

**American Literature & Culture**  
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**Mod 04 Lecture Number 23**  
**Ernest Hemingway The Sun also Rises (Lecture 17)**

(Refer Slide Time 00:20)



(Professor – student conversation starts)

Professor: So we continue with our discussion of Hemingway's *The Sun also Rises*. So these are the characters we would be talking about, so our hero Jake Barnes. We will also be introduced to the heroine, Lady Ashley Brett and one interesting thing about Lady Ashley Brett is that she is considered one of the most glamorous literary heroines. Ok, why do you think so? You seem to agree with me. Her clothes are described at quite a length in the book, yeah. And she is supposed to be, everyone comments on her looks, her beauty, her style, Ok, something that is quite not so regular in a Hemingway heroine. All men fall for her invariably, yes. You also have Robert Cohn and, you remember I will just take you back to that point when the first chapter, you know the opening lines of the novel

(Refer Slide Time 01:29)



Professor: Robert Cohn was once middleweight boxing champion of Princeton. Do not think that I am very much impressed by that as a boxing title, but it meant a lot to Cohn.

(Refer Slide Time 01:40)



Professor: Now why are we beginning this novel with this character?

Student: I was also wondering why it began

Professor: Good

Student: Because like after that first chapter,

(Refer Slide Time 01:54)



Student: it's really Jake and it goes with Jake's story afterwards, completely.

Professor: Yeah, but then you know, it is also called, you know,

(Refer Slide Time 02:04)



Professor: Hemingway's deceptive style; part of Hemingway's carefully cultivated deceptive style. He puts forward a false hero. Ok, so you know, the hero, who is the hero, it's a hero's journey. We have been talking about the archetypal hero, right? So most stories are about heroes and Hemingway's heroes are great archetypes. Don't let anything else fool you. They follow that pattern. There is an arc of a journey for all his heroes, even The Old Man and the Sea, he is an old, dying man but there is a kind of an arc. Ok, there is a journey. It may be spiritual, it may be self-discovery but there is a journey.

Student: I am talking about Brett. It is quite interesting to see that she is shown as an androgynous character.

(Refer Slide Time 02:54)



Student: She has a very short hairstyle and that's how, and also, I don't know how women were characterized during those times but here in the novel, you can see that Brett's desires towards Romero is shown in the book like I don't know generally how its it is written in books because women's desire

Student: Suppressed

Student: Might not be,

Professor: But you know,

(Refer Slide Time 03:24)



Professor: I get your point, Brett is, from the beginning portrayed , since you, character of Brett interests you, let me take you to now this point where we first see Brett.

(Refer Slide Time 03:38)



Professor: A crowd of young men

He is already with Georgette. Are you with me, now? Ok, before this, you know, we are talking about Chapter 2 now, and where on a particular street, our hero encounters a woman called Georjay. Not Georgette but Georjay. Georgette is lovely to look at, she is a typical; who is she?

Student: She is a prostitute

Professor: She is a streetwalker

(Refer Slide Time 04:08)



Professor: yeah, she gets picked up by Jake

(Refer Slide Time 04:11)



Professor: but the problem is, my question is, we all know what is Jake's problem. Let's not articulate. If that's the problem with him, why pick up a prostitute?

Student: Because he wants to feel

(Refer Slide Time 04:25)



Professor: Exactly. It's not like he is hiding

(Refer Slide Time 04:28)



Professor: it's not like he is out there to, you know, to project his masculinity.

Student: He still has desires

Professor: He still has desires, Ok. There may be a physical condition but he still has desires for female company, Ok, and this is interesting. Ok, because we are talking. So this is one aspect of masculinity, yes. So at some level, even Jake performs. We have been talking about performing, performing gender roles, yeah. You know, generally when you walk inside a bar, a dance club, a night club

Student: You need to have a lady by your side

Professor: You need to have, it is a must in, you know, it is a social etiquette. You just don't walk in and walk out like a predator. Otherwise, you give that impression that you are just on the prowl, Ok. But if you have a lady by your side then it is very clear that, you know, you are out on a date. You are a normal regular guy. Therefore it is necessary. To walk in and walk out, you may not walk out together but it is necessary to walk in together. Therefore he picks up Georgette. She is a nice company. They perform, don't you think so?

Student: They act as if they are engaged

Professor: Engaged, yes, they act as if they are engaged and also, at the same time, you know, he doesn't even care about her name. She is Georgette something, and then Mrs. Braddocks is quite fascinated. Are you related to those people? And she said, of course not. I am not related to anyone. I am someone else. So it is all like playing a game. They know they have to indulge in certain kind of a small talk and what else is there to talk about? So what are we talking about; The Lost Generation. There is nothing to do, so what do they do?

What do these people who belong to The Lost Generation, they do? They are expatriates; they have a job to sustain themselves. Of course, they travel a lot but aimlessly. They go, enter, yes, into relationships but aimlessly, meaninglessly. It's not; again consider Frances and Cohn's relationship. What does she say? There is a lengthy; you know she breaks into a tirade against him. Who has, we will come to that. Now you were talking about Brett's character. So first time we meet her.

(Refer Slide Time 07:04)





Professor: A crowd of young men, some in jerseys and some in their shirt-sleeves, got out. I could see their hands and newly washed wavy hair in the light from the door. As they went in, under the light I saw white hands, wavy hair, white faces, grimacing, gesturing, talking. With them was Brett. She looked very lovely and she was very much with them.

Any comment on this

(Refer Slide Time 07:30)



Professor: she was very much with them?

(Refer Slide Time 07:35)



Student: She was like (())

Student: I think she can just hang out with guys very comfortably

Professor: Yes

Student: Even on their trip to Spain, it's 4 guys and Brett.

Student: And keep everyone's attention on her

Professor: Implication is that, she has been with them

(Refer Slide Time 07:52)



Professor: sexually, with all of them, Ok, except Jake, except Jake, Ok because when she first meets Jake, he is already wounded. Except Jake, she has been with everyone. And how does he react whenever he sees her with some another man?

Student: He is very frustrated.

Professor: He is very. The frustration, you know we have been talking about masculine, masculinity Ok, and the part of, he is a very, very masculine man, Ok. He has been in the war. He is taking his injuries and wounds like a man, right? Ok so, there is a book by a theorist called Taking it Like a Man, Taking it Like a Man. It is like, he has taken his every injury like a man and he intends to take, he intends to take Brett's various dalliances and alliances also like a man. But can he? That's the question. So that entire construct of masculinity is problematic, problematised because of, he is the generation of men who is supposed to take it like a man. He is not supposed to show emotions. Does he show excessive emotions? Never!

Student: (())

Professor: It is always inside, yeah and he is very much a man. There was a question, you know. When the novel first came out and it received great critical and commercial success and an interview question, Hemingway, so what is exactly Jake's problem? Ok and yeah.

Student: Sometimes Jake is frustrated

(Refer Slide Time 09:43)



Student: with Brett's relation with other men but at other times he also encourages her to have relationship with say, Romero

Professor: Romero

Student: It's not encouraging, it is more like, you know I can't do what you mean (())

Student: He is being a good friend to her.

Professor: Yeah

Student: But he doesn't like Cohn's relationship

Student: That is Anti-Semitism

Student: Yeah

Professor: Yeah,

(Refer Slide Time 10:08)



Professor: but then there is also Mike and Mike also, there is a very interesting kind of a relationship. But Romero is a kid, yeah. He is never perceived as a real serious threat, just as a passing sexual dalliance.

Student: It is like Brett's collector who

Professor: Collects men?

Student: Yeah

(Refer Slide Time 10:26)



Student: Different kinds of men.

Professor: Yeah, that answers

Student: You were saying

(Refer Slide Time 10:30)



Student: before that about the interview question

(Refer Slide Time 10:33)



Professor: Yes, we got. What,

(Refer Slide Time 10:37)



Professor: what he is asked by the interviewer that, what is his problem? And he says that, you know, usual Hemingway answer, the way he writes his books. He doesn't give you any. He says, well he is unable to culminate the relationship but he is a man. Interview went on, interviewer went on pressing him. But then, what kind of injuries, I mean that, question was what has he lost? What has he exactly lost? Ok and in typical Hemingway, the answer, the response also comes. Hemingway's response was he is a man. Ok, so I am giving you the edited version of his response and the bottom-line is he is a man.

Ok, so don't think that anything has been, you know, there is an injury, there is a wound, he is not going to name it for you, yeah. That's, that's the central conceit of the novel. It runs through the novel. But then you want to see it as a conceit as a metaphor, you can also look at; you can theorize it, The Lost Generation, what have they lost? It cannot be exactly pointed out Ok, but there is an immense sense of loss. So it is not like something has been severed off, something has been, but something died out after The War. You are no longer the person you used to be. That's the idea. So if you want to read the, the subtext of the book, there is an Ok.

(Refer Slide Time 12:26)



Professor: One of them saw Georgette and said: "I do declare. There is an actual harlot. I'm going to dance with her, Lett. You watch me." The tall dark one, called Lett, said: "Don't you be rash." The wavy blond one answered: "Don't you worry, dear." And with them was Brett. I was angry.

(Refer Slide Time 12:46)



Professor: It is always there, he is always angry. whenever he, he knows there is nothing he can do about it. Ok and Brett will be Brett. She is not going to be; yeah she cannot be tied down. So there, do you know that there comes a point where one of them, who raises this option, why can't we just be together?

Student: Jake

Professor: Jake, good, Jake says let's be together. Ok, because we cannot live without each other. But she says then you know me.

Student: I can't change.

Professor: I can't change. That is female sexuality. I answer you now. Ok she is

Student: Regard to her appearance,

(Refer Slide Time 13:29)



Student: isn't it the Flapper fashion era?

Professor: Yeah, right

Student: So I think that is why she is like that.

(Refer Slide Time 13:35)



Professor: But Flapper Fashion era,

Student: Roaring Twenties no?

Professor: And Flappers are very much 20's construct. We are talking about 1920s, early 20's, fashion Ok. And we should think of someone like Coco Chanel

Student: Yeah

Professor: Coco Chanel, Ok and Coco Chanel was the kind of woman, the fashion designer, who, she herself had short hair so it was, and she encouraged that androgynous look, why? Now we are into fashion, so let's talk about why androgyny, why 1920s and androgynous fashion and why did Coco Chanel become such a big superstar in fashion?

Student: Coco Chanel wasn't very androgynous, right?



(Refer Slide Time 14:26)



Student: I mean they wore skirts

Professor: Yeah, she wears skirts, she does wear skirts.

Student: It was the cause that huge skirts

Professor: Yeah, exactly,

Student: Madam, during the Post World War when men went away to the War, the women were actually

Professor: Pushed into

Student: Working

Professor: Into workforce

Student: Yeah

Professor: Yes, so they started

(Refer Slide Time 14:45)



Professor: but it is not like, you know sexual roles also started shifting therefore you find

(Refer Slide Time 14:54)



Student: (())

Professor: What does she do for a living, Brett?

Student: Nothing

Professor: No one ever thought of it, na?

Student: She just

Student: She is a lady

Professor: She is a lady, ladies don't have, yeah

Student: Socialite

(Refer Slide Time 15:09)



Professor: but the, her husband died very early, I mean, we never get to know; they are very vague about her first marriage. There was second marriage also. That's what he tells, you know. Once he is very frustrated and Robert Cohn asks these prying questions about her and then Jake just loses and he says, she married two times, , but not for love. She has been married, so she has a record of marrying, getting married two times yeah but not for love. She is that kind of a woman. But now we really don't know how much money has this man has left, because there is a Count also. Who is that Count, a Greek Count, yeah, Mippipopolous.

Student: I didn't understand why he was there.

Professor: Why was the Count there? He is also part of the Lost Generation. He is an old man trying to be cool. You see the Lost Generation was all about being cool, Ok and for Brett, an old man but a wealthy old man; and who is also a sexually active old man. He would do, temporarily because she says. She is very clear of her desires. I may love you, I won't live, I cannot live the kind of life you would want, yes

Student: And the Count is also well aware that she is not going to stay.

(Refer Slide Time 16:30)



Student: The Count is very aware of himself. He does not stand a chance with the other young men.

Professor: Yes

Student: But, like he knows he is wealthy and there are certain things he can offer.

Professor: He can offer her, yes.

(Refer Slide Time 16:47)



Professor: So there is an offer he makes. I will give you 10000 or 2000 pounds or something that translate into 2000 pounds and you come with me to France, yeah Cannes. They are already in France, sorry, to come with me to Cannes, yeah. So there is an offer and she says I know too many people in Cannes and there is something else, yeah. Riviera, Ok I will take you to Riviera. No I know too many people and then there is a repetition of this. I know too

many people there, too many people there. What does it mean, I know too many people there?

Student: She has had alliances

Professor: She has had alliances with several people. Why you deny going to places? Because they know what you are, so that Ladyship is also quite suspect. Yeah, so how does she make her living? Hemingway is very ambiguous about that, yeah. But is he judging people? Anywhere, except Cohn, poor Cohn, he gets it from everyone, yes, even from the writer. Writer doesn't like him too much, right? And you can see that Jake Barnes could as well be Hemingway himself. You know a writer, an objective detached writer observing the universe around him. It's his first novel. First novels are generally quite personal, yeah quite autobiographical. Falling in love with the nurse, Ok all those anecdotes are here. So it could be. and then look at the way they just drop Georgette. What does he do? He gives him, the receptionist some

Student: 50

Professor: 50 franc

Student: And says if she asks for me, give it to her otherwise return it.

(Refer Slide Time 18:37)



Student: Return it

Professor: Yeah, please keep it safe for me, Ok; what kind of an attitude is that now?

Student: Dispensable like

Professor: Dispensable, everything is dispensable.

(Refer Slide Time 18:47)



Professor: You are not attached to anything. And that is a very typical Hemingway trait. Everything is dispensable. You don't get over-attached to people or things, or any, yeah. Therefore you can just walk out of your, that is also a part of masculinity. You be detached, you are a man. You get attached and emotional, your masculinity is under, but again it is a novel which you can read as an example of crisis of masculinity, yeah. All Hemingway heroes reflect that trait; you know this, so they are not the kind of men that have been historically imposed on us. This is a set of, this kind of, and he takes, he takes a lot, but they also, he also lets us see his suffering. Traditionally in literature, in cinema, we are not supposed to see a hero suffering. Ok but here you, his wounds are exposed to us. And he is quite protective of his hero, don't you think so; yeah, very respectful, very protective.

(Refer Slide Time 19:59)



Professor: 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. Please don't touch me."

"What's the matter?"

"I can't stand it."

"Oh, Brett"

"You mustn't. You must know. I can't stand it, that's all. Oh, darling, please understand!"

"Don't you love me?"

"Love you? I simply turn all to jelly when you touch me."

"Isn't there anything we can do about it?"

She was sitting up now. My arm was around her and she was leaning back against me, and we were quite calm. She was looking into my eyes with that way she had of looking that made you wonder whether she really saw out of her own eyes. They would look on and on after everyone else's eyes in the world would have stopped looking. She looked as though there were nothing on earth she would not look at like that, and really she was afraid of so many things.

"And there's not a damn thing we could do," I said.

"I don't know. I don't want to go through that hell again."

"We'd better keep away from each other."

"But, darling, I have to see you. It isn't all that you know."

"No, but it always gets to be."

"That's my fault. Don't we pay for all the things we do, though?"

"When I think of the hell I've put chaps through. I'm paying for it all now."

(Refer Slide Time 21:25)



Professor: Yeah, now see, so much is said but it is all extremely

Student: Ambiguous

Professor: Ambiguous, yeah obscure. So, deliberately obscure. And where do you get the sense that Jake has physical problem?

Student: There is nothing we can do about it.

Professor: There is nothing we can do about it, yes. And I have to be, means certainly I have to be like this. So she is a woman of desires. She has no qualms in accepting her desires and therefore she, do you think that she, well there is a particular scene which may have struck you as very peculiar. She comes banging at his door in the middle of the night, or is it early morning 4:30 am in the morning, right? Have you read that part?

Student: In Biarritz?

Professor: No, in Paris, with the Count, with the Count

Student: Count, yeah

Professor: She comes pounding and she has a scene with that concierge

Student: Concierge

Professor: And the concierge says, you know she is a little tipsy and all that. And she is not allowing her in, and, but anyway she manages to barge her way in and she comes and then Count comes, and Count is in the car and they bring champagne and what not. Why do you think, what's the place, why place that scene in the middle of the novel, why do you want to have that?

Student: How much they rely on each other.

Professor: Ok



(Refer Slide Time 22:57)



Professor: He just brought me here now, offered me ten thousand dollars to go to Biarritz with him. How much is that in pounds?"

"Around two thousand"

Then I heard Brett's voice. Half asleep I had been sure it was Georgette. I don't know why. She could not have known my address.

Ok and then this conversation, Biarritz with him,

"Around two thousand"

"Lot of money. I told him I couldn't do it. He was awfully nice about it. Told him I knew too many people in Biarritz. "Brett laughed.

"I say, you are slow on the up-take," she said. I had only sipped my brandy and soda. I took a long drink.

(Refer Slide Time 23:36)



Professor: Now this is Hemingway's long drink. Ok, It has to be filled with meaning, saturated with meaning. It is not just a sip. He took a long drink, and when? Why? When does he take a long drink? When she says I know many people there. And he knows being, knowing Brett, what that means. So therefore he needs a long drink to be able to stand this.

"That's better. Very funny"

(Refer Slide Time 24:05)



Professor: "Then he wanted me to,"

"That's better." That is her comment on that, on what? When he takes a long drink, right? What is she trying to do? Hold his liquor, yes and also the fact that I am telling you that I have been with men.

Student: It's like, to her, being sober is a nuisance, like

(Refer Slide Time 24:30)



Professor: She wants

Student: Yeah

Professor: Reaction from him.

(Refer Slide Time 24:35)



Professor: She knows that he can't do anything about it. Ok, but she is still, you know, you know it is very complicated, she wouldn't leave him alone. That thing also comes, you know, at some point that she; I know that you are not going to leave me alone. And there is also a point where, do you remember, that line where he says, so typically Brett; she only wanted what she couldn't have.

Student: Yeah

Professor: That's her character. Not in just in Romero's case but also she was his nurse and she knows the nature of his injury and then she says, then he says that she fell in love with me that was so typically Brett. She only wanted what she couldn't get. it was not like he was attached; do we get to know any of his previous attachments or relationships? I mean Robert Cohn's history is given. Mother, father, yeah previous wives, we know everything about Cohn

Student: The hero is

Professor: Yeah, Jake Barnes is treated so delicately, what about his previous, before the war, Ok what were the nature of his loves and lives and his relationships, we are never told that. Why do you think Hemingway is doing that?

Student: In fact, except Cohn, we don't know much about any other characters.

Professor: Yes

Student: Brett, we get flashes, but we don't really know

Professor: What was the nature of relationship with her previous husband?

(Refer Slide Time 26:06)



Professor: But then what kind of a girl is she? Again, so she is a very sexual creature?

(Refer Slide Time 26:12)



Professor: She is a very desirable woman, Ok, she is, she lives well but she is maintained, she is a high maintenance girl but she has to be maintained by a rich man, at any point, Ok so there is a desire for men but Mike also, when Mike enters her life

Student: But Mike isn't that (())

Professor: Yeah but there is a hope that he will get rich, he is going to come into inheritance. Robert Cohn also, I, you know, got very interested, maybe, you know, I am falling a little behind the schedule, but let me take you to chapter 2 for a moment, from Brett we will go to Chapter 2 since we are in the, we are talking about masculinity and all.

(Refer Slide Time 27:14)



Professor: That winter Robert Cohn went over to America with his novel, and it was accepted by a fairly good publisher. His going made an awful row I heard, and I think that was where Frances lost him, because several women were nice to him in New York

Women were

(Refer Slide Time 27:32)



Professor: Women were never, first wife left him for a miniature painter yeah. So what a blow to masculinity men here really get it from women, right? There is ex-wife of course, now there is Frances. Frances was being just nice, she is a divorcee. She has children of her own. She finds Cohn. Cohn is grateful for quite some years because women have never been very interested in him. But then, in America his novel gets accepted and it's published and suddenly reversal of fortunes, anagnorisis.

(Refer Slide Time 28:13)



Professor: He was more enthusiastic about America than ever and he was not so simple and he was not so nice.

(Refer Slide Time 28:20)



Professor: You remember, when we first met him he is a nice shy man. Remember those descriptions? He was a nice man, he was a shy man. He is no longer nice; he was no longer, with success men change. With success the women also change.

(Refer Slide Time 28:38)



Professor: The publishers had praised his novel pretty highly and it rather went to his head. So it happens to all, petty people.

Then several women had put themselves out to be nice to him. Remember Frances had taken him in a hand. That's the way he uses. Frances had taken him in hand. Now women are nice to him for the first time. And his horizons had all shifted. For 4 years his horizons had been absolutely limited to his wife. For 3 years he had never seen beyond Frances. I am sure he had never been in love in his life.

(Refer Slide Time 29:17)



Professor: He was never, so when he married first, he wasn't in love. When he is with Frances he is not in love.



He had married on the rebound from the rotten time he had in college, why did he have a rotten, he was a boxer, he turned, he became a boxer because of that Anti-Semitism, anti yes, Jewish feelings there so in order to show that look, I am a man, I am a boxer and I am, so you know things happened on a rebound. So, I didn't have such a nice time at college. What do I do know? I will get married.

(Refer Slide Time 29:52)



Professor: and Frances took him on the rebound from his discovery that he had not been everything to his first wife. He was not in love yet but he realized that he was an attractive quantity to women, because he is successful now, Ok so his horizons have broadened. With success, he becomes attractive and his horizons broadened. Don't you find it is a very nice example of irony and satire? That is the way life is. You acquire success and even the most unattractive person becomes attractive in other people's eyes.

(Refer Slide Time 30:33)



Professor: and that the fact of a woman caring for him and wanting to live with him was not simply a divine miracle.

So in Frances case, it was a miracle that a woman really wants to be with him, yeah. So again, what aspect of masculinity are we looking at; that men have this constant desire?

Student: To be desired

Professor: To be desired, Ok, men and women both, but more in men Ok, so they have to be seen with a woman. See all these things won't come, if it were a traditional novelist, Victorian novelist, perhaps there would have been paragraphs about these things. Ok, he is not going to tell you so much. It's after all, what is Hemingway style?

Student: Terse

Professor: Iceberg theory, yeah, he will show you very little but it's so deep, it runs deep.

(Refer Slide Time 31:29)



Professor: This changed him so that he was not so pleasant to have around. , also, playing for higher stakes than he could afford in some rather steep bridge games with his New York connections, he had held cards and won several hundred dollars. It made him rather vain of his bridge game, and he talked several times of how a man could always make a living at bridge if he were ever forced to.

(Refer Slide Time 31:54)



Professor: Again, this is also masculine quality. You are a boxer, you are an intellectual, you are a tennis player, you can also, yeah gamble. Ok, so you are gambler. You know, all these things

Student: Is making him attractive

Professor: Masculine, so you surround yourself, you sort of, impose these outward traits in order to look more glamorous, more attractive to women. Ok, again a part of, you know, commentary on the Lost Generation, this is what. These are meaningless activities. You call yourself a writer, an intellectual, then what are you doing, excelling at a game of bridge? Do you need to, you are already into sports, you play tennis, but why do you, because see these things make you look, appear more charismatic

Student: Personality

Professor: Yeah, personality, so cult of personality which is so much of a part of American Dream. So cultivate a personality, so it's not Jake, but it's Robert Cohn who is embodying the falsehood, the falsity of the American Dream. It is a commentary on the American Dream, definitely but Jake gets (( )) himself. Therefore the false, Ashwin was talking about why begin the novel with Cohn? He is our false hero; he is our fake American Dream, any comments? We go to chapter 4 because we have work to do. We, so

(Refer Slide Time 33:34)



Professor: "I told him I knew too many people in Cannes. Monte Carlo. Told him I knew too many people in Monte Carlo. Told him I knew too many people everywhere, quite true, too. So I asked him to bring me here."

(Refer Slide Time 33:50)



Professor: Because you are someone I don't know, really. I know lots of men everywhere but then yeah, so why do this; to make him jealous. See, you are not giving me what I want but I will, I know that it is not your fault but I won't let you forget me. Don't you think you are going to take it like a man? I am going to torment you throughout, and she really rubs it in, yeah. Coming to this

Student: Is she jealous when she sees Georgette?

Professor: Absolutely, Brett is jealous, yes she is. She says you are doing very well for yourself, yeah. So it is not out of some sense of friendship. She is jealous, that Oh, so you are trying to get over me? Yeah. So if we can't be together, you shouldn't be with anyone else also. So, because she has seen him with Georgette, it is important that he sees her with the Count.

(Refer Slide Time 34:55)



Professor: "Don't look like that, told him I was in love with you. True, too. Don't look like that. He was damn nice about it."

Now poor Count, what choice does he have? And his masculinity too, it is good to be seen around with a woman like Brett, everyone wants to date her, right and she has chosen him, because she knows he is harmless. Ok, he wouldn't come and he is also very rich. So he can buy all these expensive things for her, a bouquet of roses, he can also buy this expensive champagne, he has a limousine with a driver. Ok, so it is a good to have a man around, someone like him, Ok and he wouldn't make demands on her, yeah. So again a part of, what we were talking about, the Lost Generation, a generation that had lost its bearings; that had lost its sense of morals

Student: Decadence

Professor: Decadence, yes to a large extent Jazz age, we were talking about men and women and the equal, the entire phenomenon of gender equality, yes she represents that. He too, men around her are extremely open to whatever is going on here. Nobody questions, nobody judges anyone.

Student: Except that, it is not really judging but in the instance when

(Refer Slide Time 36:22)



Student: Romero is seen with, Brett and Romero

Student: Romero

Student: Romero are seen together, the owner of that hotel, like his attitude changes completely at that moment. It's more, with the love of bullfighting, because of his love for bullfighting, but also there is his attitude that woman will spoil the, like, the boy.

(Refer Slide Time 36:51)



Professor: There is again, one factor is that, the age difference.

Student: He is 19

Professor: Yeah, he is 19, she is somewhere in her 30s.

Student: Easily carried away.

Professor: Yes

Student: Bullfighting, supposed to

Professor: You can think of the sibling society now. That man has sort of, you know, hopes and dreams of this boy. He has been nurtured. And bullfighting, the so called matadors, it is a big business in Spain and they are really revered. A matador, it is like, you know, epitome of success. Yeah, you are, up there because you are an artist of a kind, Ok and matadors are not those physically tough boxer kinds. You are not going to find the Jake LaMotta's kind there. They have to be more delicately built so that they can do all their?

Student: Dance

Professor: Dance, yeah it's more like a performance there. Although it could be a death dance, dance of death but it is a performance, it is a performance and the kind of clothes they wear and only a certain kind of man can carry it off. Ok, so you have to have certain kind of discipline. Same idea is also repeated since you brought that up, so I thought, in Raging Bull. There is a scene when, before a particular big fight, you know, Jake LaMotta is going to go for this big fight, there is a rival out there, and his brother who is also his coach, he tells him that you should abstain from sex. Ok, and his girlfriend visits him. And he has his desires and what to do now? And it is a beautifully crafted scene, Ok, what to do, I mean, you are almost there, and everything is within your reach but you have been trained and coached to control your desires and emotions, you are supposed to do, please

Student: A similar scene is there in this, like Romero's brother is actually

(Refer Slide Time 39:10)



Student: with him

Professor: Yeah



Student: As one of his men and there is one scene when, like she is going after lunch or something. She has lunch with them and she goes there after him, goes to him after lunch even though his men had advised against it.

Professor: Yeah

Student: It is the day before the

Professor: Fight

Student: The fight, yeah.

(Refer Slide Time 39:37)



Professor: Yeah, yeah and then we also know that trouble Romero gets in because of that, yes. It will take you to now chapter 6, Frances' part.

(Refer Slide Time 40:03)



Professor: I don't know how to, which page that's for you, Chapter 6, I skip 4 pages and you are there, and she talks to Jake

"Would you come over with me to the Dome? You'll stay here, won't you, Robert? Come on, Jake."

"What's the matter, Frances?"

"Oh, nothing, except that he wants to leave me."

Get it, are you there?

"How do you mean?"

"Oh, he told everyone that we were going to be married, and I told my mother and every one, and now he doesn't want to do it."

"What's the matter?"

"He's decided he hasn't lived enough. I knew it would happen when he went to New York."

(Refer Slide Time 40:47)



Professor: Now he is already in his 30s. You know there is this reference to the particular book that he has read in his, The Purple World

Student: The Purple World

Professor: Yeah, what is that Purple World about? He tells us something about this Hudson and Hudson has written this book which is called A Purple World which is alright when you read it when you are young. But for a man of 34, reading a book like, you know, a romantic adventure of kinds, it is not really yeah, really intellectual but kind of a romantic novel, Ok for men and this is how the man should be like. So again you are commenting on what; masculinity as seen through?

Student: (())

Professor: Yes, but I am still in that Purple World, masculinity as seen in

Student: Pop

Professor: Pop Culture, good. In Pop Culture, so this is the way a man should be, you see, you read Raymond Chandler novel and you read a Dashiell Hammett novel and all those detective, hardboiled detective, you are supposed to be a man, you are supposed to take it. So Purple World, the title itself tells you. It's a world of Decadence, it is a world of romance and adventures and all, but in a very pulpish sort of away. So this is what, but he has read it when he was already 34 and it is a very dangerous book. And again, it is a comment on writers and writings. So you will find lot of self-reflexivity here, yes.

Student: Consider Frances to journalist

Professor: Mencken?

Student: Yes, Mencken

Professor: Yeah, so Henry Mencken

(Refer Slide Time 42:35)



Professor: who was a great linguist and also

(Refer Slide Time 42:38)



Professor: great journalist and there was a time when he was like, you know, his word was the last word on everything. And if he says Mencken says something, then you have, you better. So Mencken says Paris is boring, so people like Robert Cohn, they say yeah, Paris has nothing to offer. What, what sort of a mindset is that; populist, conformist, herd mentality, you don't have a mind of your own but you become what, a pastiche of everything that you are reading and encountering.

So every experience should form you and should shape you but to take everything literally without going through the experience yourself, you have never been in love, except by reading *The Purple World*, Ok that is your definition, notion. Therefore this kind of man, how can you expect him to be loyal to any woman? Ok, whose notions were so wobbled. One way of saying, you are what you read. Please

Student: Soon after coming from America he says he has to go to South America in order to

(Refer Slide Time 43:52)



Professor: Repeatedly yeah, I will give you money

(Refer Slide Time 43:55)



Professor: she's taken, she is paid money to come with me, by the Count, right, 2000 Francs and how their lives mirror each other? Yeah, he is paid money, he is offered money by Robert Cohn, that I will pay all expenses, come with me to South America, yes

Student: And Jake's reply is that you need not travel

(Refer Slide Time 44:18)



Professor: in order to find yourself, you can be in Paris and you know, discover yourself

(Refer Slide Time 44:26)



Professor: Discover self, so he is a truly, authentic man. Robert Cohn embodies, the name itself says, na, Cohn, Ok, perhaps he is trying to con, you are conning your way through life, Ok, self deceptive. Yeah, he is not true to himself. He doesn't know who he is. He doesn't know other people at all. Ok, so this Frances thing and we are going to end for today.

(Refer Slide Time 44:52)



Professor:, Ok,

"Yes, about my going to England. Oh, Jake! I forgot to tell you. I'm going to England."

"Isn't that fine!"

"Yes, that's the way it's done in the very best families. Robert's sending me. He's going to give me two hundred pounds and then I'm going to visit friends. Won't it be lovely? The friends don't know about it, yet."

What? That the marriage is off, he is not going to marry her.

You were,

She turned to Cohn and smiled at him. He was not smiling now.

Because the promise was that I will give 100 dollars and you go, and now she says he is going to give me 200, and he was not smiling, the relationship is based on material things.

"You were only going to give me a hundred pounds, weren't you, Robert? But I made him give me two hundred. He's really very generous. Aren't you, Robert?"

(Refer Slide Time 45:45)



Professor: Again, and again, look at the syntax, the sentence structure, the syntax of it.

Student: (())

Professor: The tags, Ok, the tags are used so that you better say yes to whatever I am saying. You have to come around to my way of thinking. She was that kind of woman. She had taken him in hand, remember and he is still in her hands. He doesn't respond or retort in any way. He just takes it.

(Refer Slide Time 46:13)



Professor: I do not know how people could say such terrible things to Robert Cohn. There are people to whom you could not say insulting things. They give you a feeling that the world would be destroyed, would actually be destroyed before your eyes, if you said certain things. But here was Cohn taking it all.



(Refer Slide Time 46:32)



Professor: Ok, taking it all, but then he is not taking it in the sense that, taking it like a man. He is not taking with certain degree of fortitude. He is taking it because he is a weak character. Ok, he doesn't know what to do. Ok, it's not like he can retort, he doesn't even know how to. Yeah, he is such a weakling. And he is the real weakest, although he can beat everyone to pulp, but what sort of a character is that? Is he a, is he a really strong man? No, he is a bully, he is a villain.

(Refer Slide Time 47:08)



Professor: "How can you say such things, Frances?"

"Listen to him. I'm going to England. I'm going to visit friends. Ever visit friends that didn't want you? Oh, they'll have to take me, all right. 'How do you do, my dear? Such a long time since we've seen you. And how is your dear mother?'

Friends will make a small talk but nobody wants me. I have nowhere to go. What do I do?  
And because of you, I am left in a lurch like this, in a situation like that.

She put all her money into French war bonds. Yes, she did. Probably the only person in the world that did. 'And what about Robert?' or else very careful talking around Robert. 'You must be most careful not to mention him, my dear. Poor Frances has had a most unfortunate experience.' Won't it be fun, Robert? Don't you think it will be fun, Jake?"

It is like, you know

(Refer Slide Time 47:57)



Professor: putting them in a spot, Ok. You are responsible for my misery. We will skip, because she keeps on, just a rant and it is all said with a smile, yes, a sinister, cruel, cynical smile.

(Refer Slide Time 48:13)



Professor: "Listen, Robert, dear. Let me tell you something. You won't mind, will you? Don't have scenes with your young ladies. Try not to. Because you can't have scenes without crying, and then you pity yourself so much you can't remember what the other person's said. You'll never be able to remember any conversations that way. Just try and be calm. I know it's awfully hard. But remember, it's for literature. We all ought to make sacrifices for literature. Look at me.

I'm going to England without a protest. All for literature. We must all help young writers. Don't you think so, Jake? But you're not a young writer. Are you, Robert? You're thirty-four. Still, I suppose that is young for a great writer. Look at Hardy. Look at Anatole France. He just died a little while ago. Robert doesn't think he's any good, though. Some of his French friends told him. He doesn't read French very well himself. He wasn't a good writer like you are, was he, Robert?"

(Refer Slide Time 49:12)



Professor: That is really hitting below the belt, Anatole France, he was not, his friends told him he wasn't a great writer therefore Robert also thinks he is not, that is

Student: That is how Robert forms his opinion, how his friends

Student: Someone else has to tell him.

Professor: That's what you are

(Refer Slide Time 49:28)



Professor: And you are such a cry baby

(Refer Slide Time 49:29)



Professor: don't cry before women. Anyway they don't respect you. It's like totally demolishing the man.

Student: She is talking to him like, as if he is a child.

Professor: A child.

Student: Don't you do that

Professor: Because she has taken him in hand and now for the first time, he feels he is in love with Brett. He, you know the entire thing that he defers from getting married is because he has fallen in love with Brett. We are finishing it. He wasn't, yeah

(Refer Slide Time 50:01)



Professor: Do you think he ever had to go and look for material? What do you suppose he said to his mistresses when he wouldn't marry them? I wonder if he cried too. Oh, I've just

thought of something. I know the real reason why Robert won't marry me, Jake. It's just come to me. They've sent it to me in a vision in the Café Select. Isn't it mystic? Some day they'll put a tablet up. Like at Lourdes.

Do you want, it is like a revelation tablet, 10 commandments suddenly something has struck me. Why, you see, Robert's always wanted to have a mistress, and if he doesn't marry me, why, then he's had one. She was his mistress for over two years. See how it is? And if he marries me, like he's always promised he would, that would be the end of all the romance. Ok And then, as I, I really don't know why Robert took all this.

(Refer Slide Time 50:59)



Professor: So that's one way women can discuss, totally demolish. men, so we are again, the same thing, the crisis of masculinity. Robert Cohn is a perfectly normal healthy man, the way he is demolished by them. Thank you very much. We will continue tomorrow.

(Professor – student conversation ends)