

American Literature & Culture
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Department of Humanities and Social Science
Indian Institute of Technology, Madras
Mod 04 Lecture Number 24
Ernest Hemingway The Sun also Rises (Lecture 18)

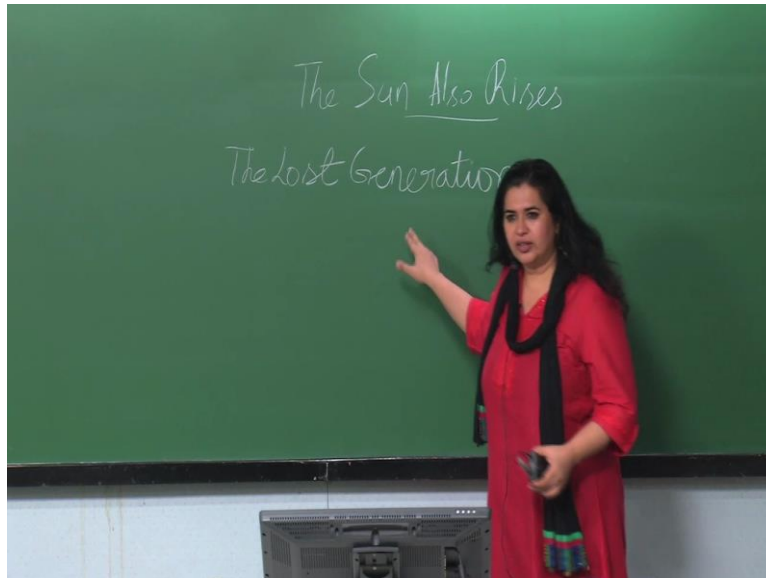
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(Professor – student conversation starts)

Professor: Ok what I want, I am showing you the scene where Brett makes her first appearance and Brett is played by Ava Gardner who was considered a great, and she is, not just considered, she was indeed one of the most beautiful actresses of her time and then Jake Barnes is played by the great Tyrone Power who was the superstar of the 40s. We have been talking about the Lost Generation.

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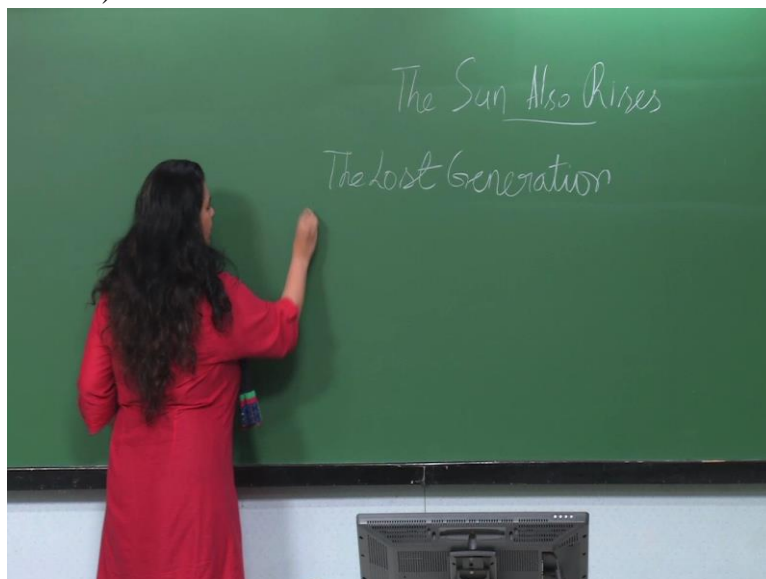


Professor: Can you mention some of the other significant names from American Literature who are...?

Student: Fitzgerald

Professor: Ok, so Fitzgerald

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Professor: F. Scott Fitzgerald

Student: Gertrude Stein

Professor: Of course she is the one who coined the term, Gertrude Stein, so she is at the top of course, who else?

Student: ((())

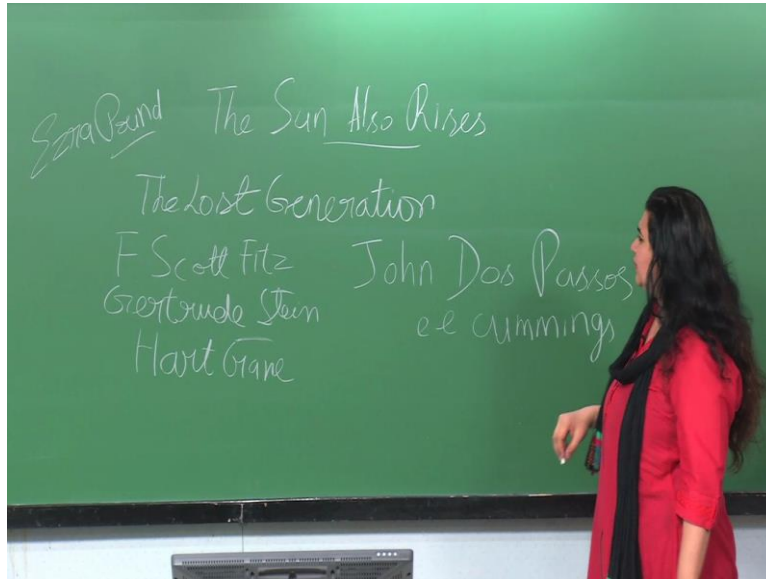
Professor: Yes, you know Ezra Pound was of course there and Hemingway was heavily influenced by Pound's allusive technique and also the ability to use the language, so

collectively they belong to the so-called, give me another name if you are, because there is one Hart Crane, Hart Crane you also should know John Dos Passos, Hart Crane, e e Cummings who always referred to himself in lower caps, do you know that?

Student: Yeah

Professor: Yes, you must have done some of his poems. Now they are

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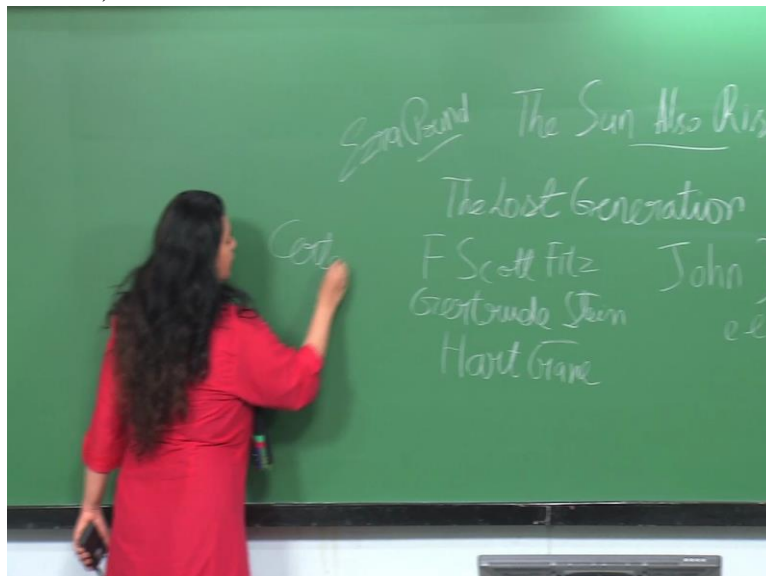


Professor: the Lost Generation, why? They are the Americans in exile, the expatriates Ok, in self exile in various parts of Europe but basically in Paris, especially during the 20s immediately after The First World War. Now Gertrude Stein famously told Ernest Hemingway that you are all a lost generation. So, why were they lost? What was the loss they had suffered; loss of what?

Student: Loss of certainties

Professor: Ok, loss was of certainties

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Professor: the world was no longer the way they had inherited it. So, therefore you have Kiran Desai's novel famously titled The Inheritance of Loss. The entire you know, the way we view the world, or the way the values we have inherited, the value, the values that have

been emphasized upon, as you know these are the values to be cherished and followed, you can no longer depend on that. You can no longer follow those values, Ok, so, you know, these values that have been inherited from the previous generation, they no longer operate in the, in the current world. That is so, therefore loss. So and they suffered from anxieties, they suffered from alienation from their own country because, their own country America suddenly started, or appeared to them very provincial.

Europe offered liberation, liberation from what? Old world values, Ok, therefore in Brett's character you find, she is British, yeah? So in her character, you find she is breaking away from every restriction, every taboo, that must have haunted a woman of her generation or the woman belonging to previous generation. So whatever she has inherited, she just breaks away from that. She lives, so we are talking about hard drinking as you have just seen from this clipping, you know, Paris was known for its salons and its cafes and its bustling night life.

Student: Yeah

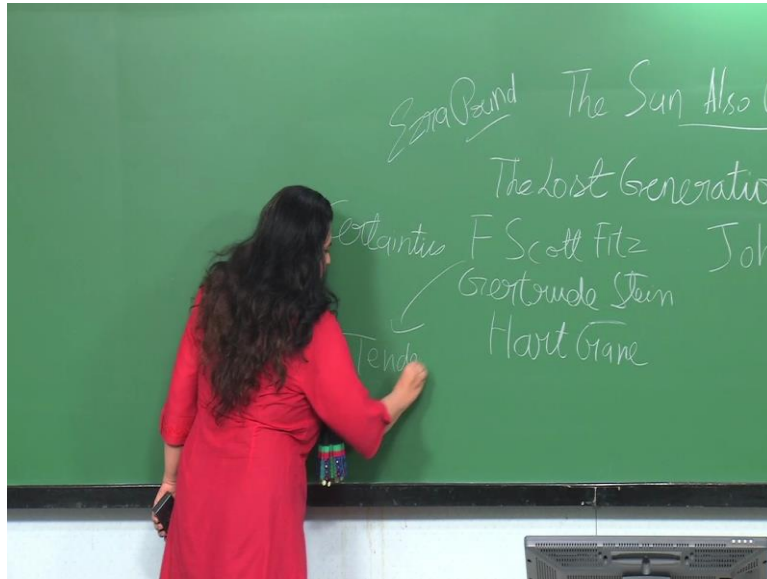
Professor: People would just go, you know, relationships were formed and broken and left off as and when people pleased, Ok. So these were the values. They were completely alienated from their surroundings, from their culture and their values that they had inherited, Ok, so these, this is a bunch, hard drinking, fast living at the same time, are they happy? At the same time, they are hard drinking and fast living, living the life in the fast lane, Ok. You make relationships, you drink, you have fun, you dance, you drink, you smoke but are they happy; truly happy? No, Ok, again we are talking about disillusionment with their self, with their surroundings. So therefore the Lost Generation

Ok, so these were the Americans, key American figures that are associated with this and, *The Sun also Rises*, it is the seminal text of the Lost Generation, this also you should remember. So when you talk about the Lost Generation, if anyone uses the term, the Lost Generation, you should remember 2 titles, Hemingway's *The Sun Also Rises* and Scott Fitzgerald's which novel?

Student: *Tender Is the Night*

Professor: *Tender Is the Night*

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Professor: which depicts his relationship and his days of fast living and hard drinking in Paris during this time, especially in Cannes and Riviera and all those resorts, beach resorts, exotic resorts where rich and famous live, Tender Is the Night by F. Scott Fitzgerald delineating his relationship, troubled relationship, tempestuous relationship with Zelda, his wife who was also sometime writer. Ok so these are the key figures, these are the, coming back to your question, so why the title? Ok. I am reading out Ecclesiastes, Ok Ecclesiastes so there is a passage I am quoting from there and Ernest Hemingway uses it in his epilogue. He says

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Professor: "One generation passeth away, and another generation cometh;" it's a Biblical quote, "but the earth abideth forever". Generations come and go but the earth remains forever, right? "The sun also ariseth", Ok Gayatri, "and the sun goeth down, and hasteth to

the place where he arose... The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits.... All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again."

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Professor: "One generation passeth away, and another generation cometh;" it's a Biblical quote, "but the earth abideth forever". Generations come and go but the earth remains forever, right? "The sun also ariseth", Ok Gayatri, "and the sun goeth down, and hasteth to the place where he arose... The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits.... All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again."

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Student: have all come away from their home country

Professor: Ok, but the

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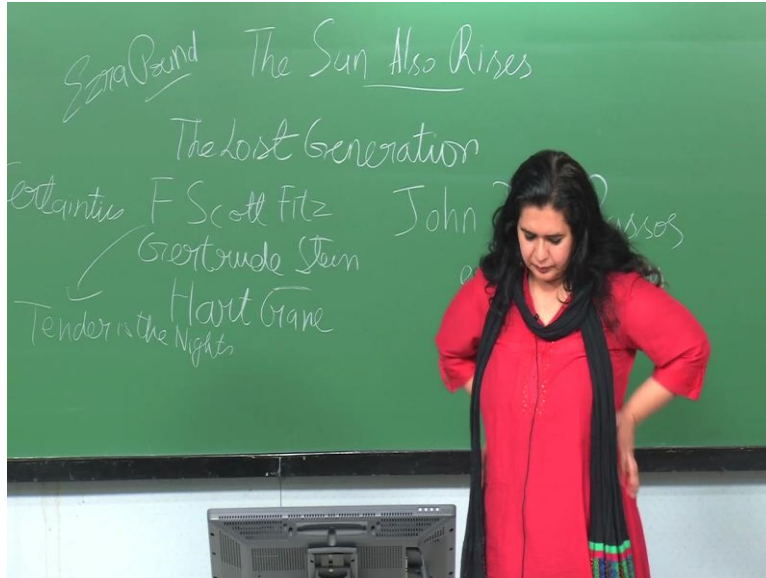
Professor: Bible can't be saying or talking about the expatriates

Student: No, I thought

Professor: Yeah, in the Biblical context? The Biblical meaning would be, the world continues, the life continues, things may change, tides may ebb and fall, Ok, sun will go down and sun will rise again. Life goes on. So something terrible has happened. Entire generation has passed away. Entire generation with all its value system has passed, Ok but the world continues so therefore you will find, at one place he talks about very matter of fact, in a very matter of fact manner, I went, I changed, I washed, I read the paper, I drank, I went

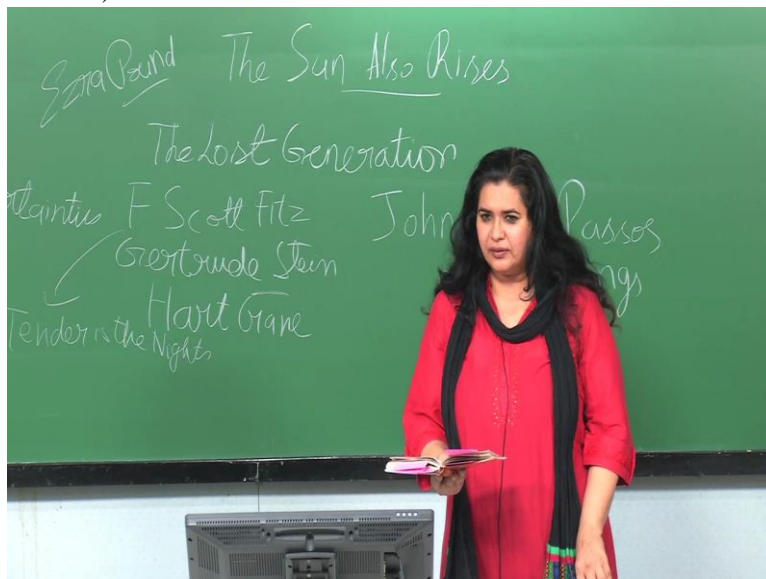
out, I came back, I went to the office, it is like the world goes on, in spite of his terrible tragedy or terrible troubles. It doesn't matter to anyone. Ok so you have to take it like a man. That's the idea. Any question, any comment here?

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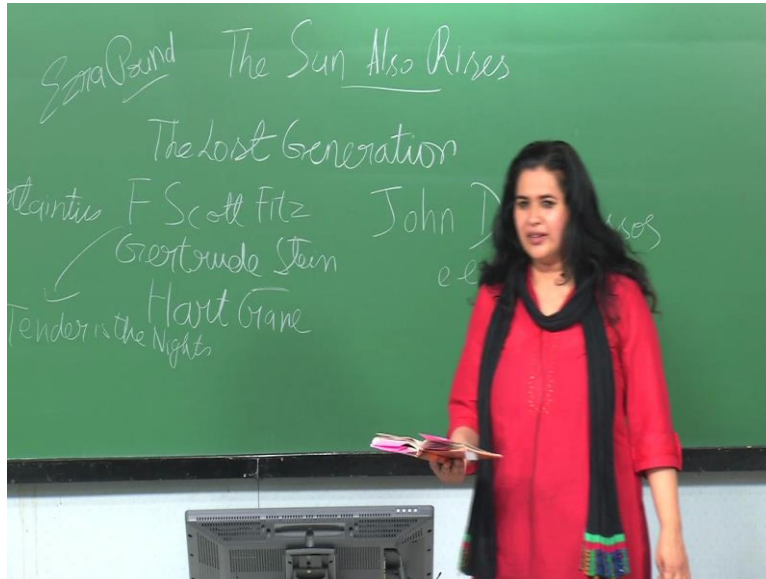
Professor: So this is, this is what I wanted to talk about the title, Chapter 4 and now go down a little bit, there is a, the letter, the other letter was a wedding announcement. Mr. and Mrs. Kirby announce the marriage of their daughter Katherine--I knew neither the girl nor the man she was marrying. I am at that point, do you find that

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Professor: alright. Like Zizi the Greek duke. And that count. The Count, which Count? Mippipopulous, Ok she had just met and he is so agitated. The Count was funny. Brett had a title, too. Lady Ashley. To hell with Brett. To hell with you, Lady Ashley.

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Professor: Ok, so this is his agitation. Now if you don't know the context, it appears very strange. Why? but then Hemingway's terse style, he is not going to tell you anything, but it is very loaded. Now why, why does he resort to using this kind of, you know, you have done Hemingway, so why this language, in what context? Now I have said, the background of this, the whole movement, you have to tell me, in what context and why this kind of language? Very masculine prose, right, no flowery, beautiful, beautifully constructed sentences; so you are doing poetry, you have been doing poetry, you have done poetry, you have done fiction, could you tell me why, what was the context here? What were these people doing with language or with the language?

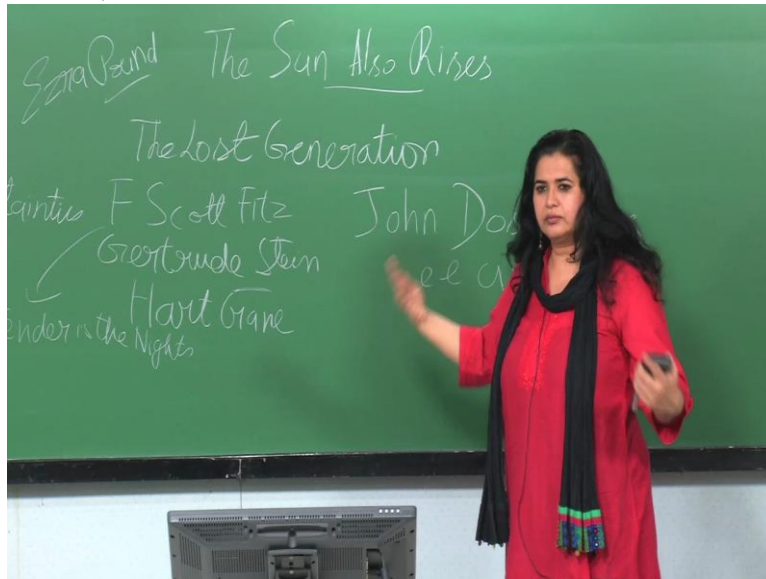
Student: (()) sentences generally show agitation.

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Professor: Ok, but in the context of theory,

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Professor: theoretical context?

Student: Confusion

Professor: Confusion, Ok.

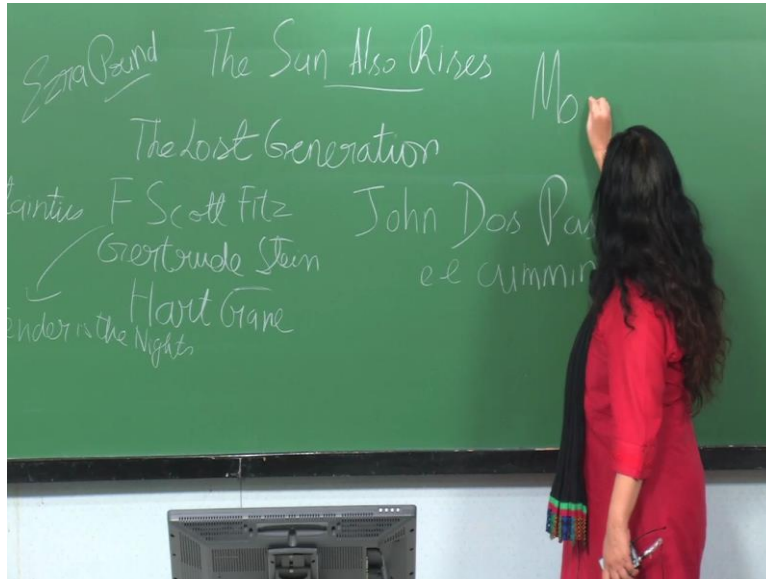
Student: Modernist

Professor: Good,

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Professor: we are the modernist, these are the modernists. The moment you look at Ezra Pound, you have to; Ezra Pound was the fountainhead, Ok, so everything started with him. Hemingway was heavily influenced by Ezra Pound. He also taught Ezra Pound at various colleges, universities at the beginning of his career. And the credo of modernism as given by Ezra Pound was, and this is what he advised the young writers to go out or to get out of the nineteenth century emotional slither, use the kind of language to get out of the nineteenth century emotional slither, so that all those long pretty flowery sentences, full of description.

Ok, you have to get out of that mode and say a lot in a limited space. So that is the idea. Modernist, when you look at e.e. Cummings, when you look at Ezra Pound, I think you have done a little bit of all these poets. And then we look at someone like Hemingway. Together they revolutionized, radicalized the way literature was written. This is no longer the language of the yesteryear, of the previous generation.

Student: I didn't get

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Student: Emotional slither

Professor: Emotional slither

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Professor: over rottedness, you know, over constructedness of the nineteenth century. This was the modernist impulse. And one another major influence, of course, Gertrude's Stein was their intellectual beacon. Yeah, she was the fountainhead, as was Ezra Pound. T. S. Eliot was writing in the same period. So you have to contextualize the entire thing. Look at the Waste Land, The Waste Land is considered to be one of the seminal works. Now

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Professor:, from here I will take you to another point, same chapter, you have to go down a little bit,

My head started to work. The old grievance.

Are you there at the point, Rukma?

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.

And I will skip a few lines.

That was where the liaison colonel came to visit me. That was funny. That was about the first funny thing.

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Professor: Is it really funny? You know, throughout the passage, he keeps referring to his injury and his wound as funny.

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Professor: But they had told him about it. Then he made that wonderful speech: "You, a foreigner, an Englishman" (any foreigner was an Englishman)

Actually he is an American.

"have given more than your life"

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Professor: Now what does it mean? You have given, yeah, your sexuality gone, it's, for a man, it is a fate worse than death. Yes. But then you see interestingly, you may feel that Jake has lost his sexual prowess but Robert Cohn who hasn't, he too is emasculated throughout the novel. Don't you think so? Yes. So what is it to be a man? That is a question. When Robert

Cohn's girlfriend Frances, she just stands there humiliating him, you know and there are those beautifully constructed passages, and she humiliates him in paragraphs, not just in lines and when she is done with him, he is absolutely demolished, absolutely castrated or emasculated with all his pride gone, masculine pride gone. So where is the difference, what is the difference between him and, you have read the second part of the novel as well. So you must have come across their trip to Spain, Pamplona with someone called Bill.

Student: Bill

Professor: Yeah, who is a rich American, Ok he can finance the trip and, there is a nice passage between Bill and Jake where Bill asks him point blank, that I have heard that women support you. That is one group of people talking about you. And the second group says you are impotent. That is the first time you come across this word. Ok, so you are already halfway or may be more than halfway through the novel and then the hero is asked point blank. Does he deny or does he accept? What does he do?

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Student: I think Bill apologizes being insensitive

Professor: Yeah

Student: Jake responds

Professor: He responds, but how?

Student: Like he doesn't give a categorical answer.

Professor: Yes, so again a Hemingway style of writing. So ,

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Professor: What a speech! I would like to have it illuminated to hang in the office.

Generally people say that Hemingway has no humor in his, but don't you find this line quite funny? It's so ironical and it is not even a speech, it is just like one Colonel coming and making those sympathetic sounds, that you have given us more than your life.

He was putting himself in my place, I guess. Ok, what a terrible fortune! and then "Che mala fortuna! Che mala fortuna!"

What a bad luck! So at this point, we don't know what is "Che mala fortuna!"

It's like, so, such a bad luck! So unfortunate! Ok but we are not told exactly what it is, so it is an oblique reference to his so-called loss of masculinity. Are you with me so far? And the style is, of course very terse.

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Professor: At the same time, he was also influenced, any question? Yes Sona, ask me.

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Student: No, I was asking if whether it is mentioned how he lost his sexual powers.

Professor: There is a, there was an accident. He got shot

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Professor: in the war.

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Student: (()) I just got an accident.

Professor: He does say that

Student: Oh, yeah, yeah

Professor: He had an accident. He had an accident. He was

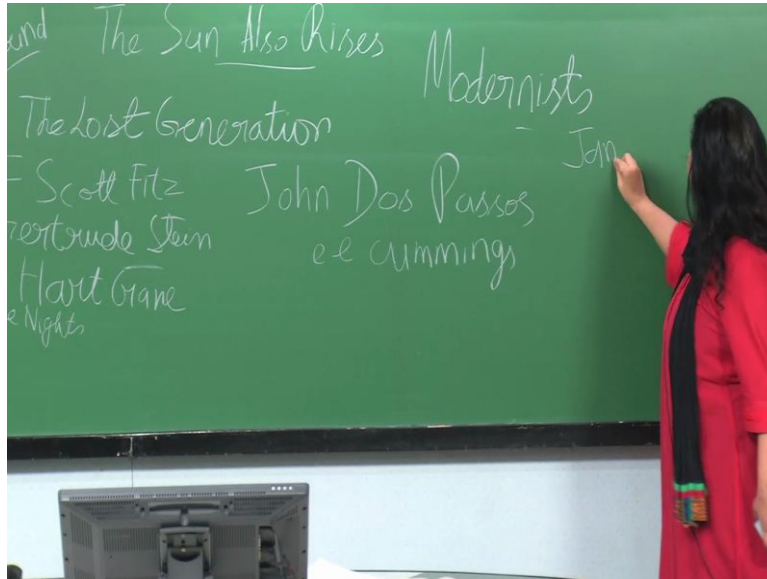
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Professor: injured in the war

Ok. We are talking about the modernist and then you should also remember another

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Professor: great modernist James Joyce who existed during the same period. The war poets like Stephen Spender, and you are also aware of the poet, dramatist, film maker Jean Cocteau. You have watched his Beauty and the Beast. We are talking about the 20s. The Lost Generation particularly referring to the expatriates, the Americans in self-exile and also who were under the influence of the modernists and these are the modernists. These are not Americans. Please, please note that. We are talking about Cocteau who was a contemporary of another great French painter

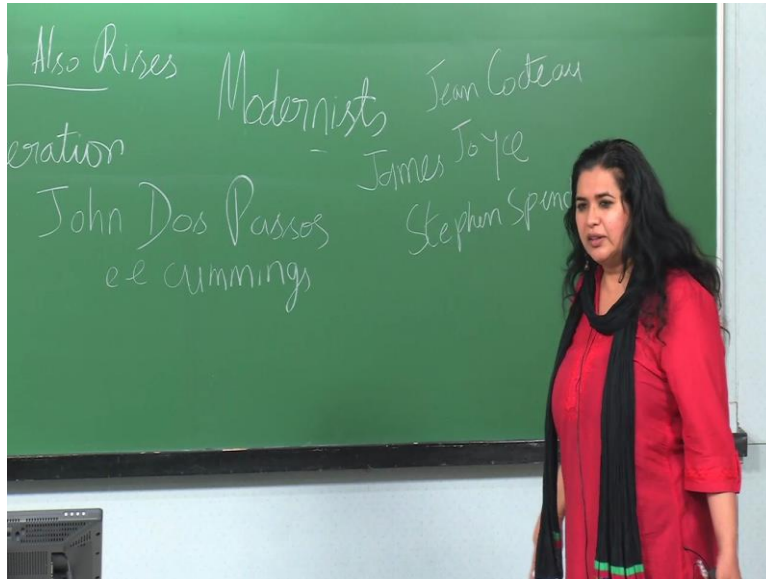
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Student: Salvador Dali

Professor: Yes, Buñuel and Dali, you already know that

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Professor: but another painter, modernist painter?

Student: Picasso

Student: Picasso

Professor: Ok, so we are talking of that period in European History, so Picasso, Cocteau, Modigliani, you have James Joyce, you have Stephen Spender, these are the Europeans, we have T.S. Eliot and then these were the Americans, people belonging to the Lost Generation. And then think of the contribution they have made to literature and language. Can we go to chapter 12 please?

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Professor: "You don't work. One group claims women support you. Another group claims you're impotent."

"No, I just had an accident."

No, I just had an accident. That is not really responding to whether I am or I am not. He doesn't. He just.

"Never mention that," Bill said. "That's the sort of thing that can't be spoken of. That's what you ought to work up into a mystery. Like Henry's bicycle." etc. I was afraid; he thought he had hurt me with that crack about being impotent. I wanted to start him again.

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Professor: Ok, so it's like it didn't bother him anymore. Ok, it is not like he is taken aback. He is surprised, may be but it is not like he wants him to stop. Ok, why don't you go on, is that kind of, yeah, Ok.

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Professor: So skip a few lines and then you come to Bill's and then people have accused Hemingway of being racist and having these kinds of Anti-Semitic feelings and all, look at this particular passage.

"Listen. You're a hell of a good guy, and I'm fonder of you than anybody on earth.

People have read homo-erotic meanings into that or subtext into that and perhaps it could be.

I couldn't tell you that in New York.

I couldn't tell you that in New York but I can tell this to you now when we are both alone.

It'd mean I was a faggot.

Clear cut

That was what the Civil War was about.

Now where is Civil War, which was about abolition of slavery, yeah and equal rights for the black people and here you are talking more about abolition of slavery.

Abraham Lincoln was a faggot. He was in love with General Grant. So was Jefferson Davis. Lincoln just freed the slaves on a bet. Ok, if you have watched the movie, perhaps, you know, so those are the noble intentions notwithstanding, he wanted Grant, he wanted to do some favor to Grant.

The Dred Scott case was framed by the Anti-Saloon League. Sex explains it all. The Colonel's Lady and Judy O'Grady are Lesbians under their skin."

This is an allusion to Rudyard Kipling's poem, The Ladies. Rudyard Kipling who spent quite an amount of time in India, Ok, he is the one who has written

Student: Jungle Book

Professor: The Jungle Book and also Kim, yeah. So Rudyard Kipling' poem The Ladies, , of course Kipling doesn't use the word lesbians, he says Colonel's Lady an' Judy O'Grady Are sisters under their skins but Bill, very mischievously replaces sisters with lesbian.

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Professor: So homophobia and racism again, so Hemingway is often accused of being these two and perhaps you can read into this.

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Professor: When Brett is saying "Spain! We will have fun."

"The 25th. When is that?"

"Saturday."

"We will have to get ready."

"I say," said Mike, "I'm going to the barber's."

"I must bathe; walk up to the hotel with me, Jake. Be a good chap."

"We have got the loveliest hotel," Mike said. "I think it's a brothel!"

Are you there? Alright. Now,

Mike said. "And I should know."

"Oh, shut it and go and get your hair cut."

Mike went out. Brett and I sat on at the bar.

Now this is again

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Professor: very interesting exchange. Nothing is said, but so much is said.

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Professor: "Have another?"

"Might." "I needed that," Brett said. We walked up the Rue Delambre. "I haven't seen you since I've been back," Brett said.

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Professor: Now this time, last time it was the count. Now it is Mike. She is engaged to be married to Mike. But then in between, she already had a dalliance with Robert Cohn, Ok, in San Sebastián

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Professor: "No." "How are you, Jake?" "Fine" Brett looked at me, . "I say," she said, "is Robert Cohn going on this trip?" "Yes. Why?" "Don't you think it will be a bit rough on him?" "Why should it?" "Who did you think I went down to San Sebastian with?" "Congratulations," I said.
Now what does it mean?

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Student: She is

Professor: He is bitter but now that you know Hemingwayesque, Hemingway's style you understand the context but otherwise it is so terse, so simple yet so allusive.

I went down to San Sebastian with?" "Congratulations," I

He is terribly bitter. Why congratulations? Good, one more to your kitty, yeah you have added one more conquest, Ok but through, all the while, she is never being judged or condemned. Where was I?

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Professor: We walked along. "What did you say that for?" "I don't know. What would you like me to say?" We walked along and turned a corner. "He behaved rather well, too. He gets

a little dull." "Does he?" "I rather thought it would be good for him." "You might take up social service."

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Professor: This is how, this is your notion of cheering up dull men, this is nice social service you are doing. Don't you think it is very ironic, yeah and bitter? He, very sarcastic, he is but it wouldn't show, he is not going to, because he is so literally impotent now. Helpless, what can he do about it? Yeah

"You might take up social service."

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Professor: "Don't be nasty." "I won't." "Didn't you really know?" "No," I said. "I didn't think about it." "Do you think it will be too rough on him?" "That's up to him." "Tell him you're coming. He can always not come."

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Professor: Ok, if you are so concerned about his feelings that now he is going to see you with Mike and in between there will be Bill also and then Romero of course, yeah, so if he can't handle all this, tell him not to come. He can always not come, so look at typical Hemingway short, terse declarative sentences. It is not going to be too much judgmental, too much of explanation, but it is always, yeah loaded.

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Professor: "I'll write him and give him a chance to pull out of it." "I did not see Brett again until the night of the 24th of June. "Did you hear from Cohn?" "Rather. He's keen about it." "My God!" "I thought it was rather odd myself." "Says he can't wait to see me." "Does he think you're coming along, alone?" "No. I told him we were all coming down together. Michael and all." "He's wonderful." "Isn't he?"

They expected their money the next day. We arranged to meet at Pamplona. They would go directly to San Sebastian and take the train from there.

OK who are they?

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Student: Mike

Professor: Mike and

Student: Brett

Professor: Brett, Ok so they would take a train, they would come separately. Mike, sorry Bill and Jake are supposed to and Cohn would join them and when Cohn really joins them he is so agitated because they are a bit delayed. Brett passes out on the train. She has been drinking too much. Perhaps she, you know, it is all catching up with her. She is unable to face these men as a group any more. But she has to. Because you are talking of that generation. They have to. Yeah. They were the kind of people who, you know, who never had any qualms about accepting consequences or responsibilities so we are talking about them. Any comments, now you are reading the book, any comments that you would like to make?

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Student: Consequences

Professor: Yes

Student: That is actually very, I felt it is very interesting to (()) and also the conversation is very subtle. That is almost like the conversation continues but with a time lapse of quite some time. They are walking down their venue and suddenly in one line, it shifts

Professor: So time lapse, yeah

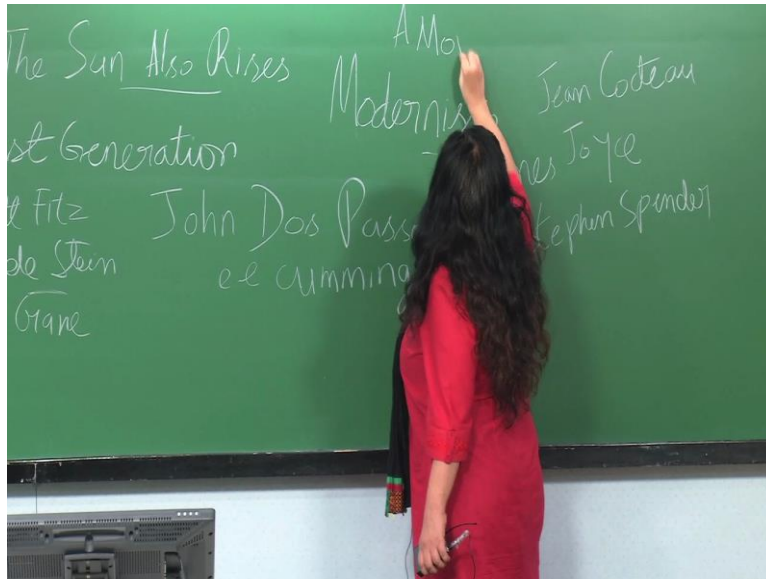
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Professor: so time lapse in one and also when you know, you meet characters and suddenly they appear, Ok and they suddenly go away and they come back. So you have to look, it is not going to be a descriptive explanation. It all happens in one tiny expression. He left and you just lose track of who left, when he left and then he comes again, so again we are talking

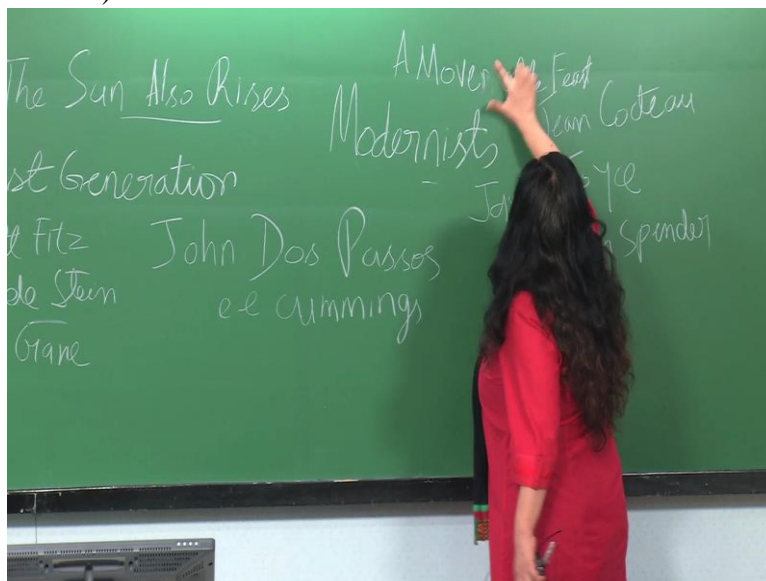
about modernism, Ok, so full of allusion, the, again look at t reference to W. H. Hudson's Purple Land. Now throughout we are told that Robert Cohn is a rather immature person, yeah and he has read the Purple Land, which is about the author's adventures. It's an exotic tale, in fact in exotic lands in South America and then after reading the book, Robert Cohn wants to travel,yeah. He starts getting restless in Paris. Paris bores him. By the way, this is reference that I wanted to give you; Hemingway calls Paris and his life you know

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Professor: A Moveable Feast. Are you aware of that? A Moveable Feast that is also by the way, the title of his autobiography, his memoir. What am I writing?

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Professor: Moveable, a Moveable Feast.

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Student: He discussed Paris life like, nights (())

Professor: Good

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Student: (())

Professor: Yeah

Student: That is what is (())

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Professor: So it's a feast to all your senses. Have you come across a feast for all senses? So you have all kinds of cuisines, you have, yeah beauty, you have the streets, you have the wine, the night life, the dancing, Ok, you have fashion, Paris is a feast which is always moving. It is not static. That's

Student: Also it is the, feast is generally

Professor: A treat

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Student: Around which a lot of people meet

Professor: Exactly

Student: And interact, which is what

Professor: A feast of people

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Student: Paris now

Student: All these people are meeting and communicating around

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Professor: Do you remember that point when they are on the train

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Professor: they are going to Pamplona and there are other, in a group of American, you know parents and child, remember, Ok and then pilgrim Fathers

Student: Catholic Fathers

Professor: Catholic Fathers who they keep on referring to as pilgrim Fathers, Ok, so all these Americans and there is a point where they say, there are so many Americans, so many compatriots, Ok, there is a point. I think Bill says it. Too many compatriots here, to the Madame who manages the salon. He says, I don't want to, it is always too crowded. I see too many compatriots here. Ok. Crowds of people and even in this scene that you have just watched, it is night time, salon but people are just out there having a good time. Ok, what do

they do for a living? We don't know. Yeah, they are, well mostly writers. This is interesting, mostly writers, poets, journalists, artists, film makers.

Student: Midnight in Paris

Professor: Oh, you are reminded of that? Have you seen Midnight in Paris? Ok. Don't you think that is a moveable feast?

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Student: Yes

Student: That is a very, (())

Student: Yeah

Professor: There is a party happening. Scott Fitzgerald and Zelda are very much there. And he gets into a car and Hemingway gives him a discourse, masculine terse discourse on courage and death.

Student: Yeah

Professor: And then you have Dali, Ok played by Adrien Brody, Ok Dali and then Buñuel, Buñuel walks in, and one of my favorite scenes is, you know Buñuel, you have done Buñuel recently. So a scene in the movie, where Owen Wilson's character, Ok, he meets the young Buñuel and says I have a good idea for a movie.

Student: Yeah

Professor: And, you know dinner gets arrived at the mansion and they are unable to leave.

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Professor: And Buñuel says why? And he says, there is no explanation but Buñuel says I don't get it. And then the reference is to which movie? The dinner gets arrived and they are unable to leave, are you aware of that? Have we done that?

Student: (())

Professor: Yes, The Exterminating Angel, Ok so Midnight in Paris is very interesting and if you connect this movie to Woody Allen's Annie Hall, you know, the opening scene, where Marshall McLuhan himself in flesh and blood. he arrives and an annoying man in the background, he is talking about Fellini and culture and what not, so suddenly, you know, cultural literacy in Woody Allen's film; that is one area of research. There is so much of allusion but here you have Buñuel and our hero and he is giving him an idea that dinner guests come and they are unable to leave, Ok, and this is a good idea for movie and Buñuel says, I don't get it. And then you know, unless and until you have done Buñuel, how many people in the audience can get that allusion, even in America? In today's times? Don't you think so? And then Hemingway and you have Gertrude Stein and her, her biographer? Alice B. Toklas

Student: Yeah

Professor: She is also there in flesh and blood.

Student: Picasso's

Professor: You have Picasso and his mistress

Student: Andriana

Professor: Yes, yes and there is that so-called pedantic, annoying gentleman, pedantic gentleman, who is , his girlfriend's friend, who is a professor at the University of Sorbonne,

Student: Yeah

Professor: Visiting professor at the University, so he makes, he pokes fun at the so-called intellectuals also. But cultural literacy, yes it is full of that. It is not that you have to be a professor to have that kind, to have those, to get those senses of allusions, Ok. So what else would you want to discuss?

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Student: While we were discussing characters in the movie, in that scene, Frances is,

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Student: like shouting down,

Professor: Yes please, yeah

Student: Like before that, Jake is talking to one character and then

Professor: Harvey Stone?

Student: Yeah.

Professor: Yeah, but that character never comes back.

Student: Yes

Professor: Yeah

Student: And we are not told who he is.

Professor: Yeah

Student: We are just told that Harvey Stone is sitting there and

Professor: Starving, almost staving, so we met him, we meet him, we meet him, we lose him

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Student: Yeah

Professor: He is referred to, Bill also refers to him later at some point but he never makes an appearance again, yeah

Student: May be journalist

Professor: Very journalistic style of, you know, meeting.

Student: The general idea is that it is a journalist colleague but nothing

Professor: But also journalistic style of writing, you know, talking, referring to people and then people getting lost in the crowd.

Student: It is the same, Count and Zizi

Professor: Yeah and the, yeah, yeah Mippipopolous,

Student: Yeah

Professor: Whatever happens to him?

Student: And Mam, isn't he American, I mean

Professor: He is a Greek Count, yeah. He is very exotic, therefore our lady likes him. He is also very rich, yeah and he is able to take care of her and perhaps he had a good time with her. But then he also comes and goes and nobody makes any reference to him again. So he is also a part of this, a moveable feast. Ok, people feasting on each other, yes that could also be there but then culturally and literally, it was a very dynamic, very vibrant period.

That's what we have to understand. Midnight in Paris is also about that. How interesting that particular, in spite of its so called Decadence, they were Decadent period but look at the kind of work they produced. Perhaps because they weren't so judgmental and they were open to new ideas. The Lost Generation that lost whatever it had inherited but then, it had also gained because, yeah they have done away with all that they had inherited, Ok, so open minded.

Student: The movie, (()) you always yearn for the previous generation

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Student: That is what movie is

Professor: Yes

Student: Yeah, that is what movie is

Professor: There is a character who wants; Picasso's mistress, she wants to go back to the Renaissance period. She wants to go back to the Renaissance period. And the detective who follows him

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Student: Yeah

Professor: He is gullittoned, Louis the XI, remember that? Ok and we never hear from him, because he is referred to, whatever happened to the detective. And suddenly we lost him, we don't know, he just disappeared and we know he disappeared in those times, Ok, so the magical spirit of those times. Alright, we will meet next and I will be doing Chapter fifteenth, till end. Ok please come having read the work.

(Professor – student conversation ends)