

**American Literature & Culture**  
**Prof. Aysha Iqbal Vishwamohan**  
**Department of Humanities and Social Science**  
**Indian Institute of Technology, Madras**  
**Mod 04 Lecture Number 22**  
**Ernest Hemingway The Sun also Rises (Lecture 16)**

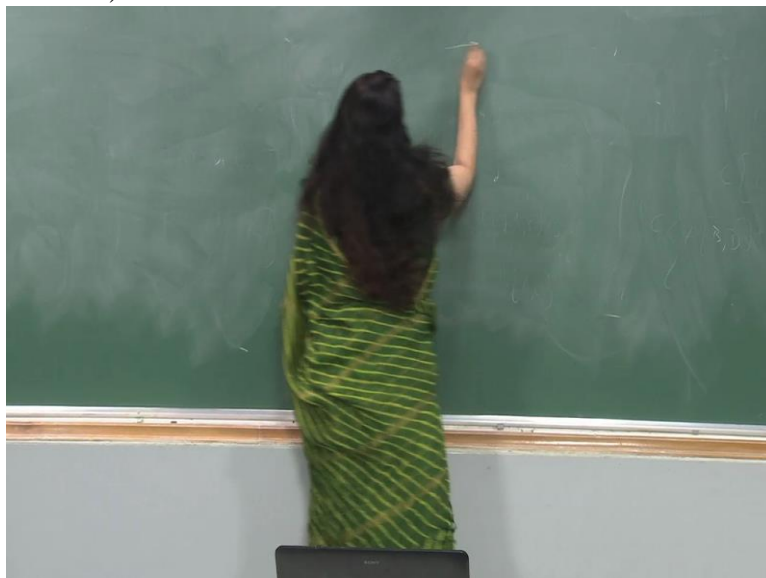
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(Professor – student conversation starts)

Professor: We are going to do Hemingway's The Sun also Rises

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Professor: Ernest Hemingway's first novel

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Professor: Ok so this novel has the distinction of being the great writer's first ever novel. It is regarded as a novella, I mean; you can look at the size of it. There are other novels which are bigger in size and volume and scope. But this was his very first attempt at writing a novel. Earlier he has been a star journalist. he was a reporter during several wars especially the war in Spain, the Civil War in Spain and he was also short story writer. So I am sure some of you are aware of Hemingway' short stories, are you?

Student: A Well lighted Place

Professor: A Well lighted Place, Ok, are you aware of The Killers? And the Hill like Mountains, The Hill like Elephants?

Student: White Elephants

Professor: The Hill like White Elephants, The Killers, A Well lit Place, Ok so these are some of the very well-known stories. So he was an acclaimed short storywriter and a journalist, specially a war reporter. What are the things that come to your mind when you think of Hemingway? Have you done anything Hemingway?

Student: Very

Professor: Have you done anything Hemingway so far?

Student: Only short stories

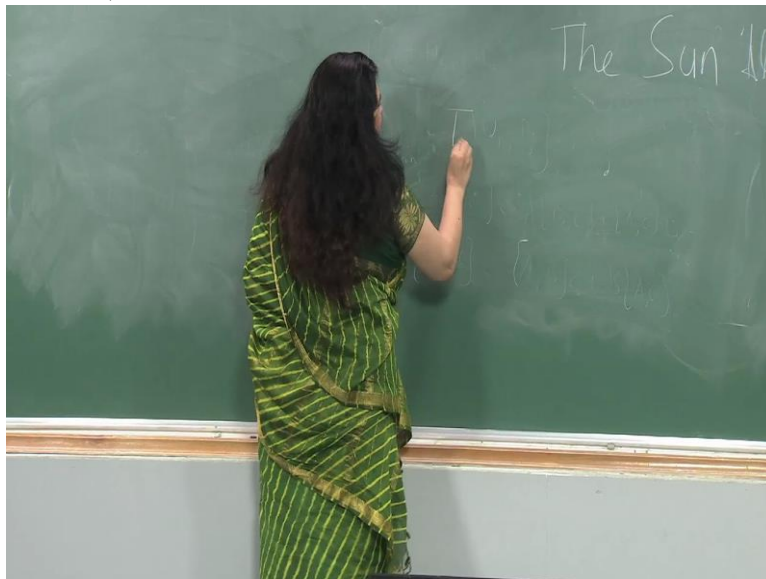
Professor: Only short stories. Ok, so if you have one only short stories so far, what are the trademark style, characteristics?

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Student: Very short sentences, like when in dialog when two people are speaking, it's is difficult to figure out who is saying what, because you have a dialog but you don't have said so and so. So you have to keep alternating and just trying to figure out.

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Professor: So it is called the terse style. Sentences are terse and short, Ok, alright.

Student: His style of writing is called tip of the iceberg

Student: Yeah the iceberg

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Professor: Not necessarily only dialog writing

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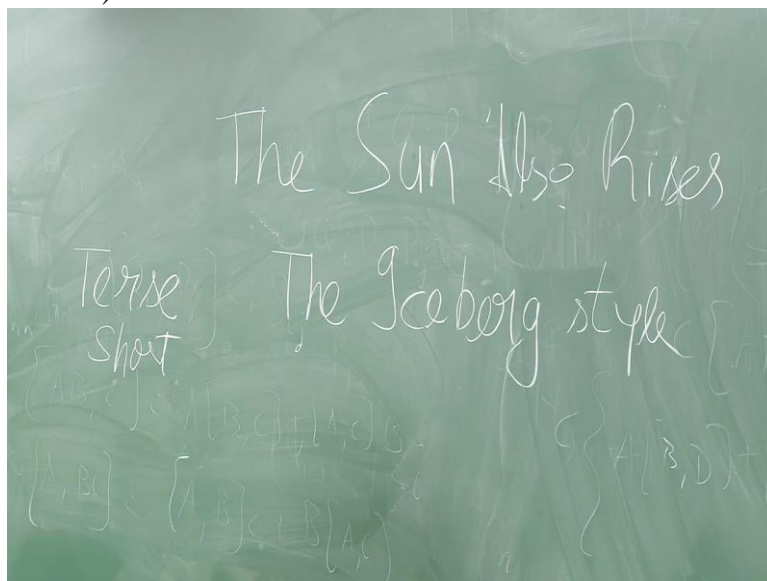
Professor: but overall his style of writing is called

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Professor: the Iceberg style. So generally we associate the Iceberg theory of writing

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Professor: with Hemingway

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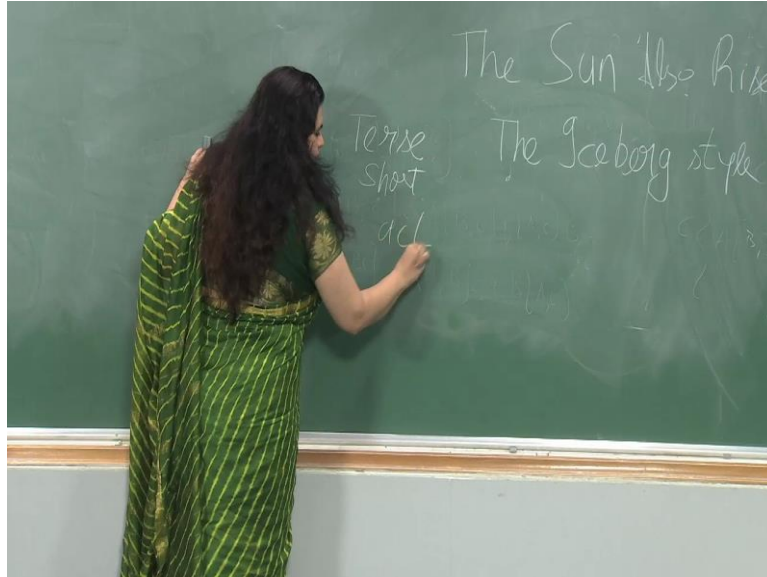


Professor: I mean you have something called Gonzo journalism, right and you associate it with a particular writer. The other day, someone was talking about Truman Capote and his style of writing, Hunter S. Thompson and Tom Wolfe. They have a certain style of writing. Hemingway is Iceberg theory of writing. I am reading it; I am quoting Ernest Hemingway himself on his style of writing.

If a writer of prose knows enough of what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing

What do we understand? Iceberg is visible only one-eighth about water, Ok, so therefore he and it's, what he is trying to suggest is that, very often when you use those words, Rukma that we don't know who is talking and who is responding, so the dialogs and all, Ok and terse writing, so the idea is that it's not like Hemingway doesn't know what blanks should be filled in, and what information should be brought in, yeah but doesn't want to reveal too much. So how do we understand what he is writing or what he is saying; through what? It is basically through action

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Professor: and of course his characterization which is something that we are going to be extremely interested in during the course of our novel. So, his style of writing is that he gives away less description, less information and focuses more on developing characters and action. Focus is always on action. I am going to; I hope all of you have the novel with you. Chapter 1, we have been talking about the first part of The Sun also Rises, that we are going to do within the next few classes.

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Professor: Now ,  
Robert Cohn was once middleweight boxing champion of Princeton.  
This is how the novel begins.

Do not think that I am very much impressed by that as a boxing title, but it meant a lot to Cohn. He cared nothing for boxing, in fact he disliked it, but he learned it painfully and thoroughly to counteract the feeling of inferiority and shyness he had felt on being treated as a Jew at Princeton. There was a certain inner comfort in knowing he could knock down anybody who was snooty to him, although, being very shy and a thoroughly nice boy, he never fought except in the gym. He was Spider Kelly's star pupil. Spider Kelly taught all his young gentlemen to box like featherweights, no matter whether they weighed 105 or 205 pounds. But it seemed to fit Cohn. He was really very fast. He was so good that Spider promptly overmatched him and got his nose permanently flattened.

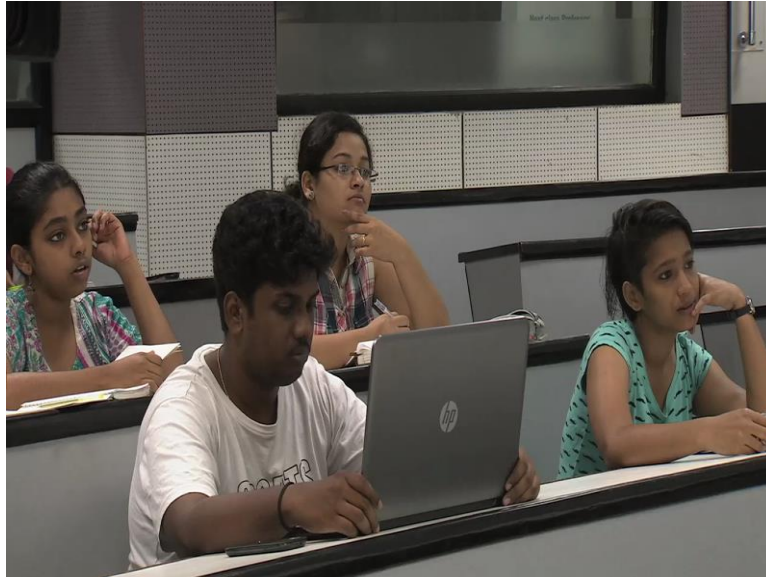
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Professor: Now what style is this? What is being talked about



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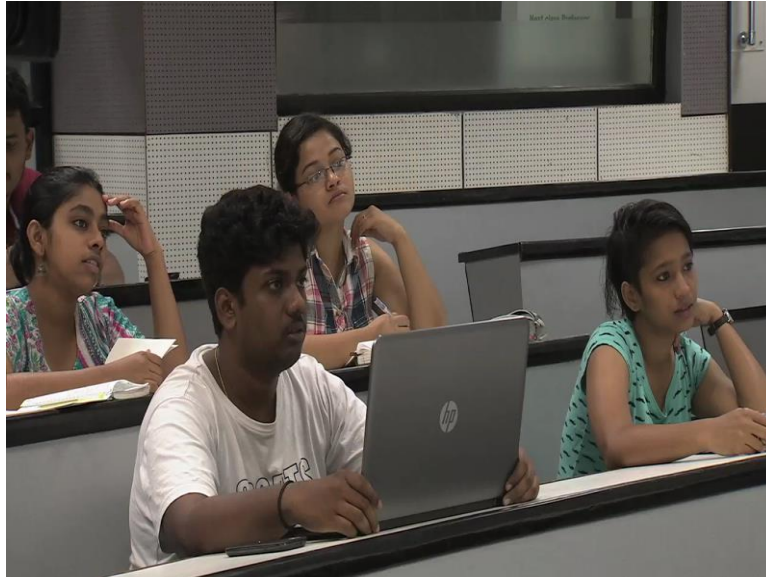
Professor: Robert Cohn, and what aspects of Cohn?

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Student: Career

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Professor: Yeah?

Student: His athletic career.

Professor: Athletic, but the writer, you know

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Professor: it is written in first person narrative. You see the point of view. I am; it is not that I am very much impressed by this

Student: There is some condescendence thing of it.

Professor: Certain condescending attitude involved here.

Student: Only significant aspect of Cohn's personality

Professor: Cohn's personality

Student: Exactly

Professor: Is that he was a boxer? He trained himself very painfully to become a boxer although he disliked it. Now what and why did he become a boxer in the first place?

Student: Because...

Student: Yes

Student: He felt insecure about the Jewish

Professor: OK

Student: I think he was discriminated against

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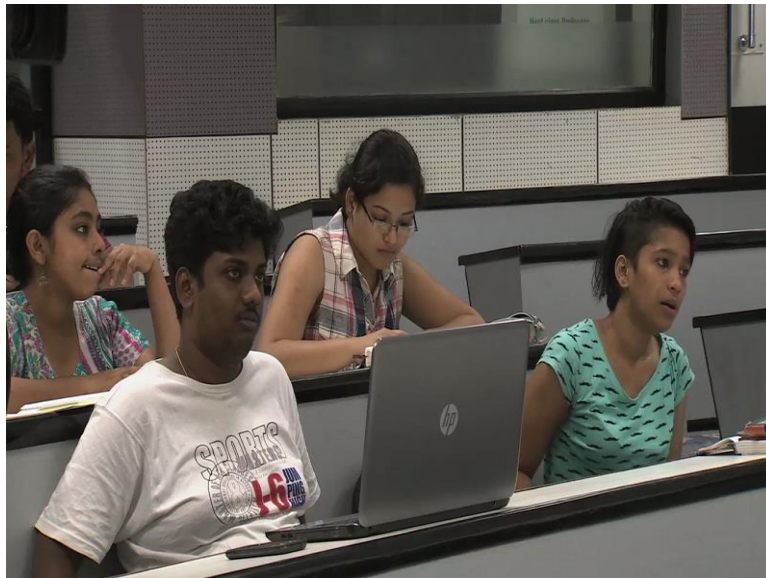
Professor: Ok, those were the times

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Professor: when people were discriminated. We are talking about the early decades of twentieth century when Anti-Semitism was at its peak. So, and Robert Cohn being a Jew at Princeton which is one of the elitist universities in the US, so perhaps Jews were not that readily accepted there and of course there were these feelings of anti-Semitism and racism, so, but why, he didn't want to be considered inferior by any people, any one. Therefore he had to learn boxing although he did not like boxing; he was not really good because he always fought in the gym. So he never had a face to face fight with anyone. But he still wanted to learn boxing. Why? What message is he trying to convey?

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Professor: Semiotics of boxing, there is something

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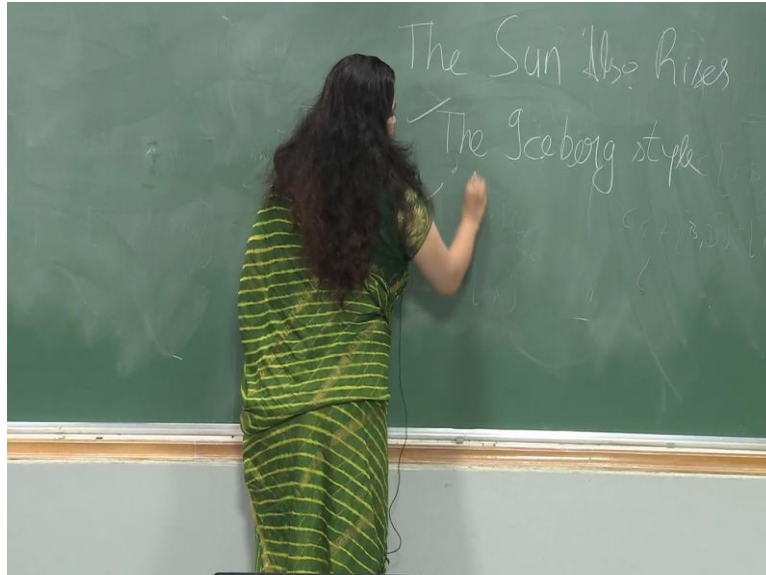


Professor: called semiotics of , wrestling and semiotics of football, Ok. So what kinds of games are these? Boxing

Student: (()) of the power.

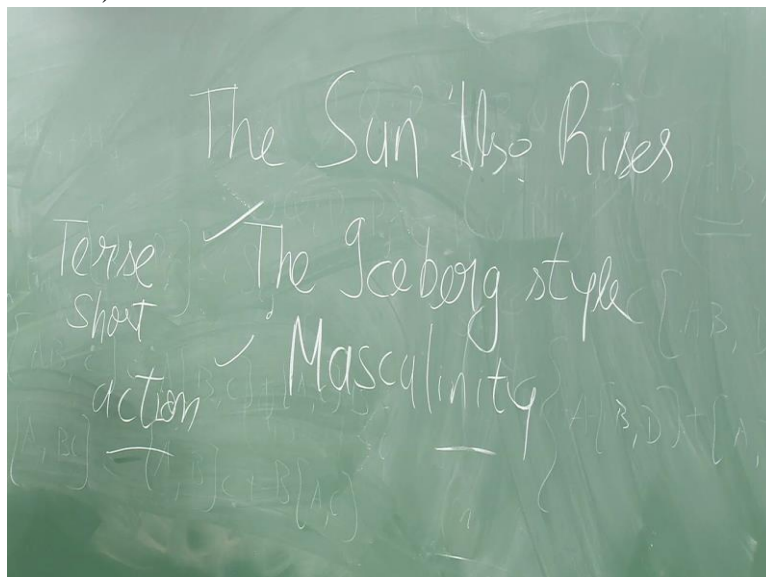
Professor: Exactly, so yeah, apart from his writing style

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Professor: one constant feature and this is extremely important, masculinity, masculinism

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Professor: in Hemingway. He is

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Professor: the masculine, the macho writer of the American novel, of the American Literature, Ok. His style of writing is called muscular writing, Ok. Iceberg theory, iceberg style but also extremely masculine, you know. This is what a man should be. And what, what impression do you get from Robert Cohn?

Student: He is insecure

Professor: Insecure but a man is expected to

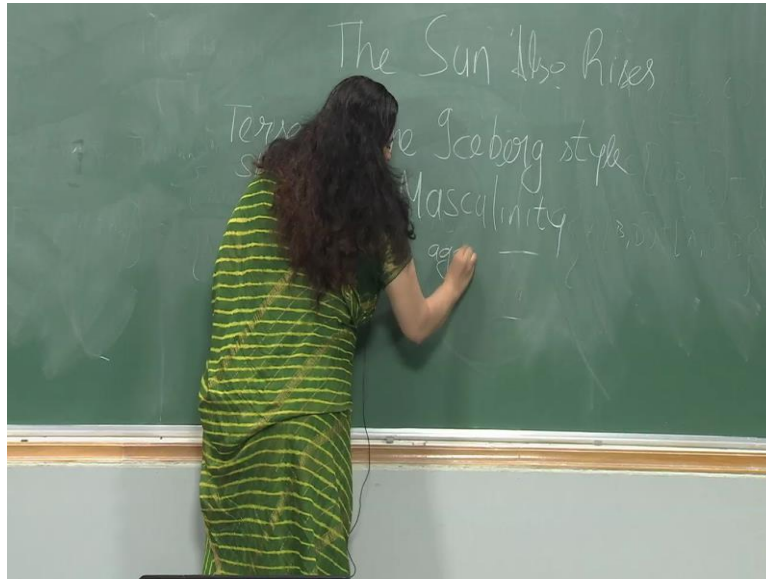
Student: Be strong

Professor: To be strong, so just because your Jewishness has bogged you down, Ok, because you are bogged down because of your Jewishness, you know that you are made to, forced to feel inferior because of your race, you have to give, send out a signal that still you are strong enough and you can take on anyone in or outside the gym. But he was very careful; he was not an aggressive man. He is just sending signals of being aggressive. So this is, a man has to send signals of?

Student: Aggression

Professor: Being aggressive, so aggression.

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Professor: Now you have done Dreiser with us in this course, Theodore Dreiser. An American Tragedy, right. Do you, what, what; what was the hero's problem in that novel?

Student: Came to (( ))

Professor: You give me in one sentence, hero's problem

Student: His financial, yeah

Professor: He wants to go up the social ladder, yeah. That is his idea. So American, An American Tragedy is all about climbing up the social ladder, Ok. Ideal American Dreams, to reach a state where you are a part of the mainstream yeah, again so through what? Through class, status, money, to have the right car, to live in the right locality, to be seen with the right woman and the right people, Ok, to live in the right house, drive the right car, those are the attributes. But apart from that, there is another aspect to Americanism.

And that is masculinity. Ok, so you need to be assertive enough. You cannot be knocked about or knocked down by people, Ok. So you should know, at least even if you are not physically not that strong, you should be able to send message to people that I can fight if there is any necessity. So those are. This is the part of Hemingway's, yeah, novels, all his literature, all his works. Ok, which other novel have you read? A Well lit Place is another, it is more about his writing style but have you read An Old Man and the Sea?

Student: Yes

Professor: Yes. You have done a presentation? Yes. Ok, so Old Man and the Sea is all about man's fight against the, against?

Student: Nature

Professor: Nature, OK and how in spite of the forces of nature being too overpowering, he still manages to survive. Ok, what is the flight about, what is the conflict all about? He doesn't get the fish. He just brings the skeleton of the fish. Yeah, but he manages to bring something? And there are so many pages filled with that action at sea where he is trying to drag that very heavy one of the largest fish that anyone has ever caught in that sea. And what is the conflict about? Man versus nature, and when he comes back, when he returns, he shows the skeleton of the fish to his friends, to his fellow fishermen, seamen, why? Is he honored for that, yes or no?

Yes, he is. Although the body of the fish has been eaten away by sharks and whales but he still manages to show, so he wears the, not literally wears but he brings the, or shows around the bare skeleton of that large fish like a medal, Ok and a medal of what? Bravery, heroism and he is an old man, yeah but he is still a man. And there is an apprenticeship, apprentice there, a boy, so a boy versus, being a boy and being a man. So what is this, some of you must be familiar with these ideas of mentoring, Ok who is a mentor; who trains, who trains people, Ok, who trains people to

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Professor: adjust in society. To adjust

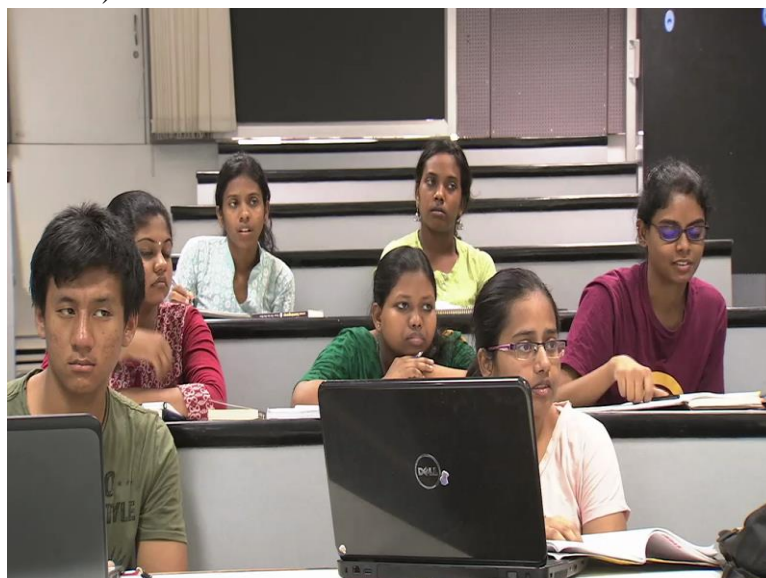


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Professor: to come up, to rise up to a level that is expected of them, Ok so that is what comes across *The Old Man and the Sea*. He becomes a model, a role model for the young boy, Ok and that is what a man is supposed to do, yeah. So the concept of mentor and mentee, that also comes across, comes, occurs very frequently in all Hemingway's work. And Hemingway has his own style of writing that we have already seen. And his style of writing has become so popular that there is an adjective coined in his honor, coined in honor of his writing. What is that? Not just Iceberg? Hemingway, Hemingwayesque writing,

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Professor: Ok. You don't get this, you have Pinteresque

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Student: Kafkaesque

Professor: Beckettian, Kafkaesque yeah and you have Hemingwayesque, Ok so whenever people write these short, terse and, you know, deceptively simple sentences, Ok, so it is Hemingway, but so much is inside. There is so much happening, so much of angst and anxiety and turmoil happening. He doesn't show. He doesn't say I am suffering; I lost the woman I loved. It never happens, Ok. It's never told to you like that. So he shows you a lot of characters, but never actually tells you what to make out of it. But then these things appear. Now, I am quoting Hemingway's biographer Carlos Baker who says

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Professor: that Since Hemingway began his career writing short stories he learnt how to get the most from the least.

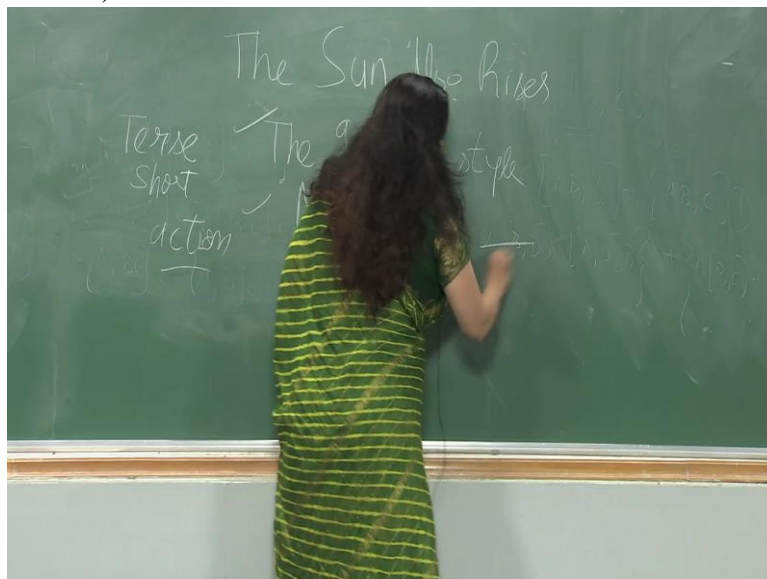
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Professor: This is another attribute, you know, to get the most out the least; and this comes from his? Where is it coming from? As a journalist, as a reporter, you don't have all the luxury of writing whatever you want, how much you want.

He is not a trained, I mean he didn't train himself to be a novelist; the way people like Dreiser or way people like Henry James train themselves. So he doesn't have all these things. He doesn't theorize about, unlike Henry James. He wouldn't theorize about writing and art of fiction and all those things, Ok. That's not the way. Ok, again, major feature of his masculinity. We are talking about boxing

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Professor: and fishing, right; Old Man and the Sea, that is all being men at sea and fishing and also, men go, real men go fishing.

Student: Is there a comparison, in this novel we have a young bullfighter

Professor: He comes much later, so you have already reached that part, good. What is he called?

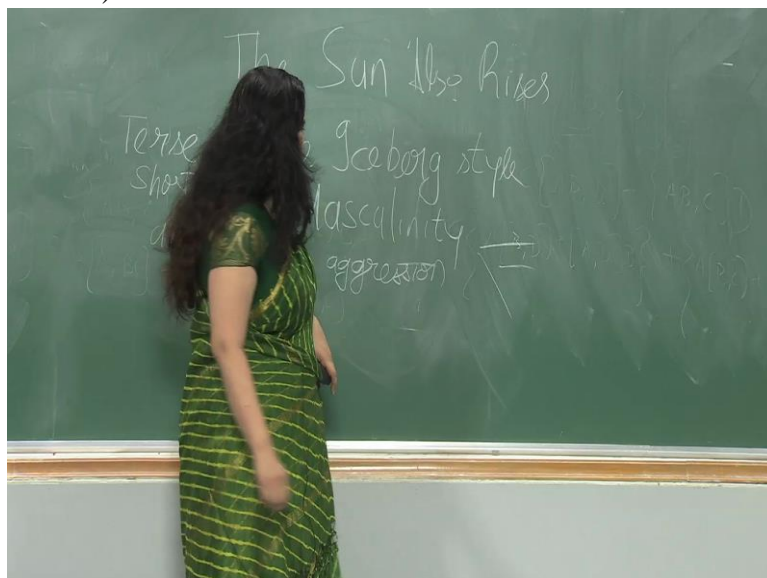
Student: Pedro Romero

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Professor: Romero, yeah he is a bullfighter, alright. Now

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Professor: traits of masculinity, so how do you know that, what is it like to be a man? What should a man do? When we talk about, we will be doing theories of masculinity and I will be

covering the major theoreticians of masculinity. But even without theorizing, what is it to be a man? What does it take to be a man?

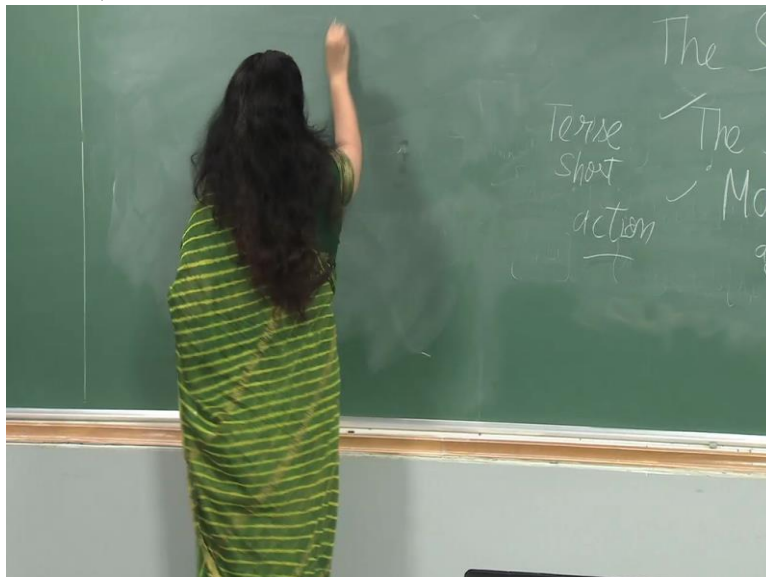
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Student: Physicality that they have to ensure

Professor: Ok, so physicality. So let me take, what is it to be a man,

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Professor: so certain kind of physicality, Ok, what else?

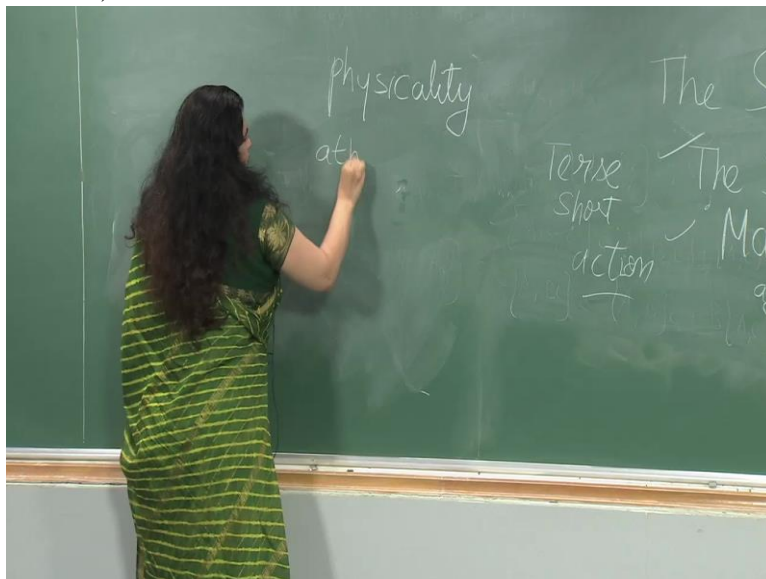
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Student: Sexual prowess is also expected of men

Professor: Ok, alright, athleticism

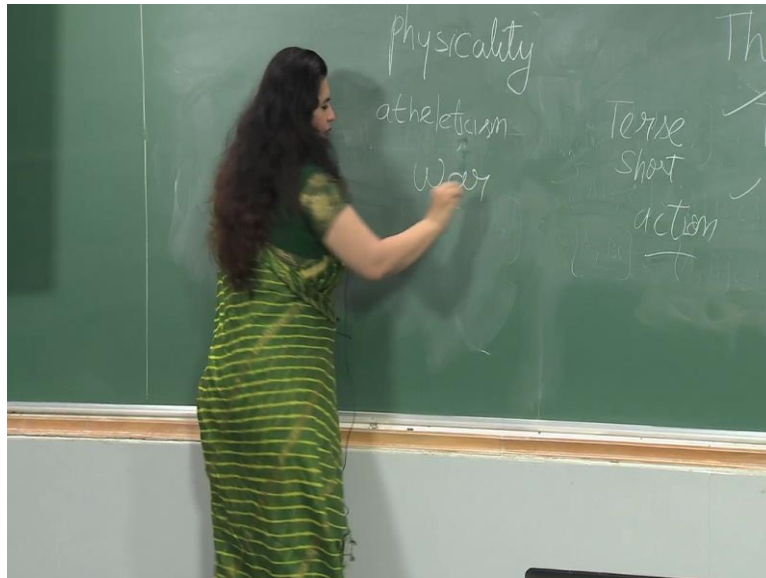
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Professor: so therefore you have all these references to bullfighting, boxing, fishing, hunting. So they may, his heroes may also dabble in arts and painting and photography, Ok but they, the major occupation is always boxing, fishing, hunting, Ok, bullfighting etc. Again Hemingway himself was a war reporter and he had reported on the Great Civil War in Spain. Ok so those things are also found in novels, particularly in For Whom the Bell Tolls which many think, is his greatest work and also his second novel also after The Sun Also Rises; that is A Farewell to Arms.

Ok, so that is his legacy. That you know, real men go, they don't just write about war. They don't just watch television and watch the way Baudrillard talks about, you know, Gulf War on television. So they are not just relating to those media saturated, mediated images, Ok. They actually go out there, rough it out and participate in the real action. Ok, so that's what it is to be a real man. So they also take part in war.

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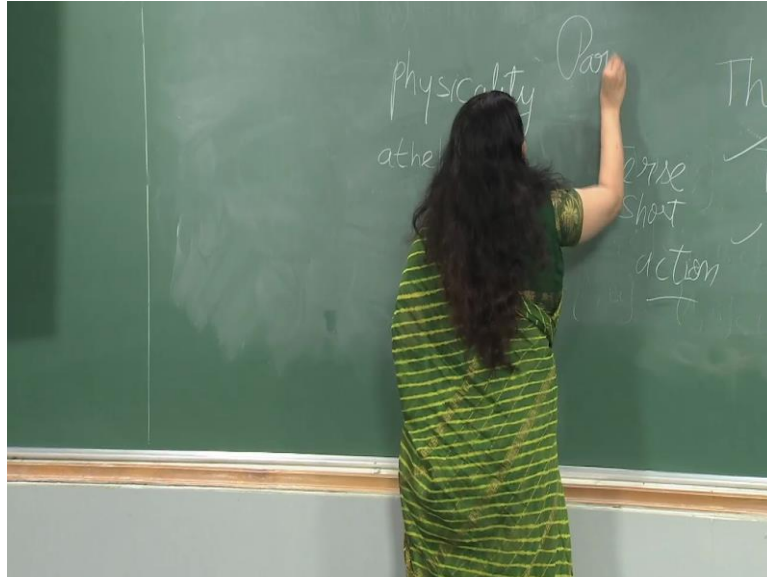
Professor: So of course, he talks about, you know, the pitfalls of the war and the devastations that things like war bring but he also understands that war is a necessity at some level. Ok again, so these are the outer, external attributes; so and as she rightly pointed out, sexual prowess Ok; so a Hemingway hero is going to be involved in several relationships, that also we know. So, he is an emotional man, he is also intellectually inclined; you know, our hero here is a reporter. Where is he placed?

Student: Paris

Professor: Paris, so again this idea, Paris particularly but then also Europe. Which other writer did we talk about who always makes this distinction between America and Europe?

Student: Henry James

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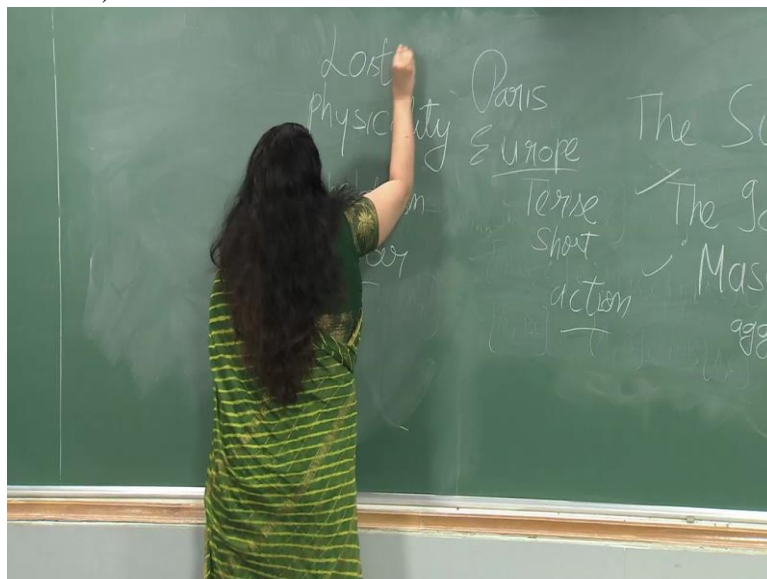


Professor: Good, Henry James, Ok. So Hemingway is a worthy successor to people like Henry James. So in Henry James, America is always the pure, innocent, simple, right, Ok the paradise and the American is the innocent American. You remember all those things, Isabel Archer . In Hemingway, most characters, these are expatriates. Who are these people? They are living in some part or the other of Europe. So they are all Americans in exile, not actually forced to live in exile

Student: Self-imposed exile

Professor: Self imposed exile, therefore this particular term that was coined for people like Hemingway, The Lost Generation

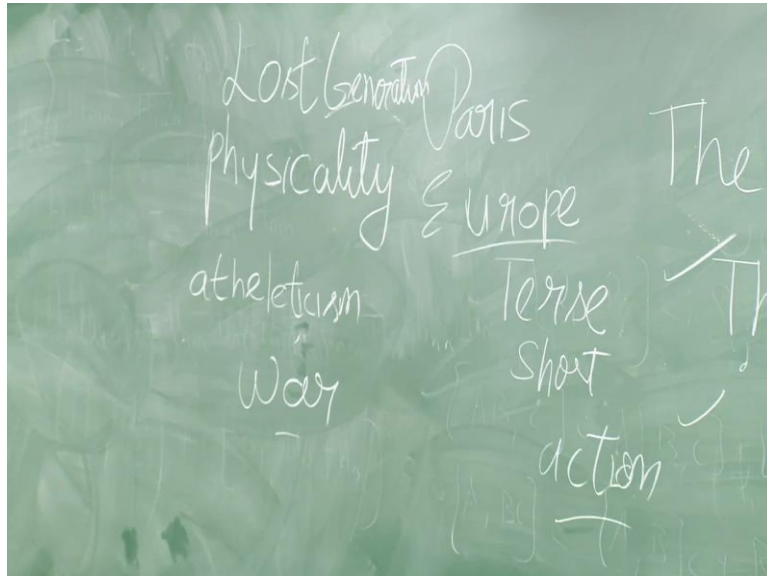
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Professor: this is a key term associated with people like



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Professor: Hemingway

Student: Gertrude Stein

Professor: Gertrude Stein coined the term

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Professor: for people like Fitzgerald, F. Scott Fitzgerald and also Hemingway. Hemingway and F. Scott Fitzgerald were quite close once upon a time. But there was always that sense of anxiety and rivalry between them. You know, F. Scott Fitzgerald, *The Great Gatsby*, *Tender is the Night* and all those things. He was a writer of what? He was an American writer of what? I mean, if masculinity or all these things are a part of, or war is a part of Hemingway, OK then what was, what was the major recurring theme?

Student: American Dream

Professor: American Dream and critic of it, but also he is associated with? Ok less of a Lost Generation and more with the Jazz age. The Jazz age, the Roaring Twenties, Ok so his focus was on the rich Americans, Ok not necessarily Hemingway's. F. Scott Fitzgerald himself was that kind of writer who was swept away by the lifestyle of the rich and famous. He had those aspirations, not Hemingway. Hemingway was a man who really liked to live like a real, real man whatever is that. Ok, so and F. Scott was like, the kind of guy or when you think of The Great Gatsby, the kind of a hero who anticipates the so-called trend of metro-sexuality.

Ok, a man who is inclined to give attention to the way he lives, his lifestyle, his clothes, yes not in Hemingway. So they always, you know, Hemingway looked down upon F. Scott Fitzgerald and his brand of writing and then gradually they drifted apart. But then that's another story but they were all part of this great big Literary Movement and about Americans in exile, self-imposed exile and living in Europe. So Europe is a constant figure, so not just Paris, but also Spain and the bull fights in Spain. Ok and he, if you want to know more about Hemingway and his love for blood sports, then you should a book called Death in the Afternoon. It is all about, collection of essays and stories about the bullfighting sport in Spain.

Now see, in the first line itself we are told

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Professor: that Robert Cohn, Ok he is, in order to assert his masculinity or just in order to send a message that he is not, he is not going to be a pushover. Ok, he indulges in boxing as a sport and his trainer or his coach is Spider Kelly whose pupil he is. So Spider promptly

overmatched him and got his nose permanently flattened. This increased Cohn's distaste for boxing, but it gave him a certain satisfaction of some strange sort, and it certainly improved his nose.

Yeah,

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Professor: so what kind a sentence is this?

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Professor: Yeah?

Student: There is reference to Jewishness.

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Professor: Yeah

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Professor: you see Jews are known for peculiar, peculiarity, or uniqueness of their noses, are you aware of that? Yes, Ok and the very sentence, once he got his nose flattened, yeah, the appearance of his nose improved. Don't you think this is fairly racist? Yeah, Ok

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Professor: It increased Cohn's distaste for the sport but then it also gave him a strange feeling of satisfaction. Again he wears it like a mask of masculinity. I broke my nose in a boxing match, Ok, you are a real man. If it was just a car accident, then not a big deal; but because it is a manly sport that you have lost your nose in, so, this is again that traditional, masculine, the very muscular aspect of masculinity that a real man should actually get, should have his wounds and scars to flaunt. Otherwise you are not a man enough, yeah. Otherwise you are like a Great Gatsby character.

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Professor: In his last year at Princeton he read too much and took to wearing spectacles. So again, Jews are known, you know, to wear big, fat, thick spectacles and again, a part of his. I never met any one of his class who remembered him. They did not even remember that he was middleweight boxing champion.

I mistrust all frank and simple people, especially when their stories hold together, and I always had a suspicion that perhaps Robert Cohn had never been middleweight boxing champion, and that perhaps a horse had stepped on his face, or that maybe his mother had been frightened or seen something, or that he had, maybe, bumped into something as a young child, but I finally had somebody verify the story from Spider Kelly. Spider Kelly not only remembered Cohn. He had often wondered what had become of him.

Robert Cohn was a member, through his father, of one of the richest Jewish families in New York, and through his mother of one of the oldest.

Ok so look at

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Professor: the terseness of the construction, through his father, old age Jew, through his mother, richest, Ok. That makes him a very strange, yeah, a typical Jew in other words

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Professor: At the military school where he prepped for Princeton, and played a very good end on the football team, no one had made him race-conscious. No one had ever made him feel he was a Jew, and hence any different from anybody else, until he went to Princeton. He was a nice boy, a friendly boy, and very shy

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Professor: Now look at the repetition of this word shy, and he is nice boy and shy boy. Repeatedly we are told that, and later on whatever Robert Cohn does, actually goes on to disprove what our writer is telling us. He was hardly nice and he was no shy, not shy at all.

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Professor: and the flattened nose, and was married by the first girl who was nice to him. His first wife is called

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Professor: Frances?

Student: No

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Professor: The girl who was nice to him, he married someone because the girl was nice to him, and the first girl that was, that was nice to him.



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Student: There were very few people who were nice to him.

Professor: Yeah, there were very few people. That is Ok

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Professor: but what does it tell us about his relationship with women? And he is not just a husband; he is also a father, right? Yeah

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Professor: he was married 5 years, had 3 children, lost most of the 50000 dollars his father left him, the balance of the estate having gone to mother, hardened into rather unattractive mould under domestic unhappiness with a rich wife; and just when he had made up his mind to leave his wife she left him and went off with a miniature-painter.

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Professor: Now what is, what are we talking about? What all things have happened to Robert Cohn? Yeah, things happened to him. He tries very hard to become something. Ok, what is he aspiring to be? He is aspiring to be what the society would call a real man, a total, you know, man's man. This is verse, so he can marry a girl who is good, who is a nice girl and he has money and he wants a certain kind of a lifestyle. He gets it all, he loses it all. Ok. And all this is told to you in just one sentence

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Professor: Yeah and then, rich wife and just when he had made up his mind to leave his wife she walks away with a miniature-painter. What does it do to his masculinity now?

Student: It shatters a; because it is a miniature painter that she goes away with and he is a boxing champion.

Professor: Yes

Student: And b, because he is not even given a chance

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Student: to dump her

Professor: Dump her.

Student: He gets dumped.

Professor: He is one of the most dumped characters

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Professor: in the novel, Ok, everybody dumps him, yeah. So it is rather funny and rather tragic also. And our hero thinks, who is, what is his name?

Student: Jacob

Student: Jake

Professor: Jake Barnes, yeah Jacob but Jake Barnes. He is also another interesting character, extremely interesting character. I will come down to his problem later. No, I am not going to give away in the first class itself. Ok but if you have read the novel, you know his problem. Yes, you know what his problem is though the word is never mentioned. The problem is never articulated in the novel. But you watched the movie now. Now I am going to, because I am interested in this also, and if you watch the film, *The Sun also Rises* starring, you know one of the greatest leading men of the 40s and the 50s Hollywood, Tyrone Power.

Ok he plays Jake Barnes and Brett character, that girl, heroine, Ok who is Lady Ashley Brett, right? So she is supposed to be the most glamorous, most beautiful woman ever in Hemingway. That was played by the great Ava Gardner. Ok, so you watch the movie and in the movie, they have actually tried to articulate the problem, never in the novel. Throughout, I mean, people still do research on Jake's problems and we all know what it is. We all know what the problem is. Ok but it is never spelled out.

So you have to, you know you always have to go back to the, you first finish it once, then you read it backwards and then you understand, yes, that's what he meant. Otherwise he is a very normal, very well-adjusted person and he is more or less an observer. Because lots of things,

especially in Hemingway. He is not a very telling kind of writer. He is not, it is not Dreiser. It is not Eugene O'Neill that you are dealing with, who give you everything, you know. It's hot sun and people are sweating and perspiring and we know what's happening there to those people. Definitely it is not going to. You won't, till the end; you don't know what Jake's problem is. So you have to read between the lines.

Ok, so we often talk about masculinity and the castration effect, yeah? This is almost like, he has been, it is metaphorical castration for him. To be dumped by a woman he doesn't even want, he wants to dump her. He has fallen out of love with her. Ok she means very little to him and then to be dumped by this woman and that too for a miniature painter, so what a shame! What a blow to his masculinity! So Hemingway heroes keep getting such blows to their masculinity!

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Professor: 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

Look what an exalted opinion he has of himself!

Her departure was a very healthful shock.

OK, quite a shock to him.

The divorce was arranged and Robert Cohn went out to the Coast. In California he fell among literary people

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Professor: So from boxing, now he is literary, so what is he? He is like that very nice moldable man, you know, you are among the sporty athletic type and you become that, you are among the intellectual types, you become that. You are among the artistic type and you have pretensions to that also. You cultivate, so what, where is, now the notion of an authentic character. What is your authenticity? So Hemingway, very often we are told that he was greatly influenced by the French existentialists. Existentialism in Hemingway, and the question of authenticity, I am sure that some of you are aware of Sartre, you are also aware of Camus, Ok particularly *The Fall*. So what are you, who are you? Particularly the hero, the protagonist in *The Fall*, he keeps talking and how, how much he loves to conform.

Student: Yes

Professor: Yeah? When you conform too much, you gain authenticity or you lose it? A conformist loses or gains? Loses his self, loses his authenticity because, why? What is the real you, who is the real you, you are always trying to be what you are expected to be. That's the problem with Robert Cohn. That's not Jake's problem. Jake is a very authentic hero, very authentic character. Ok but then again, he has a problem that is very interestingly unarticulated.

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Professor: and, as he still had a little of the fifty thousand left, in a short time he was backing a review of the Arts. The review commenced publication in Carmel, California, and finished in Provincetown, Massachusetts. By that time Cohn, who had been regarded purely as an angel, and whose name had appeared on the editorial page merely as a member of the advisory board, had become the sole editor. It was his money and he discovered he liked the authority of editing. He was sorry when the magazine became too expensive and he had to give it up.

So all this while

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Professor: we are being shown Cohn, Ok, his character is told to us by Jake Barnes. Does he follow the same style throughout? Are we going to view all the characters through Jake Barnes' eyes?

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Professor: By that time he had other things to worry about. He had been, now this is interesting, look at another masculinity factor or quotient

He had been taken in hand by a lady who hoped to rise with the magazine. She was very forceful, and Cohn never had a chance of not being taken in hand.

Now what kind of a character is that?

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Professor: Anybody can come and take over this man, so yes Rukma continue.

Student: That is what (())

Professor: Yes, he can be taken in hand, yes.

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Student: and Frances too

Professor: Frances too, doing

Student: Yeah

Professor: And there is a lengthy passage that occurs

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Professor: somewhere to the closing to the end of the first part where Frances really gives him and then Jake Barnes wonders what is happening here? And he has nothing to say. Yes,

interestingly and that too for a, so what does all your fishing and your hunting and your Oboxing, where does that all lead to? You are being taken in hand by hollow kind and shallow kind of women.

Student: He is just so insecure that anyone who comes can take him in hand but later on when he

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Student: like becomes successful after the publishing of his novel, that's when he drops Frances. So just the insecurity that is making him so easy

Professor: So he is

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Professor: a very insecure man and discontents of masculinity. That is another area of discussion that we will be talking, doing.

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Professor: Also he was sure that he loved her, Ok. This is another ironic statement; he was in love with the idea of being in love,

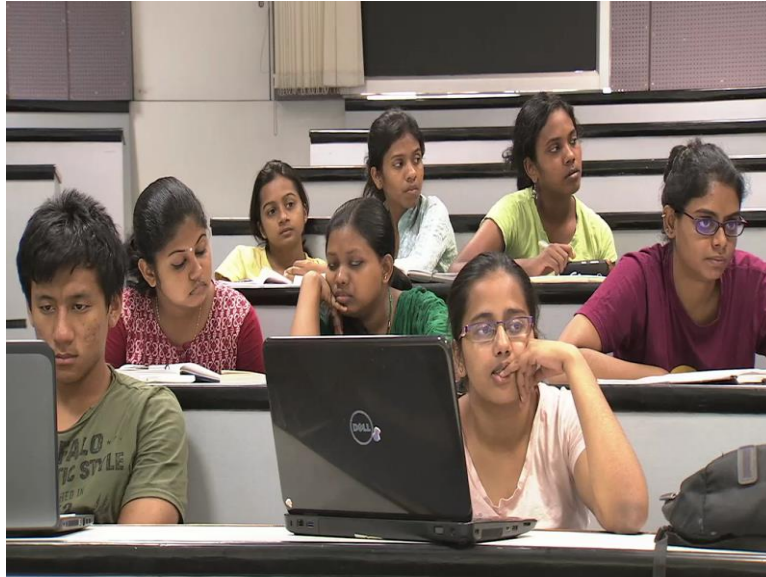
When this lady saw that the magazine was not going to rise she became a little disgusted with Cohn and decided that she might as well get what there was to get while there was still something available, so she urged that they go to Europe, where Cohn could write. They came to Europe, where the lady had been educated, and stayed three years. During these three years, the first spent in travel, the last two in Paris, Robert Cohn had two friends, Braddocks and myself. Braddocks was his literary friend. I was his tennis friend.

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Professor: Ok, now what does it mean, a literary friend and a tennis friend?

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Student: Sportive friend and

Professor: Intellectual friend; the so-called

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Professor: intellectual friend and the so-called sportive friend, so all facets of life are being taken care of and love too is almost there. He has been taken in hand. And he thinks love is within his reach, Ok, quite a happy life and again we are talking about a group of people, a generation of American, the Lost Generations, Ok The Lost Generation. The people who really aren't sure what they wanted. Ok, so it's like showing the mirror up to them, that this was the generation which wasn't really sure, especially after The First World War.

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Professor: The lady who had him, her name was Frances, found toward the end of the second year that her looks were going, and her attitude toward Robert changed from one of careless possession and exploitation to the absolute determination that he should marry her. During this time Robert's mother had settled an allowance on him, about three hundred dollars a month. During two years and a half I do not believe that Robert Cohn looked at another woman,

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Professor: At which point in his life? When he had very little money, Ok but once he gets his money and once Frances starts losing, , she starts losing her looks, then the tables turn.

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Professor: So he was fairly happy except that, like many people living in Europe, he would rather have been in America, and he had discovered writing. He wrote a novel, and it was not really such a bad novel as the critics later called it, although it was a very poor novel. He read many books, played bridge, played tennis, and boxed at a local gymnasium.

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Professor: Wanted to be, the so-called complete man, Ok so this is again an aspirational attitude, you know. I want to be accepted by all men, Ok and people who, and does Jake want to be accepted by everyone? Yeah? Pragma, do you find any trait there? Is Jake desperate to please everyone? No, not really, Ok. So you can say, some shades of, you know, autobiographical elements, there is always a tinge of autobiographical, or autobiography in Hemingway. A Farewell to Arms, for instance, is all about Hemingway's own exploits during the Civil War in Spain

Student: During Civil War he went to Spain?

Professor: Yes

Student: Ok

Professor: He was a personal kind of a writer again like Scott Fitzgerald, Ok so most of the things that happened to their heroes, they have lived through those things. Ok, it was not like they were writing about something, totally fictitious and all this, so things happened to them. Again famously, in A Farewell to Arms, the hero, he falls in love with a nurse who had nursed him while he was wounded in the war, Spanish Civil War and similar thing had happened to Hemingway also when he was in early twenties.

Student: Didn't that happen to Jacob also? Didn't Lady Ashley, not sure(( ))

Professor: Ashley Brett?

Student: Yeah, she was a nurse

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Student: and he, and when was wounded

Professor: Exactly, yeah

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Professor: echoes of that thing and again interestingly now that you are able to draw these parallels, so Hemingway was dropped by that lady, Ok, by that nurse. The nurse dropped him for a Colonel, a military Colonel Ok and later the Colonel also dumped her, the woman, Ok, but that was a little; that was a little; that was of little consolation to Hemingway. But he had been through rejection. He had been dumped. Therefore we feel that all his heroes suffer from those sexual insecurities and complexes. So thank you very much and we will continue with this in our next class.

(Professor – student conversation ends)