisis and historical context of the novel where female voice has just raised for the equal rights and liberties from so-called male canon.

Jake Branes is prefigure of the war victim. Many critics have explained the novel with the same theme. Likewise William Kerrigan in his essay, *Something Funny*

About Hemingway, writes, "in more tragic circumstances, Jake will reenact this social comedy at the climax of the novel, arranging a liaison between Brett and Romero" (91). Here he examines the Jake's inbetweenness with Romero and Brett. Similarly, Edward Wagen Knecht has criticized the novel, as the novel about the theme of salvation. He says:

I must confess, less inclined than many critics to prostrate myself in admiration before the nymphomaniac Lady Brett Ashley, when she decides to give up the bullfighter lest she should poison his youth with her corruptions. The act itself was unquestionably right, but with that kind of woman one can never be too sure about motives. Further, I share Jake's own skepticism of the view that he and she would have been each other's salvation if circumstances had made it possible for them to love each other. (375)

He explains Brett's personal experience which she secures even at the most transitional conditions. He rejects the accusation of the corruption of Romero by Brett and claims that it is her right to lead her life though he has a doubt of her motives.

Jeffrey Hart evaluates the novel with the symbolic way. He compares wound of the characters with the wound of the world during post-war age. The overt immorality also symbolizes the immorality of the post-war time where all characters are victims of wound. He claims, "Jake is not merely impotent but is mutilated. This is part of an underlying theme of mutilation involving the cutting off of bulls' ears and tails, horns- wounds, bullet wounds and so forth" (558). He further expresses the natural beauty in the novel which attaches with the relationship between characters. He says:

The final impression left by the novel, one that for a long time rather puzzled me, is of the breathtaking beauty of the world, of the pleasures of the senses, and beyond that –strangely enough the possibility of romance. Jake and Brett do have an intense romantic relationship, whereas Brett and Cohn, Brett and Romero plainly do not. That fact is only apparently paradoxical, for Jake's power of perception and feeling is connected with his wound. (561)

He analyzes the natural beauty of the novel which is fulfilled by the possibility of romance instead of doubt. The relationship between Brett and Jake is also another part of the nature because their relationship is as constant as nature whereas Brett and Romero, Cohn and Brett's relationship do not seem to be so.

On the process of analysis of the characters Edward Wagen Knecht explains Lady Brett Ashley from moral perspective. He says:

Lady Brett Ashley is a true Hemingway character when she finds herself falling in love with Romero. She can't help it. She has never in her life, she declares, been able to help anything. Later, to be sure, she has her moment of revulsion, but moments of revulsion are not enough. So far as this world at least is concerned, she goes to hell. Obviously, if you lose the freedom of the will, there can be no morality, and without morality, the novel, which, by its terms and conditions, is a study of human conduct, cannot possibly have any meaning either. (380-81)

Here, he combines morality with the freedom of choice. Brett has a morality and will have a morality if she is able to choose her right way of life through her own

conscience. Her rejection of Romero is to foster her personal dignity, freedom and will. Through that she gets morality so that morality is based on freedom of choice.

Some critics prefer to call *The Sun Also Rises* about masculine anxiety and the crisis in manhood. In the same way, David Blackmore criticizes the novel about masculinity anxiety and period discourses of sexuality. He likes to say:

Yet in losing the phallus Jake has surrendered the symbol of male authority, without which he remains abjectly at the mercy of a woman – Brett Ashley – and unable to control any of the other players in the novel's plot. In psychoanalytic terms the wound takes on even deeper meaning. Through the loss of the means but not the drive for sexual interaction, Jake's sexuality is necessarily rendered latent. And while ostensibly he is latently heterosexual, the fact that psychoanalytic discourse about latency has traditionally focused on homosexuality complicates this assumption. (3)

Jake's wound symbolizes the anxiety in masculinity in the early twentieth century. That very wound makes him surrender with the female characters. He acts as a puppet in the mercy of lady Brett Ashley, his latent homosexuality also somewhat complicated his actual position. He further says, "Hemingway the novelist ultimately retreats from the potentially radical gesture of disconnecting manhood from its arbitrarily determined contradictory cultural signifiers" (7). The background of the novel is war though many critics see it from different perspective, Lorie Watkins Fulton shows the combination of femininity and masculinity in this novel. He says:

Most paradoxically, the novels' protagonist, Jake Branes, tries to define himself as a man even as a war-related genital wound denies him the most basic assertion of manhood, sexual gratification. Given this depth

of contradiction, it seems odd that critics have taken Brett Ashley the novel's other major character, at face value for so long. Brett is one of Hemingway's richest female characters; her personality gradually emerges as an intriguing mix of femininity and masculinity, strength and vulnerability, morality and dissolution. (1)

Here, the critics intended to show the general condition of the central character which is the main concern of the novel but here Brett's vulnerability is not so overtly seen. In the process of ups and downs in life, she seems to be mixture of both femininity and masculinity. But she proves herself as an autonomous individual in her difficult position and able to avoid any kind of difficulties.

Many critics raise the issue of narrative and claim that all the story is explained by the hero, Jake Barnes so, it is centered on him. In the same way Fulton also remarks:

Besides engaging in a quest for self-definition that equals Jake's significance, Brett also plays a substantial, active role in their relationship. However, because Hemingway depicts the relationship exclusively from Jake's perspective, Brett's role does not become immediately apparent. Jake reveals the depth of his feeling for Brett when his stoic narrative breaks down and he admits that he was blind, unforgivingly jealous of what had happened to Cohn. (12)

Jake must resent Cohn because Cohn can both love Brett and has a sex with her; something Jake knows he can never do. As a reader we know how Jake feels about Brett, and that his love for her results in many sleepless nights who easily garners our sympathy. Brett leads Jake on and using him for entertainment when she does not have a lover.

James Nagel criticizes the central character, Lady Brett Ashley in *The Sun Also Rises* as a new woman with self motivated and self-reliant character. She states:

Brett is not only a woman but an extraordinary woman for the age, a point not clear unless she is considered in historical context. From this perspective, the women in *The Sun Also Rises* might be regarded as more interesting than the men [. . .]. Brett is by no means the first representation of sexually liberated free-thinking woman in American literature but rather an embodiment of what became known as the new woman in nineteenth-century fiction. (92)

From this remark, it seems that the novel is about character study rather than plots and incidents. Brett is a new woman in the sense that she marries earlier and has a bitter taste of marriage so that she is not interested to remember her unhealthy marriage. She never accepts the financial supports from others when it hinders her personality. She also represents the early 1920s generation, where women embrace smoking, drinking and use divorce as a solution from the bad marriage and also the time when they get enfranchised in American politics for the first time.

The criticisms above show that some critics try to emphasize the theme of lost generation, others focus on the theme of lost generation, theme of war, novel about masculinity and some view the novel as imbued with male chauvinistic ideas. But the present study is from the feministic perspective. Above all the criticisms help the researcher to broaden the horizon for his research and help him to prove lady Brett Ashley as an autonomous female character. So this research is an attempt to open broader area of Hemingway's study.

Chapter II

Feminism: Theoretical Concept

Feminism is a movement and belief in the principle that women should have the same rights and opportunities as men. Feminism is concerned with various images and ideas regarding the women's issues. In spite of diversity and complexity, feminism is often taken as a single entity and concerned with domination of patriarchy, women's subordination and equality. Though the special feminist movement was inaugurated in the late 1960s for the social, legal and cultural freedom and autonomy in every sphere of life. Behind it; however, lie two centuries of struggle for the recognition of women's cultural roles and achievements. Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), John Stuart Mill's *The Subjection of Women* (1869), and the American Margaret Fuller's *Woman in the Nineteenth Century* (1845) focus on the rights of the women. The researcher has planned to describe some tenets of the feminism relevant to the proposed thesis. So the main concern here is to discuss literary feminism including different feminist writers on it.

Literary Feminism

Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), well deserved its rank as the first literary feminist work. In this work, she attacks the sentimental novels of her time, for their pernicious influences on women's intellectual and mental development. Her concern in literature is the characterization of women characters in the literary works. She says:

Everything that they see or hear serves to fix impressions, call forth emotions, and associate ideas, that give a sexual character to the mind. False notion of beauty and delicacy stop the growth of their limbs and produce a sickly soreness, rather than delicacy of organs; and thus

weakened by being employed in unfolding. [. . .] It is unreasonable, as well as cruel, to upbraid them with faults that can scarcely be avoided, unless degree of native vigor be supposed, that falls to the lot of very few amongst mankind. (395-96)

Wollstonecraft advocates for the women's social and political rights. She also falls in the line of feminine writing (feminine phase) that seeks the right through the intimate relationship with men. Though Wollstonecraft is a bit different from other writers who are attached to follow the male domination and male version of writing, she further says:

Men of wit and fancy are often rakes; and fancy is the food of love. Such men will inspire passion. Half the sex, in its present infantine state, would pine for a lovelace, a man so witty, so graceful and so valiant; and can they deserve blame for acting according to principles so constantly inculcated? They want a lover, and protector; and behold him kneeling before them [. . .] to turn the sprightly lover into a surly suspicious tyrant, who contemptuously insults the very weakness he fostered. (397)

Wollstonecraft has vigorously rejected the depiction of women characters as a docile and submissive beings in the literary works, especially in sentimental novel, which is in Kristiva's term, a politics of domination that hinders her intellectual development and future literary possibilities. She expresses the ways of women's domination in literature, on a fancy, emotive and child like figure, who is only a doll in the hand of men and men themselves act with courage. They play the role of protector for the female. Wollstonecraft rejects these pre-occupied notion of dominations.

After the publication of the Wollstonecraft's *The Vindication of the Rights of Woman*, there were series of books published in favour of the women's participation in the literature. All of them have raised the voice against the canon's domination (Male canon) in the literature. They all have found that the domination of the female characters is due to the hegemony of patriarchal society. M.H. Abrams's remark is worth quoting here:

The basic view is that Western civilization is pervasively patriarchal—that is, it is male-centered and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal and artistic. From the Hebrew Bible and Greek philosophic writings to the present [. . .] and so are conditioned to derogate their own sex and to cooperate in their own subordination. (89)

He has examined the various feminisms which share certain assumptions and concepts which underlie the diverse ways. Feminist critics explore the role of sexual difference, privilege in the production of the works of literature. Patriarchal ideology pervades those writings which have been traditionally considered great literature. Most of them are thus male characters Oedipus, Ulysses, Hamlet etc. Female characters are given marginal and subsidiary roles, depicted as complementary in opposition to so-called masculine desires.

After Wollstonecraft, another important precursor of feminist movement is Virginia Woolf who is a novelist and feminist though she disliked the word feminist. She had written a powerful account of the social and economical restrictions, faced by women writers in her celebrated essay *A Room of One's Own* (1929). Woolf's followers continued her analysis and combined it with new more gender-sensitive

ways of reading both the traditional literary classics and also the increasingly prominent emergent literature by women. In her essay, she has advocated for the separate space for women where they can use their mind and intellectual capacity. She argues:

But these are difficult questions which lie in the twilight of the future. I must leave them, if only because they stimulate me to wander from my subject into trackless forests where I shall be lost and very likely, devoured by wild beasts. I do not want, and I am sure that you do not want me, to broach that very dismal subject, the future of fiction [. . .] and yet, I continued, approaching the bookcase again, where shall I find that elaborate study of the psychology of women by a woman?
(825)

Woolf also raises the problem of material and time for women to write literature. She addresses the same problems which are faced by Shakespeare's sister, who was unable to write. She also reaches the conclusion that she has had none of the material resources – breadth of human experience, money and time to do so. She was also discouraged by everyone. If we examine her essay deeply, she is not so radical as other gynocritics are. She proposes a society where men and women would come together in purpose and desire. So, the theme of androgyny recurs in her works.

In the continuation of the feminist works Simone de Beauvoir is also one of the most prominent precursors of feminism. She is a French feminist. France in the mid-twentieth century was in many ways a source of new feminist theory. In the process of analyzing American feminism, Bryson views, "Women had been slow to gain the legal and political rights won earlier in America and much of Europe, and the entire political culture was dominated by strong patriarchal assumption" (150). As

opposed to the British and American feminism, French feminism is more theoretical and less practical. She developed the concept of existential feminism in her famous book *The Second Sex*. It was notorious for its frank and sweeping account of women's oppression, especially coming at a time when abortion and contraception were still illegal or inaccessible in most of the countries. Beauvoir's work deals with the constructed epic account of gender division throughout history, examining biological, psychological, historical and cultural explanations for the position of women to a second and lesser sex. She says:

Patriarchal society, for example, being centered upon the conservation of the patrimony, implies necessarily, along with those who own and transmit wealth. The existence of men and women who take property away from its owners and put it into circulation. The men adventurers, swindlers, thieves, speculators – are generally repudiated by the group; the women, employing their erotic attraction, can induce young men and even fathers of families to scatter their patrimonies without ceasing to be within the law. (966)

She examines the polarization of the imprinted dominance of the patriarchal in the society from ancient time to the modern. She has also depicted the dividance of the male role at their home with their fathers, brothers, husbands or lovers and in institution as guardian angels. She also examines the very early time where there is no division.

Fiona Tolan has divided the history of feminisms into two waves. The first wave dated from 1830 to 1920 and is best recalled for the suffragette, and the second wave is organized around women's liberation, dating from 1960s to the present day. Beauvoir's most famous work, *The Second Sex* appeared in the interim between these

two periods of feminist activity. Tolan says, "she can be best understood perhaps as a bridge between the two waves: combining the progressive social vision of the first, and beginning to articulate some of the suspicions about femininity and gender that would come to concern proponents of the second" (319).

Another American feminist writer is Betty Friedan, whose book *The Feminine Mystique* (1963) is very crucial for the second wave of feminism. Her book has exposed the frustration and psychological distress of 1950s housewives in America and labels their secret sufferings on the problem with no name. Many critics opposed her essentialism. Tolan says:

Women's confidence in their own capabilities had been so entirely reduced, and culture of male supremacy had become so deep-rooted, that women would be illequipped to grasp opportunities for their own advancement, even if they should suddenly become available. And secondly, many felt that Friedan was encouraging women to enter into male oriented social system, and failing to recognize that the system itself was corrupt founded on male principles of value and worth that were alien and destructive to women. (320)

Through these remarks we know that European feminism was closely tied to a socialist tradition, like equal rights, suffrage movement etc. Feminists were influenced by trans-cultural and trans-historical theory of class inequality sought similarly, inclusive explanation for the disease of female operation. Tolan says that there is nothing 'natural' about the "hierarchical division" of men and women into first and second sex. It is just a kind of politics (320).

De Beauvoir's *Second Sex* is related the dominated view of male towards female. To her, marriage is an oppressive and exploitative economic arrangement

which reinforces sexual inequality and binds women to domesticity which is also another stage of women's subordination. Tolan examines:

A man is a man because he possesses the phallus; a woman is, simply not a man. Therefore, a woman is a lack, a negative – she lacks the phallus that confers subjectivity. This lack of the female self can also be detected in art and literature, where women frequently appear as objects of men's desires or fears – metaphorical virgins or whores – but never complete autonomous individuals. Women are always associated with the passive body, and men with the active mind and this idea later became central to feminist literary criticism. (321)

Tolan analyses Beauvoir's work in a critical way. The domination of women as an object is male notion of superiority due to the lack of phallus. This lack is also presented in art and literature written primarily by men. So, to stop this, women should have their own literature where they can foster women's dignity and avoid such kind of misconceptions.

Elaine Showalter, another prominent American feminist formulated three categories to adjust British women writers in the past and present according to their intensity of female voice in her book *A Literature of Their Own* (1977). They are feminine, feminist and female phase.

1. Feminine Phase

Dated from about 1840 to 1880, women wrote in an effort to equal the intellectual achievements of the male culture, and internalized its assumptions about female nature. Writers like George Eliot, Currer, Ellis, and Action Bell share male pseudonyms as a way of coping with double literary standards. It is a stage of

subordination. The main area of their works was their immediate domestic and social circle.

2. Feminist phase

Dated from about 1880 to 1920, or the winning of the vote right through suffragette movement, women are historically enabled to reject the accommodating posture of femininity and to use literature to dramatize the ordeals of wronged womanhood. In this phase feminists have sought the alien area of women movement. They protested against all the male canon, male government, male laws and male medicine. Charlotte Perkins Gilman, Elizabeth Robins are included in this phase. It is a protest stage, however, they also could not come out of patriarchal extremes. They could not develop their literature as they wanted. Their effort is to protest male version of literature.

3. Female phase

1920 onwards is known as female phase. This phase dawned with Dorothy Richardson, Katherine Mansfield, Virginia Woolf and many others who encountered to counterbalance male dominated literary sphere and realized the historically sex-polarized tendency in literature. They rejected both subordination and protest which are two forms of dependency. They focused on female experience as the source of an autonomous art, extending the feminist analysis of culture to the forms and techniques of literature. This phase is the stage of autonomy. So, in conclusion these three phases of feminist movements are subordination, protest and autonomy. While we examine about the literary feminism, two things are the basic components: these are phallogentric literature and gynocriticism.

Phallogentric Literature

Phallogentric literature is the transition between the essential feminist movement and gynocriticism though it was continued after the beginning of gynocriticism. Essential feminism is also a part of modern liberal feminism. In accordance with these principles, earlier liberal feminist demanded the right to education; employment, property and the vote. Their goal became full-fledged political equality with men, and they claimed that this would benefit not only women but also men and society as a whole. But one thing that needs to be remembered is that they never expressed in pure form. The major problems of liberal or essential feminism is that they tried to discover through reason, a universally valid concept of justice. They could not understand the realities of social existence and power relations of society.

When the earliest of the second wave critics turned to literary criticism, their analysis was limited by the lack of available text by women. So, they began by examining the representation of female characters in male author's work. Beauvoir also provides an early example in the '*Second Sex*' where she analyzes the patterns of female subordination in the works of five male authors.

Among them one of the first argues that all literature was subject to implicit social ideas about the roles of men and women. The practice of approaching male authors from feminist perspective became known as phallogentric criticism because it sought to expose the masculine bias in the work.

Kate Millett is also a writer of phallogentric literature. Her book *Sexual Politics* (1969), was incredibly popular when it was first published. In the process of analyzing the theory of sexual politics, Ruth says:

This essay does not define the political as that relatively narrow and exclusive world of meanings; chairman and parties. The term 'politics' shall refer to power structure relationships arrangement where by one group of person is controlled by another. By way of parenthesis, one might add that although an ideal politics might simply be conceived of as the arrangement of human life on agreeable and rational principles from where the entire notion of power over others should be banished.

(525)

She examines that Millet's work has diagnosed the broader aspects of domination which she refers as a kind of politics. Politics is not a party politics. It is rather the domination from one group upon another group through pre-conceived notion. She also proposes that such domination and politics can be removed through the logical and rational ways where they can share certain agreeable feelings.

In the same way Millet perceived reading as a political act. Feminist reader has to work to resist the ideological assumptions of the text, and in doing so, he/she has to challenge the authority of the omnipotent father-author. She also has discussed about patriarchy in her work and says that, the term patriarchy is not of course new in political theory. It transfers from one generation to another as a power to dominate women on the basis of superiority through the power of patriarchy. Such power is equivalent to the power of the king over his people was the same that of a father over his family.

The trace value of phallogentric literature is radical reading of texts written by male author that leads to the promotion of the role of the reader, which becomes increasingly important within literary theory in general. The main task of phallogentric critics is to uncover the theme of culturally observed misogyny. These

critics like Kate Millett, Germaine Greer revisited the Freud's psychoanalytic theory and concluded that it was profoundly biased against women and was therefore, untrustworthy feminist tools. Therefore phallogocentric criticism worked to establish a recurring pattern of imagery and language use, that would demonstrate concealed attitudes to femininity. It effectively created a new understanding of seemingly coincidental motifs. Fiona Tolan puts it as:

Leo Tolstoy's *Anne Karenina* and Gustava Flaubert's *Madame Bovary*, both of which contain adulterous heroines who eventually commit suicide in misery and torment. Both texts were notorious for their frank depiction of female sexuality, but a feminist reading demonstrates that both authors apply a conservative resolution to their seemingly progressive novels. In both, the transgressive female is eventually penalized for her actions, and patriarchal moral code is reasserted and actually strengthened. (327)

She advocates on the support of feminist reading on each and every text written by male. Their reading should be intensive to explore the female sensitivity in such works. Therefore, phallogocentric critics are believed in literature as a agent of political expression and every work should be revisited.

Gynocriticism

The first task of these feminist was to disprove the assumption by offering an alternative, plausible reason for the absence of women from literature. In 1929 the British novelist Virginia Woolf had written a powerful account of the social and economic restrictions faced by women writers in her essay, *A Room of One's Own*. Second wave feminists (Gynocritics) continued Woolf's analysis and combined it with new, more gender sensitive way of reading. They combined both, the traditional

literary classics and also increasingly prominent emergent literature by women which Showalter proposed "*The Literature of Their Own*" (1973). According to her feminist criticism can be divided into two distinct modes.

1. Women as Readers

It examines the stereotyping role and image in male produced literature and its negative influence on women readers in imposing traditional roles upon them. In this mode feminist writer intended on omission of misconception about women in criticism and re-read the works by male writer and do the justice for the women what Showalter named feminist critique.

2. Women as Writers

This mode is based on gynocriticism. It emphasizes on the women's individual roles and aims that women are the sources to produce the textual meaning with the history, theme, diction, genre and structure of literature. It includes the psychodynamics of female creativity and problems of female literature. Showalter says this mode as gynocriticism. As regards gynocritics, she puts:

Gynocritics is related to feminist research in history, anthropology, psychology, and sociology, all of which have developed hypotheses of a female subculture including not only the ascribed status, and the internalized constructs of femininity, but also the occupations, interactions, and consciousness of women. (1227)

She is of the opinion that without an understanding of the framework of female subculture, we can misinterpret the theme and structure of women's literature, as well as fail to make necessary connection within them. She was more practical than de Beauvoir.

Virginia Woolf is the precursor of the Gynocritics literature. She emphasized economic independence was an essential pre-condition of an autonomous women's art and proposed that women's literature should have distinctly female vision. It should not be compared with the male version of literature. Gynocritics reject all the precondition of male authority, diction, language and propose female version which is distinctly new experience. Male version of literature could not explore the essential truth of female experience like as, menstruation, pregnancy, gestation, child rearing, abortion and mothering which are special feminist fields and it could be taken distinctly from the male version of literature.

According to Tolan, Showalter identified a common recurrence of theme and image in women's writing that distinguished it unmistakably from men's writings. As she says:

Gynocriticism was equally concerned with the women as writer; it examined how female experience was reflected in literature by women, and sought to place women's literature in the context of female experience. Although she described women's literature in terms of a tradition and a unifying voice, Showalter refuted suggestions of a movement, which implies a cohesion that does not exist in the fragmented history of female authorship. (329)

From these remarks we know that phallogocentric criticism focussed on the women as readers and rereading new meanings into text but Gynocriticism is a radical mode of feminism which challenged all the male traditions. So, Tolan says that it is a "subversive" practice of French feminism which entirely rejected the premises on which canon formation was based and deconstructed gender in "revolutionary" way (330). So gynocriticism is a concept which enhances the female aesthetics. It identifies

women's writing as the central subject of feminist criticism but at the same way it strongly opposes the concept of an essential female identity and style. To sum up, gynocriticism is completely biased towards men's writing even they are absolutely feminist.

Above all these discussions on feminism, all models are not absolute in themselves. Neither the total subordination is nor the radical feminism is acceptable and possible. In the same way, an American writer Edna. G. Rostow proposes doubleness in women like as feminism and femininity. As she says:

Achieving self-realization based on self-knowledge within a family and social group is revealed as a harder job [. . .]. The distinguished professional woman who must write intimately for her marriage, the educator who must mention her children in every speech, is expressing her gratitude that she is a woman, as well as a successful achiever in the world of men. (396)

She intended to combine feminism and femininity in order to continue the society and feminist movement in fruitful way. She strongly opposes the concept of women love men and men love their works and emphasis on the mutual understanding and shareable feeling within them. Women should have glory on her dignity and works as men have.

From this discussion, feminism is the most successful political and literary movements which has produced variety of the critical positions to fill a number of anthologies of its own. Feminism has recovered and revered the writings of many women excluded from the so-called literary canon and raises many voices against the canon's sexual (and racial, social) exclusiveness through the different stages. It has developed as an ongoing process. After 1980s, it has developed as a queer theory and

gender theory, also concerns to homosexual, lesbian to heterosexual studies. So that it is appropriate to take feminism not only as a tool or theory. Rather, it should be taken as a discourse. It has traced many stages throughout the history and still going on.

The above discussed feminist discourses have helped us to generate arguments and justify the female protagonist of Hemingway's novel *The Sun Also Rises*, Lady Brett Ashley, as a self motivated individual having full-fledged personality. Thus the researcher has aimed to prove his thesis on the basis of feminism by examining the role of female protagonist in the novel.

III. TEXTUAL ANALYSIS OF *THE SUN ALSO RISES*

The novel *The Sun Also Rises* is a poignantly beautiful story of the British and American expatriates who sojourn from Paris to Pamplona. This novel should be taken as special different from the other novels of Hemingway. The researcher's attempt in this novel is quite different. He has taken it differently where female area of study and supporting the feminist view point is explored. The era, in which the novel had been written is also a gestation period of feminist movement. Main concern here is the dictation of female protagonist lady Brett Ashley. She is flamboyant autonomous character.

There are many other characters in the novel. Among them Jake Branes and Lady Brett Ashley are the central characters. Jake Branes narrates all the accounts of the incidents that happen in the novel. Characterization depends on his own conscience though the most important thing is how Hemingway has portrayed the characters. The protagonist himself portrays as a victim of war and of The Post-World War First disillusionment. He is wounded in the war which is traumatic experience throughout his life. He could not see any positive aspect on his life though he could not take any action throughout. He assimilates himself into condition. He cannot forget the torturous thought of war even in the night. He says:

My head started to work. The old grievance. Well, it was a rotten way to be wounded and flying on a Joke front like the Italian. In the Italian hospital we were going to form a society. It had a funny name in Italian [. . .] that was funny. That was about the first funny thing. I was all bandage up. But they had told him about it. Then he made that wonderful speech. (31)

He is obsessed all the time when he remember his past life. The wound is a cause of his impotency which he had known after the treatment in the hospital.

In spite of his loneliness, he shows his concern towards other characters. He describes the condition of other characters. At first he portrays the relationship of Cohn and his wife and their condition in a subtle way. He asserts:

Just when he had made up his mind to leave his wife, she left him and went off with a miniature painter. As he had been thinking for months about leaving his wife and had not done it because it would be too cruel to deprive her of himself, her departure was a very healthful shock. (4)

According to him, his wife Frances is not so good mannered woman though he shows his sensation towards her. He values the female right and sympathy.

The amount of wealth goes to his [Cohn's] mother after his father's death instead of him. That his mother is also generous and lovely towards her son is reflected in, "Robert's mother had settled an allowance on him, about three hundred dollars a month" (5). This shows the economical dependency of Cohn. He has to depend on his mother which is very problematic for his further literary career. The characterization of Frances, is not so good though she is a bridge to highlight the characterization of Brett. She is as stubborn as Cohn. As he states:

Somebody kicked me under the table. I thought it was accidental and went on: "She's been there two years and knows everything there is to know about the town. She's a swell girl." I was kicked again under the table and looking, saw Frances. Robert's lady, her chin lifting and her face hardening. (6)

This shows their unhealthy relationship and the future of the Cohn may be more pitiable to those of other characters. She is outwardly beautiful but inwardly has not any honesty. So, she leaves Cohn and moves for America.

The central character is Jake Branes because it is he who narrates the story in introspect. None of the other characters appear in the present. They exist in the narrative only in the memory and telling of Jake Branes. He is free to relate incidents, conversations, people and places as he chooses. The narrator himself is the spokesman of the writer. So, all the analysis is based on interrelationship of characters and events. The characterization of Georgette is also not so good. She is portrayed as a hallow character in the novels. As Jake explains his party with Georgette:

We had another bottle of wine and Georgette made a joke. She smiled and showed all her bad teeth, and touched glasses. "You are not a bad type," she said. "It's a shame you're sick. We get on well. What's the matter with you anyway?" "I got hurt in the war," I said. "Oh that dirty war." We would probably have gone on and discussed the war and agreed that it was in reality a calamity for civilization. (17)

She is a tactful prostitute. She knows how to play with her clients. She is also a very skillful, talkative woman. She even talks of the political matters but her profession is immoral and personal dignity is degraded in the novel.

The novel depicts the disillusionment and uncertainty that pervaded by the war but it is not only a novel about war, all the events and plots are related to the contemporary situation of the country especially of America. The depiction of female protagonist is very crucial and important to analyze the novel. As Jake praises Brett, "Brett was damned good looking. She wore a slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy's. She started all that she was built with

curves like the hull of a racing yacht, and you missed none of it with that wool jersey" (22). Brett represents the classics of the modern female model who is self-reliant woman guided by herself in every way of her life.

Brett is uncompromising character in the novel *The Sun Also Rises*. She never compromises her dignity. She stands as a individual having full authority of her life and opinions. Jake and Bretts are lovers who share some sort of feeling with each other. He blindly praises her beauty:

Brett's face was white and long line of her neck showed in the bright light of the flares. The street was dark again and I kissed her. Our lips were tight together and then she turned away and pressed against the corner of the seat, as far away as she could get. Her head was down.

"Don't touch me," she said. "Please, don't touch me." (25)

Their status is somewhat different from each other. Jake is a war victim, impotent from war. He has a physical and psychological problems. He reacts passively. On the other hand, Brett is an active character though she is also a war victim. She has a strong appetite for her life. She takes every action actively and bears her responsibility. She is an outstandingly praiseworthy character.

Despite his impotency, Jake and Brett have affection to each other. Their love is constant throughout the novel despite some rare cases. His impotency is itself a complement for the development of Brett as an individual female where domination is impossible. He is constantly disturbed by the reminiscence of the tragic vision of war as well as he overtly dislikes the war and says, "I've got a rotten headache" (29). Lady Brett Ashley's history is revealed through the conversation between Mike and Jake on her unhealthy marriage. As they discuss:

Ashley chap, she got the title from, was a sailor, you know. Ninth baronet. When he came home he wouldn't sleep in a bed. Always made Brett sleep on the floor. Finally, when he got really bad, he used to tell her, he'd kill her. Always slept with a loaded service revolver. Brett used to take the shells out when he'd gone to sleep. She hasn't had an absolutely happy life, Brett. (203)

Lady Ashley's true name is Brett but Lady Ashley is her title. Jake Branes says, "Brett has a title, too. Lady Ashley. To hell with Brett. To hell with you, Lady Ashley" (30). She takes her title as a symbol of her dignity. She is praised by all the male characters in the novel because of her good behaviour and fascinating beauty. As Cohn says, "She's a remarkably attractive woman, isn't she?" "There's a certain quality about her, a certain fineness. She seems to be absolutely fine and straight" (38). He further says, "She is getting a divorce and she is going to marry Mike Campbell" (38). She is thirty four years. Her former marriage wasn't so healthy which had kicked off because of dirty war.

Another traditional figure Count Mippipopolous also shares the sexual debility of Jake Branes when Brett presides over some terrible rite of infertility displaying the wounded body of one lover to her other wounded lovers. As the Count proceeds to unveil the secret of well-earned pleasure, his value shifts to outright mockery. As they discuss:

"I Know," said the count. "That is the secret. You must get to know the values." "Doesn't anything ever happen to your values?" Brett asked. "No . Not any more." "Never fall in love?" "Always," said the count. "I am always in love," "What does that do to your values?" "That, too, has got a place in my values?" (61)

Always in love, never a lover is parallel among the relationship of Jake and Brett to the relationship of Brett and count. Count is an idol of the stereotype of the orthodoxical male domination. So Brett vehemently rejects to fall under that domination. She is more active than these two persons. She uses her individuality freely in any difficult situation and is easily impressed by everyone around her. First, Brett is easily expressed by count. As Jake narrates, "Brett came over with her wrap on. She kissed the count and put her hand on his shoulder to keep him from standing up. As we went out the door I looked back and there were three girls at his table. we got into the big car. Brett gave the chauffeur the address of her hotel" (64). Brett herself accepts that she is an initial or beginner. She uses her love and displays it with each and every persona. She is a pathology for them where all these chaps were testified and became disqualified for her after testification. Count says, "I was on a business trip, my dear" (60). This shows that he was not a injured man who is injure in the war. She is easily impressed by the count and while she thinks her value will loss with the continuation of her relationship with him, she frankly rejects him.

Her rejection of count is also the cause of his orthodoxical tendency. She stands against the latent view of male domination which is quite inappropriate for her. A party that begins between Jake and Brett is also very suggestive to know their relationship and shares open love to each other. They share the some sort of common feeling with each other. He presents:

"Oh, darling," Brett said. "I'm so miserable." I had that feeling of going through something that has all happened before. "You were happy a minute ago." [. . .] I had the feeling as in nightmare of it all being something repeated, something I had been through and that now I must go through again. (64)

Brett satisfies her demanding sexual appetites at the expense of others. When she realizes something wrong within, she goes away from them and laments with Jake. She is undoubtedly an uncompromising character. On the concern of her dignity, she observes a strict code in connection with her sexual activity. She does not accept money for her favours. Thus she rejects the count's offer of "ten thousand dollars to go Biarritz (or Connes or Mount Carlo) with him" (33). Mike is an economically corrupted man. She pays Mike's way not vice versa, out of the Hotel Montaya though Remero pays the hotel bill in Madrid. She takes nothing else from him. As she claims, "he tried to give me a lot of money, you know. I told him I had scads of it. He knew that was lie. I couldn't take his money, you know" (242). She values her dignity and manner instead of money.

Jake and Brett both are alienated from the mainstream world. Brett does not perform her misery in public areas which she realizes by heart. It signifies that she is also well known about the contemporary ethos around her. Despite some uncertainty she tries to take her life as it is and tries to make it meaningful through her efforts. On the other hand Jake is also alone and lonely. He is alienated from the society. He could not tolerate his suppressed feeling of pain and anxiety. He each and every time displays his frustration with Brett through words though both are maimed by a war. All the characters are self-anaesthetised by war and the same war is the cause of Jake's impotency.

All are expatriate people from their native homeland and wander along the left bank of Paris. Jake is destined to face the situation without hope. He has not any appetite in life so, he is sleepless even in the night. During one sleepless night, he thinks that morality consisted of "things that made you disgusted afterward" and then before dismissing the topic he says "what a lot of bilge I could think up at night"

(149). The way Jake quickly pushes the issue aside suggests his searches for the fulfillment of life which becomes less successful than Brett's. She faces her difficulty more readily than Jake faces.

Brett and Jake are impotent from the war. Jake is challenged by his emasculation, because according to the traditional ways masculinity is insufficient and impossible for him. As he says, "At one time or another I had probably considered it from most of its various angles, including the one that certain injuries or imperfections are a subject of merriment which remaining quite serious for the person possessing them" (27). Jake needs the strength and courage to confront his impotence. They both stand against the traditional ways of society. They have to enjoy with whatever they have.

All the time, Jake's values depend on Brett. While her love shifts one to another, her relationship with Jake remains constant in more understanding way. The more problems arise the more they understand each other in spite of their personal anxieties. As Jake explains:

I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. Then all of a sudden I started to cry. (31)

Here the main advantage Jake derives from his connection to Brett, however, seems as much psychological as sexual. She gives him a legitimate focus for mourning what happened to him. Jake demonstrates this early in the novel as he lies in bed thinking his injury.

Brett demonstrates her assurance tone upon Jake when in her futile attempt to separate from him to leave for San Sebastian with Cohn. The night before she leaves, she tells Jake that she must go because their parting will create a more positive situation, "Better for you. Better for me" (55). When she returns, she acknowledges the futility of her attempt by looking directly at Jake and says, "I was a fool to go away" (75). Brett pushes Jake Branes away and pulls him back to her throughout the novel. Perhaps Jake highlights the depth of Brett's need for his existence, a need so strong that it conceals his own need for her. Jake's stance of ironic detachment is the most effective truth for masking his own dependence. Jake's action after the fiesta further betrays his need for Brett. He notices, "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 trembling in my arms. She felt very small. "Darling ! I have had such a hell of time." "Tell me about it." "Nothing to tell. He only left yesterday I made him go" (241).

The skepticism which rises from the Cohn and Brett's departure to San Sebastian is the same as Brett's renouncement of Romero. He implies that he lingers in nearly San Sebastian because he suspects that Brett will need him when her affair with Pedro Romero reaches its inevitable end.

Brett seems to be a more transparent lover to Jake than to other lovers though she never accepts blindly whatever he imposes. But rather, she thinks through her own perspectives. Jake's sexual fixation on Brett almost eclipses how they enjoy each other's company and how close they are. This closeness is not through only their love but their shared war experiences and the condition around them. They have many of the same interests. Hemingway makes Brett the only woman, indeed who is guided by her own motives and through her rationality in every step of her life.

Ironically, however, most of the benefits that Jake derives from their associations, involve sex. Most obviously, Brett provides Jake with a convenient way to maintain a presence of social normalcy concerning his sexuality. While Jake's friends know about his injury, Brett provides useful cover for him with various acquaintances. For instance, when the count asks why Jake and Brett do not marry, she responds his question with rather inane excuse, "we have our careers." Jake further adds "We want to lead our own lives" (61). This tactful coverage is not for the Jake's sake rather for her own sake because it helps to cover her choicefulness.

They share the tragic experience of war and as a result, they listen to and support each other in their own ways. Friendship ultimately stands the only option for them. When Jake Branes proposes that they "just live together," Brett refuses with remark, "I don't think so. I'd just tromper you with everybody. You could not stand it" (55). Brett values her connection with Jake to jeopardize it with such an experiment. Even Jake acknowledges the proximity of friendship to love. He thinks, "you had to be involved with a woman to have a basis of friendship" (148). In fact, he might even unconsciously rank friendship as the more advanced and developed union. As he says:

"No idea of retribution or punishment. Just exchange of values. You gave up something and got something else. Or you worked for something. You paid some way for everything that was any good. I paid my way into enough things that I liked, so that I had a good time. Either you paid by learning about them, or by experience, or by taking chances [. . .] the world was a good place to buy in. It seemed like a fine philosophy. (148)

Here, he discusses their love not based on romance where only groundless things are highlighted, instead he advocates the co-existed friendship with give and take technique. He covers his impotency through friendship.

Majority of the characters are young American and British citizens living in Paris. Most of them fight bravely for their country but in peace time, they are neglected. Others in the novel are simply expatriates. They have some sort of feeling, that is sense of loss. He states:

They could not take that away from him. Bill was very funny. So was Michael. They were good together. It was like certain dinners I remember from the war. There was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening. Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people. (146)

They want to annihilate their obsession but it is impossible. To escape from their problems they get involved in drug addicts, and alcoholism to avoid their disgusted feeling which is also not a long-term solution. We can learn more about their intention through their debate to each other. They are too cautious about their own situations and close up their situation. Their debate and complaining manner to each other also enable us to understand something easily. Even in their emotional speech, they portray their condition and psychological anxiety. Bill and Jake are also very close friends. At the same time, Bill thoroughly explains the Jake's condition but it is symbolically the plight of the all people in Post-World War First era. As Bill says to Jake:

You know what you are? You are an expatriate. Why don't you live in New York? Then you'd know these things [. . .] you have lost touch

with the soil. You get precious. Fake European standard have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. One group claims women support you. Another group claims you're impotent. (115)

This accusation suits all the characters through which their real condition is revealed. They are expatriate from their country and continue their literary career and wanted to escape from the forthcoming post war dogmatic value of America.

All the characters are portrayed as expired persona except Brett and Romero though she is also a war victim. She shows her optimistic view towards her life. She takes life as a journey. She never shows her disgust on the contrary, Jake Branes is less active more passive in the novel. Only the way of their living is unproductive talking. The mask of love which they wear is itself a meaningless. As Dewey Ganzel claims, "They love each other, but Jake's impotence on the one hand and Brett's nymphomania on the other make sexual fulfillment of their love impossible" (29). Brett uses all her body, love and service with her full authority. She is so dynamic persona than other characters that all the chaps and female personas are just a complementary to develop her as a complete existence.

The gender crisis is also very key factor in this novel. He [Jake] seeks to keep physically active but what he insists becomes socially impossible. He enacts this process with particular complexity staging his identification with incompatible and lost forms of manhood. Masculine anxiety is the deep-rooted issue in this novel through which autonomous female character is developed. The narrator's [Jake's] criticism of Robert and Brett become more revealing of his own inner torments. Brett does not play the roles and functions that are traditionally prescribed by society as a model and sexual partner but rather she embodies the autonomous female personality

who is free to guide her life through her own rationality and her own life oriented philosophy. In the case of the Romero and Brett's relationship they discuss:

"Why didn't you keep him?" "I didn't know. It isn't the sort of thing one does. I don't think I hurt him any." "You were probably damn good for him." "He shouldn't be living with anyone. I realized that right away." "No." "Oh hell !" she said, "Let's not talk about it." Let's never talk about it. (242)

After the successful intercourse between Romero and Brett, she leaves him because she does not want to hurt him any more. Her renouncement is better for himself.

The most important and potent figure is Pedro Romero. At the fiesta in Pamplona the battle for masculine domination in the bullring serves as the focal point of an exclusively male culture. Romero is the potent character in the novel who performs with Brett the act that Jake can only wish to perform. The fact that Jake acts as Brett's pimp in the exchange – highlights his inadequacy. Romero's successful realization of masculine role reminds Jake's incapacities and figures his masculine anxiety. Watching Romero's fight for the first time, Jake comments, "Bill and I were very excited about Pedro Romero" (164). But later, all these so-called male territories like as big game hunting, fishing, playing, bull fighting are also causes of mental disturbance in the novel which could be taken as an anxiety in masculinity. Jake says, "each pass as it reached the summit gave you a sudden ache inside" (220). He further says, "Bill was tired after the bullfight so was I. We both took a bullfight very hard" (221). It is also very hard for him to bear. Brett also actively observes the Bull fighting with Jake and she also easily impresses with the fighting of Romero and says, "I'm goner. I'm mad about Romero boy. I'm in love with him, I think" (183). But her

love is not so long-lasting. So as with Cohn after her seduction she renounces him and returns to Jake and insists that she does not like to hurt him.

Bull fighting scene is also a very key factor in the novel. Jake vividly explains the rules and fighting of the bull. Brett and Jake observe the bullfighting together until her departure with Romero. It is an interaction between Romero's action and Jake's passion. He introduces himself as an aficionado in bull fighting who has got victory over dangerous animal bulls and winner of match. Now Romero's successful and courageous bullfighting reminds his past. He expresses:

It was a good bullfight. Bill and I were very excited about Pedro Romero [. . .]. After Romero had killed his first bull Montoya caught my eye and nodded his head. This was real one. There had not been a real one for a long time [. . .] we had that disturbed emotional feeling that always comes after the bullfight, and feeling of elation that comes after a good bullfight. (164)

It gives him pain and headache. His praises of bullfighting is also seeking his lost form of manhood which is cause of his obsession. In the same scene, Jake has another kind of pain through the elopement of Brett with Romero. It is also parallel to his loss and injury in the war.

After the introduction of Brett with Cohn, she leaves Jake and departs to San Sebastian with Cohn. Her love transforms from Jake to Cohn and Mike at last Romero. Her love for all are just for short time and she returns with Jake. She realizes that Jake is her only lover from whom she can foster her right. Jake is also very suspicious about the Cohn's affair with Brett. As Jake asks:

Tell me Robert why do you follow Brett around like a poor bloody steer? Don't you know you're not wanted. Why don't you know when

you're not wanted? You came down to San Sebastian where you weren't wanted, and followed Brett around like a bloody steer [. . .]. Perhaps I am drunk why aren't you drunk? Why don't you ever get drunk, Robert? You know you didn't have a good time at Sebastian.

(142)

Cohn's relationship with his wife France, also ended when he openly decides to go away to San Sebastian with Brett where they have a closeness and love each other but it is not long lasting. It totally collapses when she chooses Romero and he is beaten by Romero and defeated. But still he wants and praises Brett which is the cause of jealousy to Jake. This same relationship is the cause of the crisis between Jake and Cohn. Then he starts to hate Cohn.

Brett's choice of lover is also a very multiplying meaning in the novel. Some critics call her a whore but she is not a whore because she does not compare her dignity with economy and surrender what her lover (male partners) offer her. Rather she is guided by her rationality. She seems to be a very self-reliant and self-motivated character. Bryson's remarks are worth quoting here:

Women are, like men, rational and autonomous individuals, and that they are therefore entitled to full and equal political rights. By the end of the century, particularly in America, the idea that women were the potential saviours of the nation, who must be given political rights to reform and purify the conduct of public affairs, had come to dominate some sections of suffrage movement. (88)

There is a natural difference between man and woman so, naturally they could not equal but legally they have equal legal and political right. Brett also applies the same concept of female rights. It is based on her sex-specific roles in society.

The fight between Romero and Cohn is also due to her affair with them. As lovers they both have some sort of liability to rescue their beloved from each other's control. So that while there is a fight, Cohn was terribly beaten by Romero and out from the affair. At last potent Romero completed his intercourse with Brett. He proved himself as a potent hero who is only nineteen years old. But at the same time, he shows his orthodox assumptions of woman which is impossible for Brett and she leaves him and returns to Jake Brane. As she says:

It was rather a knock his being ashamed of me. He was ashamed of me for a while, "you know." "No." Oh yes. They ragged him about me at the café, I guess. He wanted me to grow my hair out. Me, with long hair. I'd look so like hell." "It's funny." He said it would make me more womanly. (242)

She neither accepts Romero's proposal of orthodox view of woman, as only supporting her male counterpart, bearing and rearing children nor accepts his economic support which is another form of woman's subordination and domination. She says, "he tried to give me a lot of money, you know?" (242). She is also very careful about the intention of Mike, "may he be thought that would make him Lord Ashley" (241). She takes her title as a dignity. She rejects all the orthodox cultural role of woman which has destined woman as a male assistant and mothering function and says, "I'm thirty four, you know. I'm not going to be one of these bitches that ruins children" (243). She further proves her denial to marry Romero who wiped out Cohn in more confident way. She insists that her denial is not for her private and selfish sake but for his own sake and says, "You know. I'd have lived with him if I hadn't seen it was bad for him" (243). She tackles every accusation through her wisdom. She is depicted as a modern woman what is known as "New Woman" (Nazel 92). She is

the first woman in American literature who is depicted as a self-reliant female persona.

The more the novel reaches its climax the more Jake gets disillusionment in his masculinity. On the contrary Brett develops more life directed force who is not only capable to guiding herself but also, able to rescue her male counterparts (Jake) accordingly. The ending of the novel is also very suggestive to know about the central concerns of the novel. As Jake says:

I put my arm around her. She rested against me comfortably. It was very hot and bright and the hours looked sharply white [. . .] "Oh Jake," Brett said, "We could have had such a dammed good time together." Ahead was a mounted policeman in Khaki directing traffic. He raised his batton. The car slowed suddenly pressing Brett against me. "Yes." I said "Isn't it pretty to think so?". (247)

It seems that the signal for the policeman with his Khaki clothes is also Jack's opposition towards war. The police stands for the total cause of Jake's disillusionment which he attempts to avoid through his life. He is also the barrier to fulfillment of his relationship with Brett. It is also very suggestive in the sense that Jake's belief on romantic relationship could never flourish long term. While it might seem pleasant to think that this narrative could have ended happily if only Jake had escaped from the war unscathed. He has already eliminated this possibility. Brett earlier tells Jake "wouldn't behave badly". If she rejected him; in response Jake replies without hesitation. He says, "I'd be as big ass as Cohn" (181). Therefore, the last dialogue is the juxtaposition of the situation of Jakes and the policeman who continues to direct traffic. But if we see from another angle, it is also optimistic to their future

relationship which may come out of romantic love and connects with the true and lasting camaraderie.

Above all, this analysis helps us to clarify that Brett is the projection of anti-traditional norm and values which are imposed by traditional society upon woman. She uses her freedom of choice so logically that helps her to develop as a modern character of female independence, which is also a key issue in the early twentieth century.

IV. CONCLUSION

Hemingway's position in American literature is established with his first finest novel *The Sun Also Rises*. It acquainted him as a great American writer and he is also able to guide all the movement of lost generation. Despite many characters in the novel, Jake Branes and Lady Brett Ashley are the central characters, where Jake narrates all the plots and incidents. Having been betrayed by high-sounding rhetoric and idealistic concept, Hemingway's all the works are in simple and direct style. He chooses the metaphor and symbol from nature.

This novel is written about the background of war, so some harsh effects of war upon the characters are overtly presented. He gives emphasis on individual freedom having rights to choose their way of life as they want. They seek their meaning according to their own way. Like Jake, an individual, disillusioned in post war area, tries to find out his meaning through alienation and relationship with Brett. Brett also uses her freedom of choice through her rationality.

The novel, set in Paris and Spain, deals with the freedom of the characters. In the novel, there are American newspaper correspondent, a Jewish novelist, Greek count, and Pedro Romero, all arise through Jake's narration. All the characters are attached with the lady Brett Ashley, a British society woman who has a capacity of how to preserve her charm and rights even in alcohol. The story of her sexual relationship with matador Romero and, of her renunciation with Romero shows she does not want to harm him, is another way of her freedom of choice. She focuses on her rights to renounce him. Though Jake himself narrates the story and reveals that he himself has affair with Brett Ashley but failed from the competition by a war injury.

Brett is a projection of modern woman. Hemingway has depicted Brett in the image of a woman who defies all the orthodoxical norms of traditional society and

embraces distinctly new way of life. She is against traditional woman image engraved by conservative society as a model for male support. She denies the roles generally as thought to be fitting for a woman to wear. She vehemently rejects the proposal of Romero who is potent conformist and wants Brett to fall in the line into becoming a traditional woman. Here by renouncing his proposal, Brett uses her freedom of choice and autonomy on a more rational way which can be taken as an example of modern feminist independence. Taking a support of Brett's more appetite manner, some critics evaluate her as immoral in sex. But it turns into misevaluation when we share the rights of man and woman equally, woman has the same rights as man has because sexual mores is not only fixed on woman but also on man too. Brett chooses Jake as her intimate and long-term lover instead of her difficulties with him so she renounces the Romeros. He returns to Jake in more understanding way from whom she can foster her dignity more than from any other male counterparts. She also embraces a new lifestyle which is vary from the previous generation of woman.

On the process of narration, Jake reveals his own weaknesses and problems to adjust in the world who is alienated from the world and sometimes kneeling before Brett. They share a certain feeling to each other. However, it is unfulfilled due to the nymphomania of Lady Brett. She is well experienced with the world and learns how to live in the world where the rules have irrevocably changed.

Brett's penetrated love affairs with different chaps arise some skepticism to the reader. But it proves that she attempts to nurture others, not destroy them. Brett's embracement of freedom uncovers the so-called blame of masculinity and biased toward female sensibility. The accusation of male chauvinism that hangs in Hemingway and his works can be challenged through the re-reading of the text through feministic perspective. Brett uses her charm, rationality and body—for her freedom. She never accepts any economical supports from her male counterparts. In

addition, she rejects the proposal of count's hundred dollars. She also participates in all the traditional male spheres like bull fighting, playing, drinking and so on. From the Jake's narration it is proved that she has divorced from her former husband who has tried to dominate her personal dignity. So, divorce is the only way to escape from unhealthy marriage and intended to say that unhealthy marriage is another way of women's domination . She challenges all the preconceived notion of femininity.

Through the novel, it seems that Hemingway intended to emphasize female individuality where she can take her action according to her interest. Lady Brett is far from the depiction of a woman into either castrator, loveslaves, bitches or helpmate. Rather she is more active than the male protagonist. She is self-reliant, sexually liberated and free-thinking autonomous female model having same rights and appetites as man has. In addition Brett has more rights than Jake in this novel. Brett's freedom in every step of her life helps the researcher to prove his thesis more confidently.

To put it in a nutshell, Hemingway has shown his concerns on feminism through the characterization of Brett Ashley with more modern female character who is not only guided by her own knowledge but also tackles all the ups and downs of her life with more understanding. She shares her feeling with her male friends without any harm to both of them. Projection of male protagonist, Jake is an embodiment of masculine anxiety in the early twentieth century. Hemingway wanted to embrace the female view points through the help of literature. He also wanted to deconstruct the traditional views of woman as a male assistant and aims to show his humanistic concerns towards the feminism through the novel *The Sun Also Rises*.

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