

American Literature & Culture
Prof. Aysha Iqbal Vishwamohan
Department of Humanities and Social Science
Indian Institute of Technology, Madras
Mod 04 Lecture Number 25
Ernest Hemingway The Sun also Rises (Lecture 19)

(Refer Slide Time 00:18)



(Professor – student conversation starts)

Professor: Now I would like to begin with theme of racism here

(Refer Slide Time 00:32)



So do you think The Sun, Hemingway was accused of racism in the novel as

Student: Anti-Semitism

Professor: Anti-Semitism is also a part of racism, and also homophobia. Ok, now, can you give me some examples of racism? It is all over the place but you have to tell me.

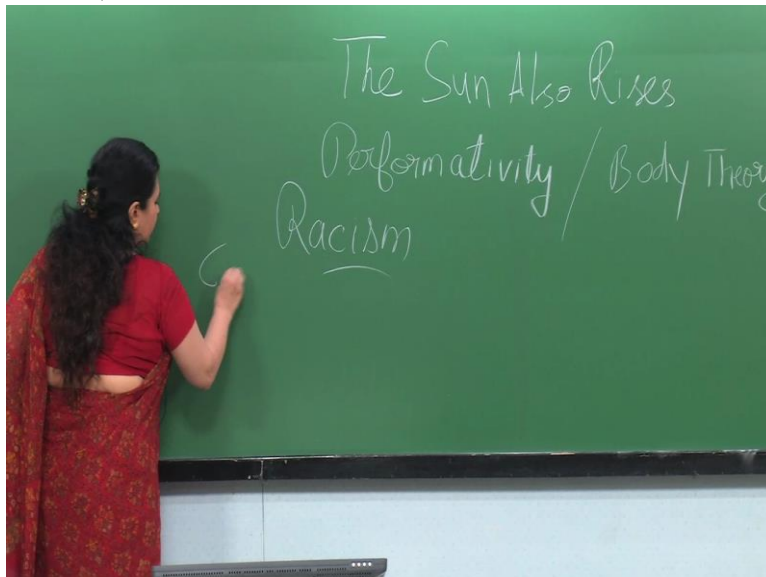
Student: Cohn is repeatedly dealt here

(Refer Slide Time 01:04)



Professor: Ok, Cohn is repeatedly dealt or

(Refer Slide Time 01:08)



Professor: referred to, from the beginning, he is referred to a

Student: Jew

Professor: Ok, as a Jew, Ok Jewishness becomes a part of his identity, and a referral, constant referral. Now another thing is that, what happens later in the story? How much, how important a role does his Jewishness play?

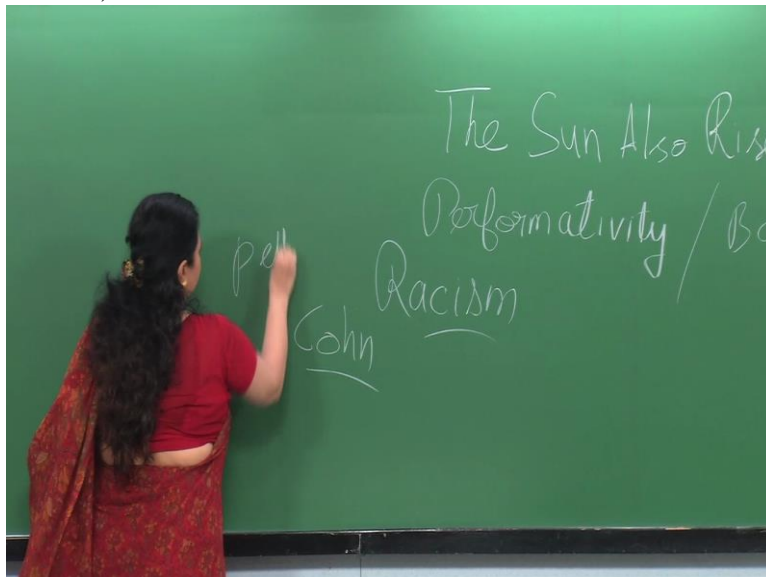
(Refer Slide Time 01:37)



Student: He is always the, what you say, party spoiler, he is always hitting people and he is jealous about the

Professor: He is petty, right?

(Refer Slide Time 01:47)



Professor: He is the petty one. He is the party spoiler and several times, particularly Bill, several times Bill tells him that he is not wanted, especially in Pamplona.

Student: Mike tells him

Professor: Yeah, Mike and Bill both of them, yeah Mike at one point keeps on referring to him as that Jew, Ok. So, there are, there are hints of racism and they are not very covert. It is very overtly done. Ok, that Jew

Student: Also there is reference to how Brett was, in the end, just before Pedro Remaro's fight, they go to the church, Brett and Jake, and Jake notes that how

(Refer Slide Time 02:37)



Professor: Brett, Ok, Cohn has left and Brett is for the first time, happy and carefree

(Refer Slide Time 02:43)



Professor: now that he's left. That's what

Professor: Is Brett's happiness so closely related to Cohn being a Jew; that because he left, now she feels free; or the reason, or the fact that she is free of Mike also?

(Refer Slide Time 03:05)



Professor: And also the fact that She has got Romero. Those things are there at the heart of the novel so apart from now, Cohn's Jewishness and then Bill's experience in Vienna did you read that part? It figures somewhere in section 2, I think. I am not too sure but I think section 2 but in Bill's experience in Vienna, and there is a fight involving and the so-called Nigger, did you come across that? Gayatri, do you remember those passages? Yeah, can you talk about that? There is a Nigger. Bill or did you skip that?

Student: It is at the beginning of chapter 8.

Professor: Ok, chapter 8 and he goes on and on. Chapter 8, can you go to chapter 8, please? I just want to recap whatever we have been doing.

(Refer Slide Time 04:11)



Professor: "Darling. Very quiet and healthy. Love to all the chaps. BRETT."

(Refer Slide Time 04:17)



Professor: Chap is a recurring motif, yeah. Everybody calls everyone chaps. Why, what is chaps?

Student: (())

Professor: Yes?

Student: Like a term of endearment

(Refer Slide Time 04:30)



Professor: Term of endearment

(Refer Slide Time 04:33)



Professor: love to all, friends, to guys, it is used in that area. To us, it may sound a little odd, we generally don't use the word chaps, Ok, so it must be like, in a formal language, it would be, my love to all my, our friends, perhaps that way, because she knows so many people.

(Refer Slide Time 04:57)



Professor: Brett was gone,

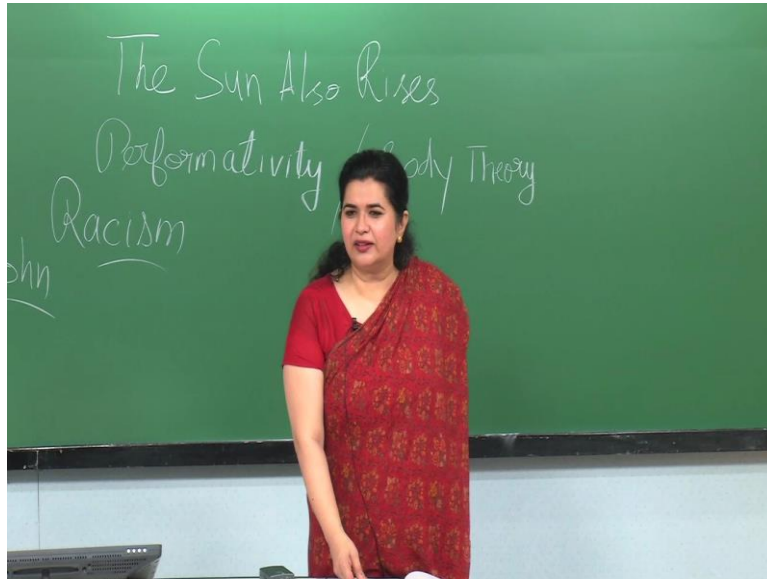
Look at the third paragraph, chapter 8, are you there?

Student: Yes

Professor: do you get that?

Professor: Brett was gone; I was not bothered by Cohn's troubles. I rather enjoyed not having to play tennis,

(Refer Slide Time 05:10)



Professor: Remember one was a tennis friend and one was a

Student: Literary

Professor: Literary friend, Ok. So tennis friend was the Braddocks who we see at the beginning and then we never see. You have already told me that we are talking about a moveable feast here, of people. People come and go and we never meet them again. So we are introduced to the Braddocks and Georgette and people like that, and there is someone Howard in the restaurant and then we never meet those people or they are not referred to again. Ok, so people come and leave. Braddocks was the tennis friend. Please go back to what we have been talking about, so you should be able to recollect.

(Refer Slide Time 05:56)



Professor: I rather enjoyed not having to play tennis, there was plenty of work to do, I went often to the races, dined with friends, and put in some extra time at the office getting things done, things ahead so I could leave it in charge of my secretary when Bill Gorton and I should shove off to Spain the end of June. Bill Gorton arrived, put up a couple of days at the flat and went off to Vienna. He was very cheerful and said the States were wonderful. New York was wonderful.

(Refer Slide Time 06:26)



Professor: Ok, now breathlessness, I mean I read it in one breath. The breathlessness of Hemingway's writing, what is he trying to suggest here? Look at the sentence. Look at the sentence's structure. At the core, what is being suggested? What is the subtext here? Now see, Brett has already sent

(Refer Slide Time 06:49)



Professor: a card,

"Darling. Very quiet and healthy. Love to all the chaps."

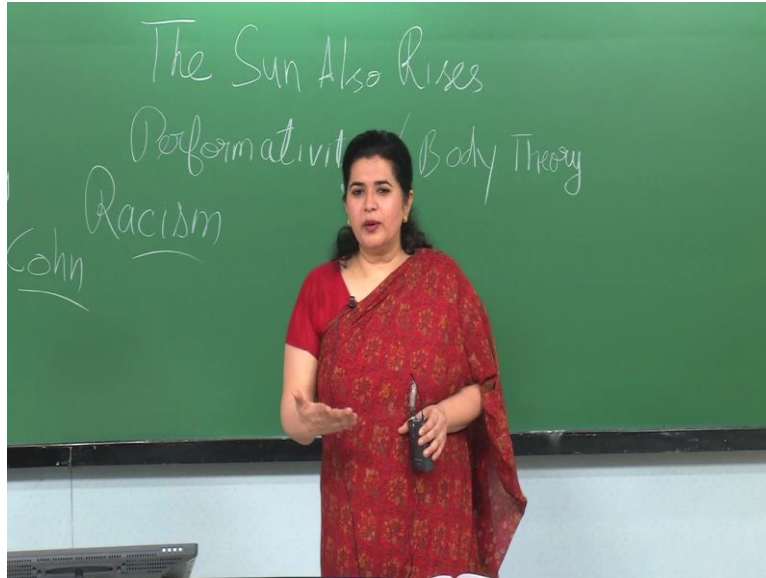
He did not see, he stopped playing tennis and all these references, all these references to so many things, so many people, well people come and go, right? People come and go. One generation passeth and another generation cometh. The earth abides forever. Remember? This is the epilogue of the novel, *The Sun Also Rises*. Life goes on, life moves on, Brett or without Brett; with Brett, without Brett; with Cohn, without Cohn. So life moves on; so a moveable feast. Are you able to get all those, yeah, so no one is going to tell you in detail that see, this is what I am talking about but this is the idea.

(Refer Slide Time 07:39)



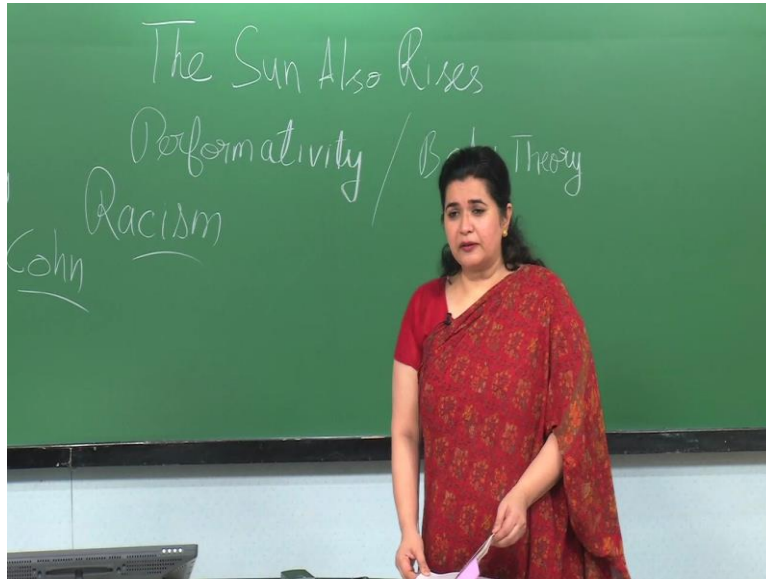
Professor: Now you were telling me that in chapter 8 we have, in chapter 12, I have already drawn your attention to Bill's homophobia. Abraham Lincoln too was a homosexual according to him, a faggot and so was, Jefferson Davis and all these people.

(Refer Slide Time 08:03)



Professor: Robert Cohn never had good relationship in his life. He thinks this is the first time he has fallen in love. He thinks, he thinks that. Ok, therefore he has to behave like a moon-struck lover and chase Brett all over Europe. Ok. He is not given any response. And what does it do to him? It drives him crazy. That same Robert Cohn who is a boxer at Princeton but he never hit anyone. He got it smashed so badly that his nose improved forever, Ok but the same Robert Cohn out of sexual jealousy wouldn't hesitate to beat Romero to pulp. Sex explains it all. Are we clear? So you have to look at, see this, this sentence occurs in the middle, rather approximately in the middle of the novel but then you will have to associate all things that happened before this and later.

(Refer Slide Time 09:06)



Professor: Performativity because men here are always performing. Brett is a performer too, is she not? Don't just nod your head. Brett is a performer too, is she not? Give me, give me responses, why? Why do you think Brett is a performer? She is performing a certain role, what? Yes?

(Refer Slide Time 09:30)



Student: Seductive

Professor: Ok but

(Refer Slide Time 09:34)



Professor: she is not a seductress in femina fatale way, is she?

Student: She is like

(Refer Slide Time 09:41)



Student: a girl in the gang and then she (())

Professor: Only girl in the gang, yeah

(Refer Slide Time 09:47)



(Refer Slide Time 09:50)



Student: And there is a certain way she has to

Professor: Offer herself

Student: Be around with the men that she is with all the time.

Professor: Yes, so

(Refer Slide Time 09:58)



Professor: the real Brett, only Jake knows. The real Brett also goes to the church. The real Brett also prays. The real Brett also says, look I am not a nice person I am not a religious person. Are you Jake? And he says yeah, I was raised the Catholic and all those things, yes. But you know, her defenses are down, her guard is down only when she is around Jake. Therefore this is love. With every other man, it is always an act. She has to act, she has to perform. OK. If you watched to movie and I showed you a clipping.

Remember the other day, in the salon, so there is a scene where Jake unable to take her flirtations with other men and he walks out and she peeps, looks, she runs after him to the door and she looks out and she sees him walking , walking down the street with one of the other characters. I think it is Cohn and , the dismay on her face is very obvious and then she goes back to her gang of people, the Count, the Greek Count and she resumes her flirtations and her dancing. That means she knows she has to act, to perform in a particular way in order to move on with her life. Otherwise what else is there for her? Ok, she doesn't have anything. She belongs to that so-called The Lost Generation yeah, so she has

Student: It adds to the sense of

Professor: Alienation

Student: Yeah and how purposeless

(Refer Slide Time 11:36)



Student: all of their lives actually are. They are just sort of floating from one place to another, one social circle to another

Professor: Very true

Student: Also it shows the decadence of the English aristocracy that we discussed in *The Portrait of The Lady*

Professor: *Portrait of The Lady*? Yeah

Student: How she has a title but does not have any of the other, like money and

Professor: Yeah

Student: Towards the end, they discuss how they survive, how she survives

Professor: Yes

Student: And Jake says, she discovers, she receives some amount of money every year but more than half of it go as interest to the Jews. So even though she is Lady Ashley, it is the decadence of the aristocracy

Professor: Yes

(Refer Slide Time 12:22)



Professor: even though she is a, it was based on a real character, I mean, remember *The Sun also Rises* was his first novel and he knew a group of friends, expatriates in America, in Europe particularly in Spain and France, Spain and particularly Paris, and then he would hang around those places. All those cafes and salons which are mentioned in the novel very much exist and that was Hemingway's actual, you know he used to hang around those places there. Those were his regular haunts.

And he knew people. So Lady Ashley's character is in fact based on a real British lady who was several times married and divorced and Hemingway like alright, this was, you know he loves to indulge in reading people and that's the character based on and if you look at that lady's picture, it's available on Wikipedia, Ok, if you look up *The Sun also Rises* and characters, she has a stark resemblance

(Refer Slide Time 13:30)



Professor: to the way she is described in the book. Ok, it was not like he was just talking. He was really talking about the, yes it is not, just, you know he created out of imagination. Those were the real characters and these things. And he must have come across these senses of racism, homophobia, performativity and alienation. Bill's story is all about this Negro and he uses the word nigger, frequently, throughout, Ok, there are no inhibitions about using that word.

So that's Hemingway's own language, and Bill says, he was, he went to a fight, where the nigger was there and the nigger fought very well, and what he has done to the nigger in Vienna, I mean we are talking about, Vienna of the early 1920s, so beginnings of racism, Ok were already there. You have to look at the history. I am very sure that you know what happened in those parts of Europe at one point in history. So the nigger is beaten up, the nigger is. People throw chairs, yeah. His clothes are stolen and at the end, what is done to him? What is done to him? How does he end up?

(Refer Slide Time 15:04)



Student: I think they take his clothes and

Professor: Take and he has to

(Refer Slide Time 15:07)



Professor: borrow money from Bill to go back to wherever he has come from. So that element of racism, racism but with Jews there is no such, see there is an overt sympathy with the nigger, Ok but there is no sympathy with Cohn. Cohn is drawn extremely unsympathetically. Now, do you come across anyone German here? There is a reference to German person also in Pamplona.

Student: Somebody called

Professor: maître de (()) Major Domo, yeah in the hotel and there is a waiter also. There is a waiter also. And they just don't like him and they keep on referring to him as?

R Thieves, robber

Professor: Thieves, robber. mean, and I don't like his smile. He is so white and so pink, white and pink you know; references to his skin. So it's there all over the place. People don't like people because of their races and races are, somehow I felt they are stereotyped, yeah. So this was something that Hemingway was known for. If you read many, and homophobia he is the one who started it all, like Brett started the Flapper fashion, you know. You remember those lines, she is the one.

That is how, you know, many of us who teach fashion studies and all work on fashion studies and fashion and literature, so Lady Brett Ashley, she is the one who started it all. Started it all what? The Flapper fashion, Ok, she is wearing her hair very short. Remember, so all, and she belongs to the times and age of Coco Chanel. So Hemingway is not, the ultimate muscular writer is not going to discuss Coco Chanel, the greatest couturist of all times, Ok so he is not going to mention that but he will definitely talk about what was happening around him. Yeah, so those things must have also, the Lady on whom, Lady Ashley Brett character is based, she was a typical, you know, a product of her age, Ok, if you look at her pictures.

(Refer Slide Time 17:33)



Professor: Alright we to chapter 15 and meet Romero. Chapter 15.

(Refer Slide Time 17:54)



(Refer Slide Time 17:59)



Professor: Skip down a few paragraphs and then come Bill's lines that

(Refer Slide Time 18:06)



Professor: "That Cohn gets me,"

Do you get that?

"That Cohn gets me," Bill said. "He's got this Jewish superiority so strong that he thinks the only emotion he'll get out of the fight will be being bored."

(Refer Slide Time 18:25)



Professor: What is being talked about? This great fight, the bullfight, every season these people come here to watch the bull fight. Bull fight is a very common element in all Hemingway's works. Ok, he was very fond of going to Spain. He himself was extremely fond of all these masculine sports. And bull fight is extremely masculine, yeah, perhaps now there would be some lady bull fighters but once upon a time, it was a completely male bastion. So boxing, fishing, hunting, bull-fighting, all this, and bull fighting is also very dangerous sport. Ok it has, it has that kind of risk. You may, you may not come out of it. Ok and it also

provides a great sense, you kind of entertainment to the audiences. If you remember there is one bull fight, have you read the novel? There is a bullfight scene where the President himself is watching. He is among the audience. Do you know that?

(Refer Slide Time 19:35)



Professor: He has got this Jewish superiority so strong, that he thinks the only emotion he will get out of the fight will be being bored. We are talking about Kohn's reaction to bullfight. He is not interested. He is an intellectual, right? He is also, what kind of sports is tennis? Tennis is not some great masculine sport. Ok, tennis is the sport of the elites. So now Cohn is rich, he has intellectual pretensions and he also thinks he can get any woman he wants, so people have already started resenting him. And then his tennis; and he wouldn't like a masculinist sport. He knows, he has already told everyone that I am going to get terribly bored, I mean. What kind of bloody and gory sport you are going to take me to?

(Refer Slide Time 20:34)



Professor: So in the hotel on the stairs we met Montoya. Now you know that characters come and go, See, he is not going to build up people. He only builds up one character in the whole novel Cohn and giving us that false sense of, yeah, yeah builds up, you know some kind of a false alarm, he is a false hero. So the way he is built up, we feel as if he is the central character but he is not. Now suddenly we find one character Montoya.

"Come on," said Montoya. "Do you want to meet Pedro Romero?"

And this is the time, this is the first time we, introduced this. Now in any other novelist, you will find a buildup for Romero, Ok, not here.

We followed Montoya up a flight and down the corridor.

"He's in room number eight. He's getting dressed for the bull-fight."

Montoya is also his? Who is Montoya?

(Refer Slide Time 21:40)



Student: He is an aficionado, I think

(Refer Slide Time 21:43)



Professor: Aficionado also, a kind of an agent for most of these young bullfighters, manager yes.

(Refer Slide Time 21:51)



Professor: Montoya knocked on the door and opened it. It was a gloomy room with a little light coming in from the window on the narrow street. There were two beds separated by a monastic partition. The electric light was on. The boy stood very straight and unsmiling in his bull-fighting clothes.

(Refer Slide Time 22:10)



Professor: Now again look at performativity. He is supposed to; he is expected to be something. Do you think Jake performs, everybody performs, Brett performs, Cohn performs but Cohn cries so often, na. Yeah, Cohn is always shedding tears. At the end also, after beating Romero to pulp, he is the one who cries, not Romero. So who is the real man, after all? Do you think Jake performs? Do you think Bill and Mike perform?

(Refer Slide Time 22:47)



Student: Mike does.

Professor: In what respect?

(Refer Slide Time 22:51)



Professor: because we are coming to Pedro, so if Mike performs, in what way?

(Refer Slide Time 23:00)



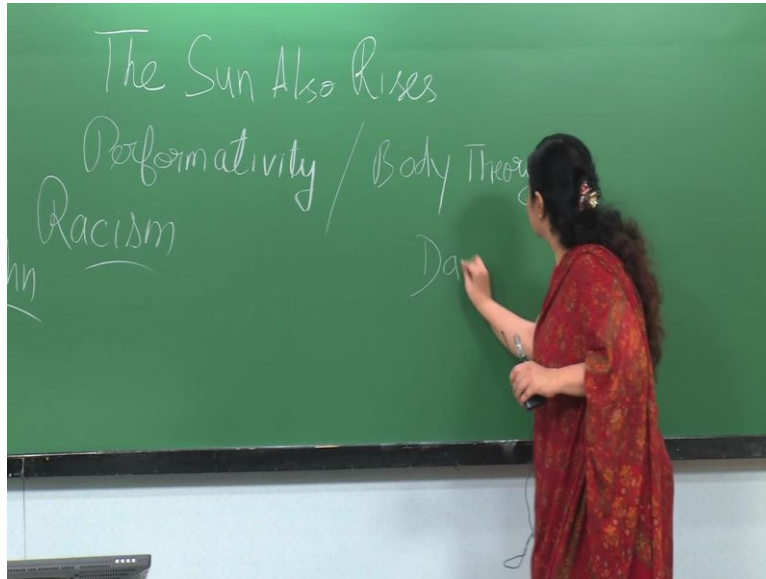
Professor: Think, Ok take a moment and then we will get back to it, Pedro Romero, Ok,

(Refer Slide Time 23:06)



Professor: so you have to think about these things. Masculine Performativity, so this is the key theory, this is the key takeaway from this novel. Judith Butler and David Savran is another name, key name, many of you may not be familiar with but he is one of the most influential theorists of masculinity in American Literature. I will give you this name

(Refer Slide Time 23:34)



Professor: Butler anyway you know, but Butler is not essentially

Student: Masculine

Professor: Masculine. I have also given, while teaching you the course on film studies; I have also introduced you to a couple of other names, Michael Kimmel, John Bunyan

(Refer Slide Time 23:51)



Professor: Ok so they, Robert Bly theoreticians of masculinity, David Savran is out and out expert on literature, American Literature and masculinity, so if at all you are interested in this, so with reference to this particular novel his works would be of great, you can look him up.

What are the, what are the things that go into performance? So the way you are dressed is the first thing. Ok, so you are supposed to be an intellectual. An intellectual man cannot be

dressed in a particular way. He cannot be dressed like a rockstar unless and until he is a very subversive kind of an intellectual. Likewise, a rockstar cannot be dressed, perhaps like a bullfighter unless and until he is performing for a music video, yes. So those are the things, so you have to appear, so we expect something. Let me give you some examples from your immediate knowledge about pop culture. You all know Madonna, the great pop star, Ok. So what comes to your mind when you think Madonna?

Student: she tries to scandalize

(Refer Slide Time 25:20)



Professor: Ok

Student: Her earrings were

Student: She did this whole Madonna at the cross, like she tried to, like she, in one of her performances she acted like she was crucified and that raised a quite of controversy

Professor: Yeah, so

Student: And kisses all her

Professor: Subverting the Catholic

(Refer Slide Time 25:40)



Professor: rituals and images, Ok. Now think Lady Gaga. Ok, what comes to your mind? Are you aware of Lady Gaga? What comes to your mind?

Student: Her meat dress

(Refer Slide Time 25:53)



Professor: Her meat dress, her music videos

(Refer Slide Time 25:57)



(Refer Slide Time 25:58)



(Refer Slide Time 25:59)



Professor: so what she is in her music videos, or in her acts, on her stage acts, she is also there in her real life. Do you think that she, don't you think that she is also enacting all the time? She is acting all the time, Ok? So there is a performance enactment.

(Refer Slide Time 26:20)



Student: Another example is the French duo Daft Punk. They always wear these helmets.

Professor: Yeah

Student: No one seen their face in like 10 years

Professor: Ok

Student: Because every time they go out, they are always wearing those helmets.

Professor: So it's a part of

(Refer Slide Time 26:32)



Professor: anime, so you are always performing. Most of us perform all the time. Our guards are down only with people who are very close to us, yes. So again we look at performativity and Pedro

(Refer Slide Time 26:46)



Professor: The boy stood very straight and unsmiling in his bull-fighting clothes. His jacket hung over the back of a chair. They were just finishing winding his sash. His black hair shone under the electric light. He wore a white linen shirt and the sword-handler finished his sash and stood up and stepped back. Pedro Romero nodded, seeming very far away and dignified when we shook hands. Montoya said something about what great aficionados we were, and that we wanted to wish him luck. Romero listened very seriously. Then he turned to me. He was the best-looking boy I have ever seen.

(Refer Slide Time 27:28)



Professor: You can also see jealousy for Romero begins. Yes, he is a very successful bullfighter, Ok but sexual jealousy part is because of his looks. And therefore when our man Cohn beats him, Ok, he really damages his face. And you know what we are talking about. So this is an important part, you know, in sexual jealousy they look, they see the opponent, they look at the rival, Ok and they want to destroy him. That sense is there implicit right here.

Student: It is lot like (())

Professor: That is what I am trying

(Refer Slide Time 28:10)



Professor: to tell, yes, yes, we have already done that. Yes.

(Refer Slide Time 28:13)



Professor: "You go to the bull-fight," he said in English.

"You know English," I said, feeling like an idiot.

"No," he answered, and smiled.

Of course he knows, he has been, he speaks English but no, why should he say no? Again a part of his performance. A bullfighter has to be an out and out homegrown

Student: There is a part where Jake says,

(Refer Slide Time 28:38)



Professor: how his English is better than (()).

Professor: Yeah

Student: So he is just adding to the image of

(Refer Slide Time 28:47)



Professor: Bullfighter, a typical matador, a Spanish matador, we are not supposed, the moment you start with other races, implication is that your own identity has been, your own nationality has been diluted, Ok and I am sure that you can associate it with things around us as well. Ok, that you have to be a staunch sense of his strong nationalism, Ok, linguistic affiliation, national affiliation, jingoism, patriotism, that extreme kind. Any, if you show or reflect influences from other culture, cultural influences from other sections, other parts, Ok then you are; your nationality, your identity everything is doubted, is under scan.

(Refer Slide Time 29:46)



Student: This is what happens with all the expats because they don't have a strong sense of nationality. They don't belong anywhere in particular and therefore they are drifting. But Romero on the other hand,

Professor: Is a very rooted man, yeah

Student: Performing specifically from Spain.

Professor: Good

(Refer Slide Time 30:00)



Professor: alright, so we have been introduced to Romero. Now, skip one page, one page only.

"Here come the gentry," Bill said.

They were crossing the street

"Hello, men," I said.

"Hello, gents!" said Brett. "You saved us seats? How nice."

Hello men, and Brett, Brett is also a part of that, Ok. She is a part of the gang. She is one of the boys. Ok she is never separated. So, no one says, ladies and gentlemen. Here comes Brett and the boys. She is always one among them, one of the boys. Hello men, Hello gents. I don't know if you want to read into Brett's performance here with reference to the sentence.

"that Romero what'shisname is somebody. Am I wrong?"

"Oh, isn't he lovely," Brett said. "And those green trousers."

"Brett never took her eyes off them."

"I say, I must borrow your glasses to-morrow."

"How did it go?"

"Wonderfully! Simply perfect. I say, it is a spectacle!"

(Refer Slide Time 31:20)



Professor: Now again we are talking about performativity. He has to perform to an audience, he has to give them the spectacle and at the end, in the last fight, when he is beaten, do you think he performs? He rises to the occasion? Yes, he does. Ok, so, his face is all bruised. There are shadows on his face, Ok. His eyes are puffed up but he still gives them a spectacle. That's what a bullfighter has to do. He is a performer.

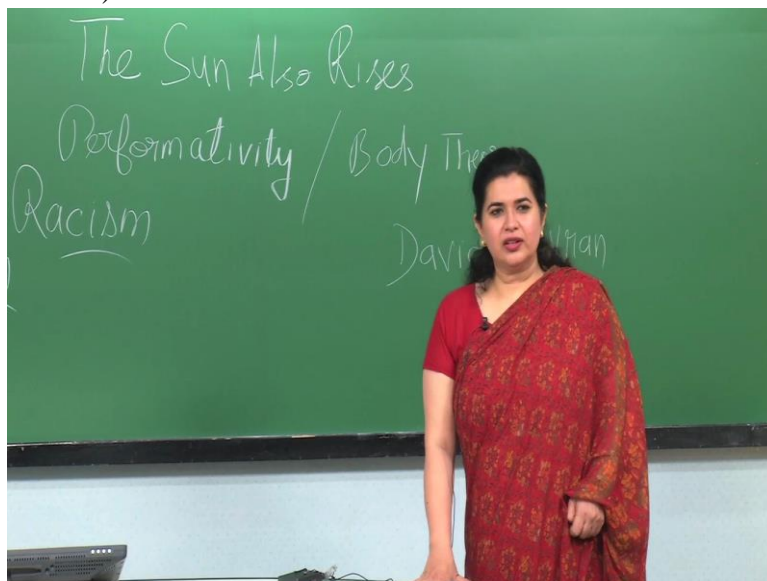
"How about the horses?"

"I couldn't help looking at them."

"She couldn't take her eyes off them, she's an extraordinary wench."

They do have, who is a wench?

(Refer Slide Time 32:02)



Professor: What kind of a girl, a regular girl?

Student: (())

(Refer Slide Time 32:09)



Professor: "I couldn't look away, though."

"Did you feel all right?"

"I didn't feel badly at all."

"Robert Cohn did. You were quite green, Robert."

"The first horse did bother me,"

"You weren't bored, were you?"

Cohn laughed.

"No. I wasn't bored. I wish you'd forgive me that."

"It's all right so long as you weren't bored."

"He didn't look bored. I thought he was going to be sick."

Now we move on to the next page. I am going to skip a page.

"They are something,"

"She wants to see the bull-fighters close by," Mike said.

"They are something,"

"They are something," Brett said. "That Romero lad is just a child."

"He's a damned good-looking boy," I said.

So repeated reference to his good looks.

"When we were up in his room I never saw a better-looking kid."

"How old do you think, do you suppose he is?"

"Nineteen or twenty."

"Just imagine it."

The bull-fight on the second day was much better than on the first. Brett sat between Mike and me at the barrera, and Bill and Cohn went up above. Romero was the whole show.

He is the spectacle. What do you understand, Romero was the whole show.

(Refer Slide Time 33:20)



Professor: He is the performer. Ok and whether, how much is sexuality performed in that act? You have to read the, yes? Yeah. So his performance, here comes another question. Does Brett find his performance sexually arousing?

Student: He is talking about the (())

Professor: Yes, again we are talking about bodies, we are talking about the way he performs and that turns her on

(Refer Slide Time 33:56)



Student: There is a mention of how that these ladies who collect the young bull fighters later on

Professor: Yes

Student: So basically, that's the point in performing muscular games like this, turns everybody

Professor: Turns everybody on

(Refer Slide Time 34:13)



Professor: men and women alike, Ok. Old man, Ok, therefore do you think there is a specific reason why he is portrayed so young, almost old enough to be Brett's son. She is old enough to be his mother, Ok. Do you think there is any reason there? You know his sexuality is of such kind that it cuts across about the scene.

Student: It is something that (())

Professor: Yes, there is some kind of, you know, the it factor in him that really affects everyone.

Student: (())

(Refer Slide Time 34:54)



Professor: It is. there is.

No one else did either, except the hard-shelled technicians. It was all Romero.

He was the show.

There were two other matadors, but they did not count. I sat beside Brett and explained to Brett what it was all about. I told her about watching the bull, not the horse, when the bulls charged the picadors, and got her to watching the picador place the point of his pic so that she saw what it was all about, so that it became more something that was going on with a definite end, and less of a spectacle with unexplained horrors.

So masculinity at its best.

I had her watch how Romero took the bull away from a fallen horse with his cape, and how he held him with the cape and turned him, smoothly and suavely, never wasting the bull. She saw how Romero avoided every brusque movement and saved his bulls for the last when he wanted them, not winded and discomposed but smoothly worn down. She saw how close Romero always worked to the bull, and I pointed out to her the tricks the other bull-fighters used to make it look as though they were working closely. She saw why she liked Romero's cape-work and why she did not like the others.

(Refer Slide Time 36:12)



Professor: So she is all eyes and the way he performs, he is smooth, he is suave, he is slow, he is languid, Ok. Very fluid with his movements. Unlike others who are fast, Ok, who have just got a job to do, but he knows his performance, a performer. He is the show. And then do you remember there is a point; he is compared to an elderly, an older matador, who is that guy? Belmonte, Belmonte who has gone into retirement and he comes out of his retirement and he wants, so Hemingway wants to give some competition to Romero where skills are concerned. But it turns out that everybody now wants only Romero.

This is the scene where, Romero is, Romero has been beaten by Cohn, Ok so this is also a time he introduces yet another character. Generally novelists don't introduce an important character by the time they reach the end of the novel but Hemingway is different. But Belmonte is different. And Belmonte is described at great length, his past adventures, his past victories and triumphs are described in great detail. He is built up and we are led to believe that we are going to have a spectacle today involving Belmonte because after all Romero has been beaten to pulp. But again Romero comes back and steals the show.

Ok, then young lads lift him and he is so tired, so beaten, so broken. He doesn't want anyone to touch him, because if you touch him, it hurts him but then still he allows people to touch him, lift him after his victory and that is the end of it. Ok so he has proved himself to be the better man of all. There is a question mark, you know. All the things, the issues that are raised here, questions of bodies, spectacles, performance, masculinities everything is there, especially in the last few sections of the novel. So you have to read the novel in order to

understand, yeah. Any questions, any comments you would like, anything from the entire novel that you want to talk about? We still have some time.

(Refer Slide Time 39:08)



Student: Hemingway any point defend on basis of accusations of racism (())

(Refer Slide Time 39:18)



Professor: um not really, not really, so people have done work on this aspect of, yeah. If you look up then you will find any number of articles on Hemingway and racism, Hemingway and homophobia but then he had a way of skirting these questions. I mean he mentions them. What is there to defend? Is he trying to, hint at things in very covert way? No. He is very, very open about it. Yeah. There is a novel; there is another, before I talked about that novel.

There is a book called *Death in the Afternoon*, which is out and out novella, not a novella but total dedication to matadors and the bullfighters in Spain, *Death in the Afternoon*. And it has, it is replete with homo erotic situations, the bullfighters, their bodies, their performances, their, you know, languid masculinities. So it is there.

He started off with *The Sun also Rises* and then *Death in the Afternoon* is the culmination, and he is very prolific. If you count his autobiographies and his non-fiction and his short stories, starting from *The Sun also Rises* till his posthumously released works including *The Garden of Eden*, you will come across strands of racism and homo eroticism. And quite unapologetic about it. Alright, so, I finish here. Thank you very much.

(Professor – student conversation ends)