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Theme



The Impact of the Sexual Liberation on Women of the 1920s: Ernest Hemingway's *'The Sun Also Rises'*

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Dedication

I dedicate this humble work to my lovely mother who was so patient with me and oriented me all the time and gave me tenderness and love.

I dedicate this work to my dear father who guided me with his precious advice and supported me to finish this work and did not spare anything for me and has always been fighting for my well being. I tell them, you gave me life, hope and a passion to proceed. So, I ask Allah to bless and protect them.

I also dedicate this work to my dearest sisters: Khadidja, Hanane, and especially Zahira, whom without her I wouldn't finish my paper on time.

To my aunt Malika, her daughter Hadil and her son Hamidou.

To my dear friend Benabou Fatima; thank you for your help, support and encouragement

To all my family and my friends especially Salima and Sarah, with I passed unforgettable moments.

To all my teachers from kindergarten to the university, who lighten the road of knowledge in front of me.

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Abstract

During the twentieth century the American society witnessed radical changes that sought to transform and alter social attitudes, moral ethics and political decisions surrounding sexuality. The combination of some psychoanalysis theories and social protests that preached absolute sexual freedom brought a whole new vision on sexual morality, ending for once with the old moral and social norms that confined sexual pleasure and more specifically women's sexual pleasure within marriage, leading to the withdrawal of religious, authority, and social norms which was identified as sources of oppression and sexual repression, all which marked a new era of permissiveness, freedom, and degeneration as well.

In this new changing world, woman first battled for her civil rights and succeeded in gaining new liberties, yet, she digressed and was pushed so far into the liberation process, putting aside all ethical codes to benefit from new sexual liberties that promised her a new good way of life and happiness. Nonetheless, the sexual revolution promises could not grant her this presumed happiness, only to make her more desperate and psychologically deteriorated. In this dissertation I try to prove that what woman needs and what she yearns for in life is not only the physical gratification but also the psychological support, and that having sexual liberty is not enough to be happy in life. Through the study of *The Sun Also Rises* (1926) by the American Modernist writer Ernest Hemingway, I try to show how love is very important to woman as well as long term and stable relationships, and this through analyzing the character of Lady Brett Ashely in the novel; an attractive beautiful British woman who is badly eager to satisfy her desires. Though she gets all what she wishes, she is unhappy because she knows that she is desired by all men only for her physical appearance and sex; her heart's eager for love was not accomplished because her real lover is impotent.

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General Introduction

Of all the revolutions that took place in the United States of America throughout time, the sexual revolution of the twentieth century in the most swiping, radical, and deep-shaping revolution that transformed, not only the American society, but altered for once the social code and moral ethics in America and other parts of the world as well.

The sexual revolution of the 1920, the roaring twenties, the revolution; different appellations that are used to describe the most controversial movement in America, which wreaked havoc and sought to change the very nature of gender and sex, and with oppression, repression, and create a new world where no restriction is set to define sexuality, where every individual is free to choose his own gender, sexual orientation, and behave in accordance with his own will, as well as ending with the religious manipulation for once which was considered to be a sort of oppression and an inhibition for people to practice their lives and be who they wanted to be.

Indeed, the revolution was ushered by different movements that revolted against the moral and social codes and attempted to free people, more importantly and interesting women, from state and family patriarchy, objectification and religious oppressive standards vis-à-vis women. The feminist movements are seen to be the catalyst of the revolution, and the contraceptive pill; the instigator and initiator. Woman raised and stood against man, aiming to end with the old norms that prescribed to her a miniscule role in society, depriving her from fundamental rights and regarding her as being servile, a bearing children machine at home. Equal payment right, anti-harassment, discrimination, and many other issues had been advocated and discussed, since the 1920's on, she participated in violent political, economic and social clashes all caught between traditionalism and modernism, she had been drawn from the old concept of the simple woman at home to a more complex world fraught with stresses and difficulties, to see her finally winning

the battle, emancipated and involved in political, economic, and social activism.

Yet, this same revolution seems to have other objectives and another aspect. It challenged all of the norms and ended by being no more identified as a revolution for freedom against oppression, but a revolution that destroyed ethics and natural norms in the name of freedom, so to end with the old thralldom of social and moral manipulation to create another new form of slavery: a society slave of sex. The prophets of the revolution namely the psychoanalysts Freud and Wilhelm Reich who advocated free sex and hallowed sex: as the liberator, as freedom, as salvation itself. The revolution became referred to as the Orgasmic revolution: if you have a good orgasm, you have a better life; if you practice sex with whoever you want, whenever you want, any way you want to, you are free. Sex wore the new mantle of liberty, freedom of expression, tolerance, equality and culture, to end in a society where everyone rushed euphorically over his own instinctual drives. Family, the heterosexual monogamous relationship stated to be seen as a chain and a form of slavery and people more and more started having premarital relationships and multi-sexual partners, with less willingness to have children.

Women then, found themselves caught into a new problematic situation, everything seems to be permitted and sex is the holy key to happiness. Unfortunately, the “Bonheur” was ephemeral, and the old objectification converted but into a new form of real objectification. What most women wanted still in their lives was long-term committed and affective relationships, something nearly impossible to have during those years.

Ernest Hemingway’s *The Sun Also Rises* (1926) seems to be one of the greatest novels, in which he attempts to make the readers interact with his work; he celebrates the freedom of the individual and his emotions. The selection of this novel is on the basis that it is Hemingway’s masterpiece and his most symbolic work. Another reason, which contributes in my selection, is

that it deals with the real lifestyle at the 1920s. The novel deals with how Lady Brett Ashley was affected and hurt by the sexual liberation.

Society in the early twentieth century is portrayed through Ernest Hemingway's *The Sun Also Rises* (1926) with all its lifestyle, thoughts, believes, and liberation. Their liberation was mainly in matter of sexual expression. They had no rules to limit or restrict them; they even felt no shame in doing so. Religion sanctification didn't exist anymore, especially the Christian religion which was doubted because it was the dominant belief.

Hemingway, as his peers in Modernist Literature, was influenced by Freud's psychoanalytic theory. Among all American writers, he is the most steeped in portraying the modes of society and especially in matter of their sexual liberation. This is also due to his personal life that affected the choice of themes in his writings.

The present work intends then to focus on Brett as an example of the lost woman of the twenties; it reflects how that sexual liberty is seen to be a utopia and that revolution failed in granting them what they expected from it, more specifically, it tends to answer to the focal question: whether sexual liberty granted Brett a happy life or not? With a conducted study that explores, analyzes and discusses different points of view, the research portrays woman in the twenties to be full of deception and despair, who although has sexual freedom and could experience with physical pleasure, is still unable to find psychological relief. For instance, what Brett seems to be striving for in life is not only the physical satisfaction, but the psychological one as well: not sex but love. Brett's yearning for love and the inability to find it is what imbues her life with unhappiness and disappointment, sexual liberty is not enough for her to be happy.

To tackle this issue, I divided my work into three chapters. The first entitled "Literature and Context" is devoted to provide an over view about literature in the early twentieth century, with a focus on Modernism

movements and its common themes. The major critical theories at that period are discussed with an emphasis on the feminist and psychoanalytic theory which serves the aim of this research.

On the other hand, the second chapter, “Theory and Practice: The Traits of Psychosexual Theories on USA” is devoted to a literature review which relevant to the subject matter of this research. What I aim to offer in this chapter is a survey of a number of selected theories and a historical background of the period with different perspectives that correspond to the study of the sexual revolution, giving a chronological order of events.

However the third chapter, “*The Sun Also Rises*: a Contextual Analysis of Women as Sex-Subject”, tends to offer a prospective idea about the novel, it aims to bridge between the first chapter and the third chapter, lining between the ideas discussed about the sexual revolution and the element studies in novel, it provides an overview of the novel as well as vivid description of main characters with a glimpse into the background of Ernest Hemingway and the lost generation in order to provide an overview, and also sheds light on the sexual revolution of the 1920s. It is also devoted to the analysis of the selected character in the novel and tends to lay out the investigated argument that woman craves for love, it presents a prospective on Brett’s life as well as her psyche, it sheds lights on her different struggles, discusses her character and tries to reach a reasonable answer for the question of my research.

Finally, the present study tries to find out answer to the above-stated question, and I hope that this modest work will open a space to further research with various and different viewpoints and critics about sexual liberation.

Chapter One

Literature and Context

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1. Introduction

Literature has wide and various tendencies, in which we can find lot of writers, poets and critics; each one of them has his own style, views and principals. It is said to be a mirror that reflects human life and society with its characteristics and developments, and this is what makes differences between literary works from one nation to another, or from one period to another. Each epoch has witnessed a specific movement and style of writing. The early twentieth century literature however, is going to be discussed in this chapter with all its tendencies. Modernism, its origins, notions, famous figures, and themes are discussed along with a short over view about the major critical theories during the twentieth century with an emphasis on feminist and psychoanalytic critical theories. Besides, Hemingway's inspiration is to be investigated with scrutiny in the next chapters, its tremendous influence on modern American routers in general and Hemingway in particular.

2. Literature in the Early 20th Century

It is said that Literature is an esoteric field for many authors to discover, lot of topics to deal with, and successive periods to shed light on. It has been passing through different literary movements such as Realism, Naturalism, Rationalism, Romanticism, and Modernism. The Modern authors such as Earnest Hemingway, Ezra Pound, T. S. Eliot, D. H. Lawrence, James Joyce, William Battler Yeats, George Orwell, Virginia Woolf, and Francis Scott Fitzgerald tried to create new features and have been an Avant-garde in their subjects, forms, concepts, and style by using all what made Modernist Literature unique; such as the use of non-sequential narration, multiple narrators or voices, imagery that captures the essence of a thing or experience, open or ambiguous endings, symbols, allusions, fragmentations, juxtapositions, metaphors, substitutions, and stream-of-consciousness. They sought to make readers interact with their works. They celebrated the freedom

of the individual and trace his psychology; and that what makes them the most important and the true modernists of the early twentieth century Literature.

The early twentieth century literature was sealed by the two world wars, and the instability of Europe was depicted through literary works produced during the 1920s and 1930s. Roger Fry (1866-1934); English painter and critic, had argued about art and life. He stated that:

On the other hand, the artist of the new movement is moving into a sphere more and more remote from that of the ordinary man. In proportion as art becomes purer the number of people to whom it appeals gets less. It cuts out all the romantic overtones of life which are the usual bait by which men are induced to accept a work of art. It appeals only to the aesthetic sensibility, and that in most men is comparatively weak. (1920, p. 22)

The early twentieth century literature rejected the late Victorian widespread belief in art as a vehicle for pleasure and instruction towards a belief in “art for art's sake”. The distance between the serious artist and a general public increased a sense of alienation which marked the early twentieth century to grow out of this sense of art for art's sake.

A set of approaches have flowed during the twentieth century. Such approaches were results of economic, political and social upheavals, such as individualism, Marxism, Absurdism, structuralism, new criticism, feminism, diaspora, and the post-colonial criticism. The twentieth century literature is possible to emulsify any common tendencies from its diversity; uneasily looking backwards to the earlier period. Contemporary works thus look to provide a sense of perspective, as though the culture itself is now working through what its own history has meant, for good and for ill.

2.1. Defining Modernism

Modernism refers to all what is modern, new and unusual. It was influenced by the development in the scientific, political and economic fields such as the industrial revolution and the growth of cities, new technologies and inventions such as auto, airplane, telephone, and camera, increased consumerism, the two great world wars, and the development in science (Einstein), psychology (Sigmund Freud), philosophy (Nietzsche), linguistics (Fernand De Saussure), and anthropology (Frazer's study of comparative religions). Virginia Woolf expressed this in 1910, "This is an accumulated sense of exhilaration at a variety of new beginnings and rejections of the past." (qtd in Sanders, 1996, p. 505). It is the result of the common idea "*Make It New*". Childs Peter (2000), a literary scholar observes:

In relation to modernism, modernity is considered to be described as a way of living and of experiencing life which arises with the changes wrought by industrialization, urbanization and secularization; its characteristics are disintegration and reformation, fragmentation and rapid change, ephemerality, reality and insecurity. It involves certain new understanding of time and space; speed, mobility, communication, travel, dynamism, chaos, and Cultural Revolution. (p.16)

Lots of debates have been made over the period in which Modernism has started and ended. Some historians claim that it started around 1880s and ended in 1950s, while others give priority to the pre-wars, inter-wars, and post-wars. Arguing on the beginning or the end of Modernism is not as significant as its literary ideology.

Fowler Roger (2006), a linguistic critic professor, defines modernism as, "ruffling the realist surface of literature by underlying forces; the disturbance may arise, though, from logic solely aesthetic or highly social." (p.145). Modernism was so global as to effect all domains of life such as art, music, visual art, architecture, ontology, anthropology, politics, science, philosophy, psychology, linguistics, and of course literature. Modernist writers have experienced new styles in writing such as James Joyce's; a pioneer Irish

author in Modern Literature, invention of words and playing with language like “kissmiss” which means both celebration and fatefulness, “hoary father” means Holy Father, and an old paragraph becomes “fodograph”. He even wrote pages without punctuation in his famous novel *Ulysess* (1922).

James Joyce, Marcel Proust, and Virginia Woolf were the first modernist writers to use the technique of stream of consciousness, along with its outstanding use by William Faulkner in his fortieth novel *The sound and the Fury* (1929). It is a method of narration that describes in words the flow and the cut-out of thoughts and ideas in the minds of characters (Mathuramani and Ganesan, 2012). The term was first coined by the psychologist William James, a brother of writer Henry James, in his research *The Principles of Psychology*:

Consciousness does not appear to itself chopped-up in bits... it is nothing joined it flows. A ‘river’ or a ‘stream’ are the metaphors by which it is the more naturally described. In talking of it hereafter, let's call it the stream of thought, consciousness, or subjective life. (James William, 1890, p. 239)

It is also known as “interior monologue”. Thus, modernist writers use such technique in order to show the chaos and the disorder in their characters psyche and emotions. Through this technique, they present the idea that the world cannot be objectively known; only subjectively perceived by human mind. Since the epoch was a period of wars and was unstable, that causes the suffering of people, thus having psychological problems, sense of alienation, disillusion, solitariness and aloneness, trauma and gloom, and lack of communication.

Modernist writers experienced new forms in their writings and neglected traditional way of writing. The plot was fragmented and non liner; no beginning and no end, the story may starts from nowhere and ends anywhere having an open end and giving the reader freedom to choose, think or create the end according to his interpretation of the story and his involvement. This was not concerned with fiction only, but even poems.

For instance, T. S. Eliot's "The Waste Land" in 1922 and Ezra Pound's "In a Station of the Metro" in 1916, the non-chronological poetic forms came as a major shock to the reading public. Language was replaced by fragmented utterances and the traditional order of poetry has been substituted with deliberate dislocation of parts, so it is to the reader to discover.

Modernism rejected all the nineteenth century's old perspective and came as a reaction against the optimistic apparent of the Victorian Literature. Modernism was marked by its pessimistic view of life and depiction of events, history, society, civilisation, and all other patterns of life. As T. S. Eliot; a British essayist, publisher, playwright, literary and social critic, and one of the twentieth century's major poets (1888-1965) argues in "The Waste Land" (1922):

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust. (19-30)

Modernism as any other new movement during an epoch had its supporters and critics. Modernism is timeless, permanent and cannot be contained within historical narratives. Modernists emphasise 'Now' and neglect history, they oppose history consciousness. F. Nietzsche, a German philosopher, cultural critic, poet, philologist, and scholar whose works have exerted a profound influence on Western philosophy and modern intellectual history, in his essay "Thoughts Out of Season" considers that Modernism is an attentive forgetting of history. He also claims that by freeing the self from history one is assuring to live a free healthy life (1876). While on the other hand Paul De Man; a literary theorist and critic, looks to Modernism

in Nietzsche's way but with irony in his book *The Resistance to Theory, Theory and History of Literature*, he asked whether anyone can forget history (1986). No is the answer because it is impossible! Though modernists intended to forget history, but their works remind us of it, such as William Butler Yeats' famous poem in 1919 "The Second Coming" which is a visualisation of the future but with historical devices such as the Sphinx and Bethlehem where Jesus Christ was born. It focuses the reader's attention on the effects of WWs since one's actions are motivated only because one lives in a certain point in history and unconsciously rooting the idea that the action and time can never be separated.

2.2. Major Themes in Modernism

Modernist literature was originated in Europe and has been spread around the world during the early twentieth century. It expresses the sense of modern life and neglected all the previous conventions and traditions of the past. It has different prospective in each area of art or specific field of knowledge. Yet, it has some themes and ideas in common. Themes such as liberation, alienation, search for truth, objection of religion, effects of world wars, rejection of social system, psychoanalysis, and luck of communication, which interlock a set of similarities that define the field in a vague way.

2.2.1. Liberation

Modernists were seeking liberation from all what restricted them in the past. They liberated themselves first, from the past and the historical tendencies that limit change; and therefore exclude future developments. Then, they liberated themselves from religious aspects that distracted and manipulated them previously. Liberation in matter of sex was also another common aspect in Modernism due to Freud's prospective that changed the norms and the values of the conservative society upside down. They also rejected the old way of narration and librated themselves from the traditional way of writing by using fragmentation, juxtaposition, and also by ignoring

punctuation such as James Joyce's *Ulysses* (1922) and T. S. Eliot's "The Waste Land" (1922) where the linear plot is no more used. However, William Faulkner's *The Sound and the Fury* is recognition of the properties of fictional language.

2.2.2. Alienation

This thematic element was very common in Modernist Literature as the protagonist typically is on the search of knowledge and in doing so, is alienated or even puts himself in isolation to enhance the path to knowledge, such as Thomas Hardy's, the English writer and poet, *Jude the Obscure* (1895) when Jude was alienated and ignored by his society. The sense of estrangement is also sub-theme to alienation as it pertains to isolation of the character searching for truth.

2.2.3. Search for Truth

The search for truth became a popular theme of modernism due to another thematic element: doubt in purpose of Life/Religion. These doubts spawned new ideas and the thirst for discovery of solid truth and purpose. Typically in the use of this thematic element the 'hero' of the work seeks new meanings in life.

2.2.4. Objection to Religion

While similar to 'searching for truth', 'objection of religion' is a separate thematic element because of the unambiguous nature of this particular theme. Any religion out of the many humans' have may be objected in multiple ways. In this case, the common religion that was doubted in Modernism was Christianity because it was the dominant belief.

I will not serve that in which I no longer believe whether it call itself home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use, silence, exile, and cunning. (Joyce, 1916, p.309)

James Joyce's *A Portrait of the Artist as a Young Man* (1916) is one example where the protagonist Stephan Dedalus refused to be a priest because of his love for sensual beauty. As a result he liberated himself from the boundaries of his family, his nation, and his religion.

2.2.5. Effects of World Wars

As Modernism was the literary period during which society was dealing with the trauma and stress of wars, it is natural for modernist authors to begin by contemplating the effects of the wars on family, friendships, the economy, and society as a whole. Soldiers were the most affected mass, for instance, Spetimus, the male protagonist in Virginia Woolf's *Mrs. Dalloway* (1925), was extremely mentally disordered, because of what he witnessed during the period he served as a soldier. When he went back home he was unable to cope with his life any more. He couldn't accept his reality for what it is because of his experience in the war which takes from him more than it gives.

2.2.6. Rejection of Social System

The rejection of social system is prominent thematic element in multiple works of Modernism. The rejection of the social system stems from contemplation of a man's place in the world and how important one's place in society truly is, to one's well-being, self-actualisation, and simply their life in general.

2.2.7. Psychoanalysis

The theme of psychoanalysis encompasses all most all of the other thematic elements in Modernism previously mentioned because it covers so much material. Psychoanalysis, a theory developed by Freud, states that human thinking and action are strongly influenced by unconscious and irrational drives, one's development and personality is strongly influenced by early childhood, clashing views of reality and suppressed reality may result in several behavioural issues. Thus freedom of the repressed material is achieved by bringing it to the conscious mind by an expert. It involves the search for truth as one is trying to find oneself during psychoanalysis, etc. More explanation about psychoanalysis will be in the next parts of the chapter.

2.2.8. Lack of Communication

Lack of communication is a common theme in modernist literature, where the characters are unable to express themselves, and feelings. We may find two lovers who are in love but unable to express their deepest love for each other, or even unable to express their sadness or anger. This is portrayed in *Mrs. Dalloway* (1925), where Clarissa do not have any kind of communication neither with her husband nor with her daughter, though they love each other but they do not express their feelings to one another. A notion of purposelessness is obvious through the unclear discussions between the characters in T. S. Eliot's "The Love Song of J. Alfred Prufrock" (1915), where Prufrock is unable to communicate with a woman he wants to converse. Both of them cannot express themselves clearly, "that is not what I meant at all. / That is not it at all", from this repetition we can feel their lack of communication (97-8, 109-10). Thus, the line "It is impossible to say just what I mean!"(104), signifies meaninglessness and emptiness of their relationship.

2.3. Major Critical Theories During the 20th Century

The 1920s and 1930s has witnessed a new mode of research and analysis which is known as Critical Theory. It first emerged in the Frankfurt School of Social Research in Germany (1898), mainly through the works of Theodor W. Adorno, Max Horkheimer, Herbert Marcuse, and later, Jurgen Habermas. These philosopher-sociologists were against fixed notions of hierarchies of social domination. They criticised the supposedly positivist objective “view from nowhere” that believes in universal reason and objective thought which had already emerged since the Enlightenment Era. (Gannon and Davies, 2006). Kincheloe for instance, claims through his book *Critical Pedagogy Primer* that critical theory produces “undeniably dangerous knowledge, the kind of information and insight that upsets institutions and threatens to overturn sovereign regimes of truth” (2008, p. 46). Critical theorists, for the first time, ask philosophical questions within the field of empirical social research. Denzin and Lincoln (2003) note:

The critique and concern of the critical theorists has been an effort to design pedagogy of resistance within communities of difference. The pedagogy of resistance, of taking back “voice,” of reclaiming narrative for one’s own rather than adapting to the narratives of a dominant majority . . . [aims at] overturning oppression and achieving social justice through empowerment of the marginalized, the poor, the nameless, the voiceless. (pp. 625-626)

They questioned the belief that reason is universal, disinterested, and dispassionate and that it can set us free. “Critical theorists continue to be influential in qualitative research in diverse disciplines and in different geographic locations. Current critical theory uses discourses of equity, inclusion, and social justice”. (Gannon and Davies, 2006, p.76). Critical theorists highly assume that such works would change the world. They characterize the current “criticalist” as any researcher who believes:

that all thought is fundamentally mediated by power relations that are social and historically constituted, [that] facts can never be isolated from the domain of values or removed from ideological inscription, [that the] relationship between concept and object and between signifier and signified is never stable or fixed and is often mediated by social relations of capitalist production/consumption; that language is central to the formation of subjectivity; ... that certain groups in society are privileged over others. (Denzin and Lincoln, 2011, p. 164)

Even within poetry, Modern critics were stuck to their modernist principles, as Terry Eagleton (1996) who claims “In the case of modern literary theory, the shift into poetry is of particular significance. For poetry is of all literary genres the one most apparently sealed from history, the one where 'sensitivity' may play in its purest, least socially tainted form.” (p. 44). T. S. Eliot’s critics are major example where he shows an extreme disinterest in what literary works actually say. He focuses on styles of feeling, qualities of language, and experience.

Some critics claim that literary theory ‘gets in between the reader and the work’; i.e. without having a sort of theory, yet unreflective and implicit, we will not be able to know what really is a literary work or even know how to read it. However, hostility to theory commonly means an objection to other theories and in the same time an omission of a personal one.

When reading literary studies and critics, it is obvious that works of literature can only be appreciated by the literains intellects; those how have ‘literary values’ in their genes. So far, there have been two major critical theories during the twentieth century, which can be used through this research; feminism and the psychoanalytic theory since it serves the aim of the present paper.

2.3.1. Feminism

“Feminist” is a term used for the first time in 1851; ever since lot of definitions have been suggested each according to its own understanding, interpretation, and use of this concept. For instance the *Online Collins English Dictionary* (1979) defines it as: “doctrine or movement that advocates equal rights for women”, Elaine Showalter, an American literary critic, in her book *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (1977) sees it as “A phase of protest against [the] standards and values [of the dominant tradition], and advocacy of minority rights and values” (p. 13), while Catherine Belsey and Jane Moore, literary critics also, in their book *The Feminist Reader* argue that: “The Feminist reader is enlisted in the process of changing the gender relations which prevail in our society, and she regards the practice of reading as one of the sites in the struggle for change.” (1989, p. 01)

Gender issues were, almost of the time subject in society likewise in literature; as a result gender became major topic in the modernist works. Previously, women were described and judged by a male-oriented society and considered as a complement to men rather than individuals. Women had been stereotyped as weak, dutiful, stupid and even evil, however there were three major feminist waves that changed women’s position, treatment, and depiction in literary works, though some writers continued to write with the misled idea that men are always superior to women. Wrenn Heike; a German professor at University of South Carolina in Columbia, SC, claims that: “For centuries, women were defined by men; the world was male-centered and male-dominated. Male philosophers and social theorists were the ones who identified woman with disorder, savagery, chaos, unreason, and the excluded ‘other.’” (2010, P. 01). Women were supposed to raise children, please their husbands and keep the household. Hegel, the German philosopher describes womankind as the “eternal irony of the community” (qtd. in Glasgow, 1913) and Freud defines it as “the implacable enemy of civilization” (ibid). All the positive and good descriptions were monopolized by men, while all bad,

stupid and negative ones were reserved for women. Wrenn Heike commented on Schopenhauer's view of women:

The philosopher Schopenhauer claims that one needs only to look at a woman in order to realize that she is not intended for great mental or physical labour. Schopenhauer goes as far as to state that women are childish, silly, and short-sighted; he does not acknowledge women as human, but instead implies that men are the only fully human beings and that women exist on a plane somewhere between them and children. (2010, P. 01)

Women were also considered as sinful creatures, since the Biblical story of Adam and Eve. Women were attempted accordingly till the early twentieth century and the Modernist Era. However, some psychologists are against this idea and see no difference between men and women. Dr. Adler, a Viennese psychologist, for instance emphasizes that: "there is absolutely no biological basis for the inferiority of women". He sees women's inferiority as "fictitious invention of the male sex" and claims that women are made "to feel that they are not at the level with men from the very beginning" (As cited in "Idea of Women's", 1935, p. 17). He predicted that this illusion of feminine inferiority is so rooted in the western society and will take women long time to declare their independence and be totally free from men's misguided perception and abasement of women.

Women were men's property and were not different from slaves; both were doing an unpaid labour and unable to own property because after marriage their husbands take over their property. Later, some acts were passed to liberated women from men's domination such as the Matrimonial Causes Act on 1878, which enables women to divorce from abusive husbands, The Married Women Property Act on 1893, enables wives to gain full rights to ownership of property acquired by them before and during marriage, and The Women Suffrage Campaign from 1866 to 1928, that fought for women's right to vote. This campaign provoked an Act on 1918, which allows female householders aged more than 30 years to vote and another Act on 1928, giving the right to vote for all women aged more than 21 years.

As a social and political movement, Feminism was classified according to three waves. The First Wave (1900-1928), it is represented through Women's Suffrage Campaign which is concerned with legislative and social rights such as vote and education. The Second Wave (1960s-1980s), which was characterised by the political sisterhoods that seeks to give women freedom over their sexual and reproductive bodies; i.e. the right to sexual expression, freedom to choose whether to marry or remain single, contraception and abortion. In the meanwhile, lots of women's publishing houses had emerged and women had the opportunity to obtain higher education and more female writes were included in university syllabuses. The Third Wave (1990s-Present) however, is concerned with woman as individual not as unified group taking into consideration each woman's needs since they are different in matter of class ethnicity, religion, and geographical position. As European women have different needs from women in South Africa. It also seeks to have equal opportunities and rights with men, in matter of wages and possession of high-powered jobs. (Showalter Elaine, 1977)

Due to these social and political changes in the status of women, literature of the modernist period overwhelmingly, insists on the desires and the character of women who aims to get a career or a family, or both, according to her individual choices and freedom. Modern woman was depicted as one who "emphasizes the identity of interests that all human beings have. While she recognizes the diversity involved in true equality, she sees that the diversity is not necessarily on the sex-lines but on the lines of what each individual has to contribute to society" (West June, 1955, p. 57). She was not depicted as a perfect, stable, or self-confident women through her decisions, behaviours or emotions, according to June West, this was simply "a result of woman's not being accustomed yet to freedom of choice" (ibid).

Concerning literature, reading and writing were the major focus of the feminist theories. It aims to critically read and highlight gendered politics and power of the existing works, produced by male and female authors, in relation

with texts. It explored gendered authorship and focusing on female writers by giving credit and referring to ancient women writers and examining politics surrounding female authorship. One feminist literary approach is to ‘read against the grain’, which means understanding and discovering what the author is not telling us. According to feminist literary critics, though literature is the product of socio-political and historical context, it will not be interpreted in the same way even if the critics focus on the same feminist concepts, because as any other field, expert practitioners disagree, and since both the production of the text and our way of reading and interpreting it is influenced by the contexts in which they occur. Re-reading of literary history as re-reading of social and political history, “[Any model of history] that places personal life in a separate sphere and that grants literature a secondary and passive role in political history is unconsciously sexist. [...] We must read fiction not as literature but as the history of gender differences.” (Armstrong, 1990, p.570)

Virginia Woolf has influenced lot of feminist theorists through her extended essay “A Room of One’s Own” in 1929, where she links literature with everyday life and highlights on the social and economic structures that hamper women to emerge as artist, focussing on their creativity and strong will to beat that obstacles and succeed. Feminist literary critics and theorists’ central work is to rewrite a literary canon authorised by generations of male writers and critics, as well as the challenge of aesthetic and conceptual criteria by which women writers and artists were judged, because male theorists cannot know how one would think when positioned as a woman.

Man and woman were seen as binary opposites, where men were seen as subject, self, mind, active, rational, ordered, cultivated, and strong while in the other hand, women were seen as object, body, the other, passive, irrational, chaos, nature, and weak. Rewriting literary canon questions the silencing of women’s voices and experiences in patriarchal culture, Judith Fetterley, a literary scholar known for her work in feminism and women's studies, argues:

“The first act of the feminist critic must be to become a resisting rather than an assenting reader and, by this refusal to assent, to begin the process of exorcising the male mind that has been implanted in us.” (1978, p. 570). For women writers, this means learning to write against and outside of the categories that society has assigned to them:

[A] woman writer must examine, assimilate, and transcend the extreme images of ‘angel’ and ‘monster’ which male authors have generated for her. Before we women can write, declared Virginia Woolf, we must ‘kill’ the ‘angel in the house’. In other words, women must kill the aesthetic ideal through which they themselves have been ‘killed’ into art. (Gilbert and Gubar, 1979, p. 820)

Feminist literary theory rewrites canon to re-evaluate lost or ignored texts by women, examines conditions which lead to fewer women in the canon, examines textual representations of men and women, exposes the presence of social gender divisions in the text, highlights ways in which texts replicates or challenge gender inequalities of society, challenges problematic and/or stereotypical representations of women, highlights the function of the text as a political tool, and reappraises supposedly ‘neutral’ critical evaluations and notions of literary ‘value’. (Nadine Muller, 2013)

Using Feminist theory, when reading a literary work, helps the reader to see some important ideas illustrated within the work, which may not be seen so clearly or so deeply without feminist theory; and to highlight on how patriarchal ideology mislead women’s participation in , or at least complicity with sexist agendas. Whatever kind of analysis is undertaken, however, the ultimate goal of feminist criticism is to increase our understanding of women’s experience, both in the past and present, and promote our appreciation of women’s value in the world. Accordingly, when speaking about feminism we cannot forget the role that psychoanalysis has played to raise the understanding of human being in general and women in particular.

2.3.2. Psychoanalytic Critical Theory

Psychoanalytic critical theory is literary criticism or literary theory which is first developed by Sigmund Freud in late nineteenth century, Vienna. He once said: “My Life is interesting only if it is related to psychoanalysis”. Sigmund Scholomo Freud (1859-1939) was an Austrian neurologist, who was highly interested in hypnotism to cure the mentally ill patients. Eventually, he abandoned hypnotism as a clinical technique, for two main reasons; first, for its fallibility; and the second was when he realised that patients could recover and comprehend crucial memories while conscious. As a result, he became interested in Free Association and Dream Analysis, which are the core elements of psychoanalysis. He used such technique by asking his patients to relate whatever comes into their minds, without underestimating the importance of anything or being embarrassed or threatened from any memory. Through this technique he arranged memories in a single associative network, and predicts that sooner or later the subject would stumble across the crucial memory.

Freud was mainly interested in hysteria, which is now known as ‘Conversion Syndrome’, “Hysterics are peculiarly constituted creatures ... in whom a shrinking from sexuality, which normally plays some part at puberty, is raised to a pathological pitch and permanently retained. The natural sexual passivity of women explains their being more inclined to hysteria.” (Freud, 1896, P. 415). Though he inspired generations of scientists through his radical works, and influenced a number of disciplines, including psychology, sociology, anthropology, literature, and art. Freud’s theories and ideas were considered shocking at his time. His theories continue to create controversy, and are hotly debated by academics till present day. However some consider his theories to be pseudoscience.

Sigmund Freud was a doctor interested in finding an effective treatment for his patients who were suffering from neurotic; which is an emotional

malfunction supposedly caused by emotions from past experience overwhelming or interfering with present experience, or hysterical symptoms. Through his talking with these patients, he started to believe that their problems are in reality a culturally unacceptable, thus repressed and unconscious desired and fantasies of a sexual nature. Freud has divided the mind into three different levels; the conscious, preconscious, and subconscious mind.

The conscious mind is the aware state of the mind it includes all what we think and talk about rationally. Our memory can be included in this part; though it is not always conscious, but it can be easily retrieved at any time and brought into our awareness. Freud called this the preconscious. While, the unconscious mind is the dynamic entity, that engages us with the deepest level of our being (1896). It is all the unacceptable or unpleasant things, which influenced our behaviour, experience, and even thoughts without being aware of, “For psychoanalysis, the unconscious isn’t a passive reservoir of neutral data, though the word is sometimes used this way in other disciplines and in common parlance; rather, the unconscious is a dynamic entity that engages us at the deepest level of our being” (Tayson, 2015, p. 13). It includes thoughts, urges, memories, and feelings; such as feelings of pain, anxiety, or conflict. Psychoanalytic theory explains these three levels of mind using an ‘iceberg’ metaphor. The conscious awareness is the top or the visible part of the iceberg, the part which is underwater but still visible is the preconscious mind, while the unconscious mind is represented by the unseen and hidden part beneath the water line.

The individual’s personality starts to compose from his childhood and early life; it is influenced by his family, school, environment, and events. Freud’s most significant contribution to the modern thought is his conception of the ‘unconscious’, where he divided personality into three basic structures: the id, the ego, and the super ego. These three structures work together to

create complex human behaviour. It operates at different levels of the mind and has different roles.

The id is the only component of personality that is present from birth. It is every one's inner child. The id is driven by the pleasure principle to satisfy our needs and basic desires. The superego is the opposite of the id; the id is innate while the superego is learned. It is all what we acquired from birth parents and society including morals, sense of guilt, shame, judgments and our sense of right and wrong. While in the same time, the ego is responsible about dealing with reality. It struggles to achieve balance between the id and the superego. The ego devises an action that satisfies both the id and the superego and helps strike a balance between our basic urges, our ideals, and reality.

According to Freudian theory, the psychological problems are all the result of imbalances between the id, the superego, and the ego. Due to the conflict between these three forces, the ego anxiety can occur. In order to cope with this anxiety, the ego relies on defence mechanisms; which are ways developed by the individual's mind in order to protect himself from things that he do not want to think about or deal with. The defence mechanisms include denial, repression, suppression, sublimation, displacement, projection, intellectualisation, individualisation, regression, reaction formation, avoidance, and compensation. Though defence mechanisms are usually thought as negative reaction, some of it may be helpful in some cases. It may allow people to neglect stressing conditions momentarily, and focus on what is necessary in the moment (Kendra Cherry, 2016). Freud's theories have been refined by his successors, who would advance new theories using the basic method of quiet critical observation and study of individual patients and other events; such as Carl Jung, Wilhelm Reich, Melanie Klein, Wilfred Bion, and Jacques Lacan.

Jacques Lacan was influenced by Freud's psychoanalytic theory and developed his own theory. He proposes that the creation of the individual's

personality passes through six main stages: the mirror stage, the order stage, the anal stage, the phallic stage, the latency stage, and the genital stage.

For Lacan, the Mirror Stage is the period from three to six months, where the only relationship that a child can have is with his mother; he can see himself through her. It establishes the ego as fundamentally dependent upon external objects. In the other hand, the Order Stage is the time when the personality starts to be built. It starts from six to eighteen months. It is divided into three parts: imaginary, symbolic, and real. Through imaginary, the individual creates fantasy images of both himself and his ideal object of desire. This Imaginary continues to influence even in adulthood. Symbolic are the acceptance of laws and restrictions that control both his desires and the rules of communication, such as the acquiring of language which starts from eighteenth months to four years. Whereas, Real is the act through which someone wants to acknowledge the materiality of his existence. An acknowledgment that is usually perceived as traumatic: i.e. the need for satisfaction. The Anal Stage starts from eighteen months to three years. It is the period when the child acquires the social norms.

However, The Phallic Stage is represented by the Oedipal complex and the Electra complex. It emerged from three to six years old. "The phallic stage deals with the inability to fully accept one's sexuality and sexual feelings, and also difficulty in accepting oneself as a man or woman" (Corey, 2009, p. 66). These complexes occur during the psychosexual development. It is marked by sexual feelings toward the opposite-sex parent. The Oedipal Complex represents the boy's feelings of desire for his mother and jealousy and anger towards his father. While the Electra Complex is the girl's desire for her father and jealousy of her mother. In order to resolve this anxiety, children then identify with their same-sex parent. A fixation at the stage could lead to confusion over sexual identity or engaging in sexual deviances.

The latency Stage, from six years old to puberty, exemplifies sexual urges remain largely repressed at this stage. Finally, the Genital Stage; puberty

onwards, is the last stage where the individual switching their interest to members of the opposite sex. (Kendra Cherry, 2016)

Literature psychoanalytic approaches applied this psychological theory as a stand to interpret and evaluate a literary work. Though the psychoanalytic theories have been developed outside the realm of literature, yet it provides a better interpretation and understanding of the literary work and the author. Freud himself believes that a literary work is a mirror to the author's psyche: "To discover [the author's] intention . . . I must first discover the meaning and content of what is represented in his work; I must, in other words, be able to interpret it" (Freud, 1914, P. 212), the analysis includes the author, characters, audience and text.

Freud's theory can be used to help and clarify the meaning of the writing as well as the actions of the characters within the text. It analyses the character and the author which are usually motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware. The repressed desires of an author may flow on the top of the surface in his pages; in the form of actions performed by characters. For example, if a male author usually writes about weak, dependent, or unintelligent female characters, he might be expressing latent misogynistic tendencies. Whereas, a female author writes about weak, blatantly evil, or thoroughly inconsequential male characters, she might be expressing he latent misandry.

Psychoanalytic reading aims to explain and interpret a literary work by referring to what is known or surmised about the author's personality. For instance, Charles Dickens grew up poor and later wrote books sympathetic to boys growing up poor. It also aims to establish an understanding of the mind of the author. For example judging by Harper lee's *To Kill a Mockingbird*, one might absolutely understand that Harper Lee was sympathetic with Black Americans Suffrage. When studying a literary work of an author is also another way of knowing him as a person. As much as you read Charles Dickens' works, you will infer about his believes, values, hopes, and fears.

3. Conclusion

The early twentieth century literature was characterised by Modernism which changed people's thinking and view of life. It came as a reaction against the Victorian tendencies, traditions and optimism. As Lawrence claimed in his poem the "Deadly Victorians":

We hated the Victorians so much
Because we are the third and fourth generation
Expiating their sins
In the excruciating torment of hopelessness, helplessness, listlessness,
Because they were such base and sordid optimists. (1-5) (1994, p.521)

Modernism was so unique and has produced lot of literary works that are still discussed nowadays. It has its own style of writing and themes which were result of the two Great World Wars. However, lots of sciences and theories have emerged and influenced the authors of that period. Feminist waves highly defended women's rights and gave them more rights and liberty than ever. While the Feminism shed light on how women were given secondary roles despite their great influence on men's behaviours and decisions. In the mean while, Psychoanalytic Theory, which was developed by Sigmund Freud, has tremendous affect on the analysis of literary works. It revealed the reason behind the characters actions and even the reason behind the creation of the literary work. The new group of literature appeared in Paris is described as the Lost Generation; a group of American, English Writers establish there. Hemingway was the speaker man of this group. He wrote his first novel *The Sun Also Rises* which is an overview of the lost generation of his period.

In the following chapter, I intend to discuss major points in the sexual revolution of the 1920s by analysing some theories and perspectives and providing an overview of women's sexuality in the roaring 20s.

Chapter Two

Theory and Practice: The Traits of Psychosexual Theories on USA

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1. Introduction

In the twentieth century the world witnessed radical changes and most importantly the U.S.A. There have been significant changes in social attitudes, behaviour and political decision surrounding sexuality, which has moved closer to the center of public debate than ever before. The revolutions, civil wars and the two World Wars had affected the political and economical aspect as well as the social ones; where people's personalities and psyches were not stable, they were facing a terrible trauma, confusion and lots of questions. People were afraid of death as a result they started living for today and caring less about the future as the end would eventually come no matter the way one lived. They were willing to face life with a completely different perspective, and this was the beginning of the sexual revolution.

This chapter, a theoretical one, tries to offer some brief, clear and convenient introductions to the major concepts that have a relationship with the present research work. Moreover, the studies and researches which are relevant to the subject matter of this research will be referred to in order to corroborate and back up the following ideas developed later in the chapter. What I aim to offer in this chapter is an overview about the sexual liberation, the Freudian psychosexual theory, and its impact on the American society. Along with some key facts, and a survey of number of selected theories and perspectives, which correspond to the study of the sexual revolution, and provides an overview of women's sexuality in the revolutionary America of the 1920s.

2. Sexual Revolution

Sexual Revolution or Sexual Liberation is a term first used in the late 1920s to express the change in matter of sexual expression. The Roaring twenties was the first time where this revolution took place, it included writers such as D. H. Lawrence, Ernest Hemingway, F. Scott Fitzgerald, and Edna Saint Vincent Millay. The sexual revolution was a shift in women's behaviour and included the married and the unmarried women. Some women, from different classes and backgrounds, started questioning marriage and experience "free love". Rather, they preferred to be heterosexual and were satisfied with heterosexuality; however many other women preferred marriage and motherhood over dating and pleasure. The new woman wanted to express her body and her sexual feelings without necessarily being a prostitute. The 1920s bohemian generation was seeking pleasure anywhere and anyhow, as a result it caused a decline in the norms and values of society.

Due to the widespread of sexual thoughts, lots of books had been written to emphasise and popularise this revolution. The bestselling novels were the "sex novels" especially with D. H. Lawrence's "immoral" writings which focuses on pornography, he claimed, "You can call this sex excitement if you like, but it is sex-excitement of a secretive, furtive sort, quite special." (1929, p. 302). Sex in the 1920s was mainly confined to women who were the primary readers of these novels and the main part in the sex operation. This new type of literature was named, according to newspapers "Pornocracy" and "Vile". The writers of these works were opprobrious as "Sex Novelists", such as Sir Philip Gibbs, Gilbert Frankau, Elinor Glyn, and H. De Vere Stackpole; the author of *The Blue Lagoon* (1908). Most of "Sex Novels" were adapted into movies where they used beautiful actresses and handsome actors such as Greta Garbo, Colleen Moore, Clara Bow, and Louise Brooks, to illustrate the 1920s sex and make it more accessible and more real. These movies have exposed new culture to the public and lots of women started emulating their ideals on screen. The New Woman of the 1920s was criticised

of everything; her look, her dressing, her manners, her vote, her work, and her sexual behaviour of course. Women were seeking independence from any bondage in their lives and their society's rules. The modern independent woman was "The Flapper", whom rebels and has pleasure for pleasure's sake.

The more sexual liberation was global the more it became powerful. Its features were in everyday life; on roads, in newspapers, in films, in people's thoughts and public discussions, and also in daily women's dress. However, as women were fighting to embrace their femininity, men lost their masculinity and became more effeminate and call for more homosexuality. These changes in sexual norms at that period increased prostitution, lesbians, gays, and homosexuality in general, thus it revealed a progress in the sexual behaviour and thought.

Sex was and is still regarded by many societies as a taboo and a topic to be avoided in public discussion. In the American society, sex was for long considered as a taboo from the early establishment of the nation with the conservative puritans, this was reinforced as such by politics and mainly religious morality and education, it was not until the feverous 1920s, that a new reconfiguration of ideas toward sex was established in society. Though men had always the privilege as the dominant sex to enjoy their sexual life- to some extent, women on the other hand were always deprived from this right and expected by moral society to be a chaste woman and an obedient submissive wife devoted to her family, raising children, doing the housekeeping and making sure everyone except herself is satisfied. It was not until the twenties that women's sexuality outside marriage context became less questionable, then widely accepted.

During the twenties a considerable social and cultural changes started to take place in the U.S.A, paving the way for more liberties in coming years. The radical changes that redefined the American identity and which are still shaping nowadays the Americans' present and future started around the twenties, the decade of the great economic growth and rapid development of

technology, with people having extra money to spend on consumer goods such as the automobiles and the new ready-made fashionable clothes, the birth of Jazz music, and mainly and most importantly the successful achievement of woman gaining her right to vote through the first feminist movement. A new culture and way of life emerged, which most familiar symbol was the Flappers; women bobbing their hair and wearing miniskirts, listening to jazz music and going to night clubs and parties. They showed less restraint and more independence, smoking dancing at night clubs and dating with certain freedom.

It is worth mentioning that this image did not reflect all women in the twenties, not all of them could to participate in the burgeoning life, yet middle class American women gained some other freedoms, with the new possibilities of birth-control devices available such as the diaphragm (even still not efficient enough) they could start having less children, and with technology that advertised new practical and time saving house machines like the washing machine and the vacuum cleaner they could get rid of some of the drudgery of the household work and have more time for themselves. Literature also had its impact on the twenties and reared on its turn, witnessing a period of a literary activity and creativity.

Many writer's controversial works appeared, notably D.H Lawrence, *Lady Chatterley's Lover* for instance, shocked the public with its extramarital sexual experience and independence in 1928, a novel considered at that time as scandalous due to its explicitness of sexual description, was widely debatable, described strictly as damnable by Senator Reed Smoot, who was first elected in the United States Senate from Utah in 1903 and served as a Republican Senator until 1933, when the issue of ending obscene books censorship was raised in 1930, who criminalized it and described Lawrence as an insane man with a dark heart and thoughts. It is important to mention nonetheless, that psychoanalysis was on its turn among the factors that raised the question of sexuality, with Sigmund Freud's sexual theories and libido

theory; he converted the American women from “Victorianism to Freudianism” thinking more about their own pleasure and “natural desires”, experiencing sex outside of marriage yet still this was considered as an “act of disobedience”, as historian Nancy Cohen assert:

Each ... time an unmarried woman had an intercourse, she risked pregnancy, and with it a limited number of unsavoury life-changing option: an illegal abortion of doubtful safety, a shotgun wedding, forced adoption, or single motherhood of [an illegitimate] child. (2012, p. 10)

Even though, his theories were considered as a source of influence and inspiration among many writers and artists even before the twenties, his lectures and ideas were welcomed and adopted by the Greenwich Village; a neighbourhood on the west side of Lower Manhattan, New York City that has been known as artists' Heaven and Bohemians capital, (adopted many social movement later with the sexual revolution naming the gay and lesbian movement and the counterculture movement), these people who were independent and free thinkers, British writer Christopher Turner in his book *Adventures in the Orgasmatron: Wilhelm Reich and the Invention of Sex* (2011) explains:

Well before the hedonism of the 1920, a Freud-inspired revolution in sexual morals had begun. Greenwich village bohemians, such as writers max Eastman and Floyd Dell, the anarchist Emma Goldman, who had been “deeply impressed by the lucidity” of Freud’s 1909 lectures, and Mabel Dodge, who ran an avant-garde salon in her apartment on Fifth Avenue, adapted psychoanalysis to create their own free-love philosophy. In the radical journal of The Masses, Floyd Dell warned that “sexual emotions would not be repressed without morbid consequences”...Dr. Samuel A. Tannenbaum who treated many Greenwich Village’s artists, argued that it was healthier for young men to frequent prostitutes than to practice abstinence...Together they fashioned a cult of the orgasm...However, as Dell...admitted, their experiment was an isolated one... (p. 04)

So as this shows, the idea of sexual liberty was adopted and celebrated by the Greenwich bohemians yet still regarded as a taboo by most Americans, a total liberty that did not integrate Americans’ life and wasn’t considered as a

liberty until the twenties. As a matter of fact the American government repressed and persecuted for long all those who dared transgress the law and challenged the norms, many writings that contained explicit references to sex were censored, and discussing about sexual issues in public was an unaccepted behaviour. As well the church with its religious teachings condemned for long sexual desire and pleasure in many context, which created a certain frustration within people, for instance Diarmaid MacCulloch writer and professor of the History of the Church at Oxford, describes in his series of videos on BBC Chanel entitled “Sex and the Church” (2015), how that the Church contributed in repressing sexual expression creating a certain frustration about sex: “For nearly 2000 years Christian thinkers have worried away at sex trying to allay down the law on what is right and what is wrong, and this endless debate has turned sex into a western obsession” (MacCulloch, 2015), he points out also that medieval Church regarded pleasure as a sin: “The Church have never been particularly happy with sexual desire even in marriage Sexual desire, even for your wife, was a sin” (Ibid). Sexual liberty was regarded as a crucial problematic for years, and it was not until the uproarious boom of the 1960s that sex became a nation’s concern and no more discussed in silence; Turner, a British writer affirms: “It was only after the second World War that the idea of sexual liberation would permeate the culture at large” (2011, pp. 8-9). The taboo then was broken for once.

Professor of American Studies Jo Paoletti claims in her book *Sex and Unisex* (2015) that: “The Roaring twenties celebrated asensual youth culture that arouse from the horror and destruction of World War I” (p. 21), hence, the roaring twenties with its economic and societal changes and cultural pioneers challengers did not succeed to reconfigure gender roles and achieve chat all women lounged for. In fact, the so called permissive twenties were marked by tremendous changes concerning sexuality and mainly women sexuality. Issues such as sex before marriage, single parent family, pornography and lesbian and guys rights are all seen as having their origins in the permissiveness of the twenties, the period was mainly marked by profound

shifts in the relations between women and men and in the mores and attitudes towards women's sexuality and freedom of sexual expression, it flopped into an exaggerated openness, with naked flesh and sex celebrated everywhere. This revolution has started mainly with Sigmund Freud's psychosexual theory which explained and gave people more reasons to experience and discover how sex can change their lives.

3. The Freudian Psychosexual Theory

The psychoanalytic theory of Sigmund Freud is the most important in all psychological theories. It has influenced lots of researchers, theorists, and even writers since its first sight. Freud has divided and analysed the human personality and emphasised on the psychosexual nature. He considered sex drive as the leading force in human life and termed it as 'libido'. He even associated sex with the death instinct as being the major forces which motivate the human behaviour.

The libido is stimulated by some regions of the body; these regions are called 'the Erogenous Zones'. Janet Shibley and John Delamater; professors of psychology and sociology suggested that: "an erogenous zone is a part of the skin or mucous membrane that is extremely sensitive to stimulation; touching it in certain ways produces feelings of pleasure. The lips and mouth are one such erogenous zone" (1978, p. 28), along with the genitals.

As was mentioned in the previous chapter, Freud has divided the personality and the psychological development of human beings into stages and parts. During the first stage (the oral stage) which starts from birth till about one year of age, we may see how much pleased and delighted the children are, by putting any-thing they find into their mouths; as a result the child finds his greatest pleasure by sucking and stimulating the lips and mouth. The second stage (the anal stage) starts during the second year of life, where the child starts to focus on and to be interested with elimination. The third stage (the phallic stage) however, starts from the age of 3 to 5 or 6. In this

stage, the child gets to know his genitals and discover the difference between his genitals and the opposite sex's genitals. It is mainly characterised by the development of the Oedipus complex, a theory based up on the Greek story of Oedipus;

[It is derived]... from the Greek story of Oedipus, who unknowingly killed his father and married his mother. In the Oedipus complex, the boy loves his mother and desires her sexually. He hates his father, whom he sees as a rival for the mother's affection. The boy's hostility toward his father grows, but eventually he comes to fear that his father will retaliate by castrating him—cutting off his prized penis. Thus, the boy feels castration anxiety. Eventually the castration anxiety becomes so great that he stops desiring his mother and shifts to identifying with his father, taking on the father's gender role and acquiring the characteristics expected of males by society. (Ibid)

Form the name of this stage we find that this theory is bias to a certain degree. As a result the girl may pass through a difficult time when developing her Electra complex, where she desires her father and sees him as her hero and the man of her life. However, the girl's Electra complex' motor is weaker than the boy's Oedipal complex's strong motive to achieve its satisfaction. "Thus, the girl's resolution of the Electra complex is not as complete as the boy's resolution of the Oedipus complex, and for the rest of her life she remains somewhat immature compared with men." (Ibid) Freud argues that with the preceding stage (the latency stage), which lasts till the adolescence, the children's sexual impulses are repressed or in a quiescent state (Freud, 1920). But the recent studies and data of human sexual behaviour proof the opposite, where most adolescents engage in a premarital sex without limits or protection. The last stage and the most important one is the genital stage which starts with puberty. "During this stage, sexual urges become more specifically genital, and the oral, anal, and genital urges all fuse together to promote the biological function of reproduction." (Janet S. and John D., 1978, p. 28). Freud believes that human do not always pass from one stage to another by the exact periods mentioned above;

According to Freud, people do not always mature from one stage to the next as they should. A person might remain permanently fixated, for example, at the oral stage; symptoms of such a situation would include incessant cigarette smoking and fingernail biting, which gratify oral urges. Most adults have at least traces of earlier stages remaining in their personalities. (Ibid)

The Freudian psychosexual theory is criticised mainly for being based on his experiences with disturb patients that might cause therapy on him. It was also criticised by feminists who considers it as bias and male-centred theory that treats females as inferior to men only because they do not have the same evident genitals as men. (Hannah Lerman, 1986)

To sum up, Freud is one of the first rebellions against the Victorian aspects. He emphasised on the sexual repression by explaining to the public how much the libido is important part of our personality, “Freud took sex out of the closet, brought it to the attention of the general public, and suggested that we could talk about it and that it was an appropriate topic for scientific research.” (Janet S. and John D., 1978, p.29) Though, he may have overestimated its importance, and was accused by being bias and giving insufficient recognition to the importance of the environment and learning. Nonetheless, Freud’s contribution in the understanding of the human psychological development is the greatest wok in the psychological field ever, with the recognition of the different stages that a human being passes through. Freud’s psychosexual theory and the sexual revolution have affected the world as a whole and the American Society specifically.

4. The Impact of Sexual Revolution on American Society

After World War II, a new era in the American society began, an era which may not be easily described. After the worldwide depression in 1929 and the terrible circumstances that people lived; billions of people wished some stability, relaxation, prosperity, entertainment, and liberty.

The 1920s was the period when Modernism had reached its highest. It marked the beginning of Modern American popular culture, where political, social, and cultural climate had changed radically. With the beginning of the sexual revolution, the American population started to deviate as never before from middle-aged, middle-class American life. Adolescents mainly became a separate demography as cultural audience with different ideology and mind. They challenged the traditional behaviour by drinking illegal liquor, having new style and new sexually suggestive dancing and dressing. At the same time, new movements raised against racist, sexist, and the oppressive American social and political practices, many of which skilfully exploited the media, “From the 1920s on, the American Civil Liberties Union began to back this position, recognizing sexual speech (though not yet sexual behaviour) as part of its civil liberties domain.” (Joanne Meyerowitz, 2014, p.310)

By the 1960s, women were free to live a sexual life without fear of pregnancy due to the invention of “the pill” or contraceptives which are also known as birth control or fertility control. They were no more obliged to perform their roles in the household. Previously, Woman’s role in life was to stay at home and raise a family while the father/ husband works. However, modern women have the choice how and when to start family and have babies, especially with the invention of the pill and the contraceptives. “The pill may have enabled more women to opt for careers by indirectly lowering the cost of career investment” (Goldin and Lawrence, 2002, p.731). As a result they were more willing to obtain a job and have a successful career. Pills were more accessible to unmarried and young girls; that enables them to have premarital

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sexual relations with whomever and whenever they want. As a result new laws were legislated such as the laws that prevent prostitution or laws that make having sexual relations in a public places illegal as well, which could also put a person on the sexual offenders registry. Over time, the laws against rape had also changed, from Male to Female, to any person forcing sexual relations on any other person.

American literature since the early twentieth century started to deal with sexual topics and a number of writers have emerged as a result. “From the 1920s on, American-born sexually liberal authors, including Margaret Mead and Alfred Kinsey, produced their own condemnations of a sexually repressive culture that damaged its own youth.”(Joanne Meyerowitz, 2014, p. 309). The sexual liberation gives the individuals the freedom to express their sexual desires which initiate to “homosexuality”; an act which was know from the age of the Prophet Lot -peace be upon him- and has recently emerged to the public as new and free mass in the American and Christian societies mainly. Homosexuals were once thought of as sexual deviants with mental and psychological disorders, to recognizing Homosexuality as a sexual orientation. And eventually, by 2015, 37 states had passed a law allowing same-sex marriage. This trend was fuelled by the Supreme Court decision and, indirectly, by President Obama. (Beale, 2016)

Sociologists study the ways in which society influences our sexual expression. At the macro level of analysis, sociologists investigate the ways in which institutions such as religion, the economy, the family, medicine, and the law influence sexuality. Symbolic interaction theory calls attention to processes of communication and interaction. Sexual scripts provide us with guidelines for behaviour in many situations. (Janet S. and John D., 1978, p. 41)

Nowadays, in many grocery stores, you may find special magazines and books which are devoted to teach sexuality. As well as, sexual aids such as toys, movies, and equipments that has become more socially acceptable. As time passes, human sexuality changes, it is affected by culture and history which plays an important role in its individuals' sexuality. Though the

contraceptive means has developed, the phenomenon of illegitimate children did not ended, yet new fatal diseases have emerged such as AIDS, Cervical Cancer, and the Anal Cancer. As a result the sexual liberation has freed the individuals' behaviour but damaged their psychological and physical health and society as a whole.

5. Literature and Taboos

Literature is generally a depiction of economical, political, and social life of a specific culture and society. Literature as any field has some restrictions and limits, therefore some topics and subjects are considered as inappropriate or taboos in literature because of its availability for all masses of society. Being appropriate or not for some topics to be discussed differs from one culture to another. As well as new taboos are emerging as a society evolves over time and ancient ones becoming more receptive, acceptable, and inclusive.

A famous example of taboo in literature is James Joyce's *Ulysses*, where we can find lots of terms that we normally do not talk about such as: fornication, excrement, urine, adultery, sadomasochism, racial epithets and slurs, and foul language. James even describes the act of masturbation in the thirteen chapter; "They masturbated for all they were worth." (Joyce, 1922, p. 388). Taboos were mentioned even in the ancient literature, yet in a deeply repressed level such as Shakespeare's *Hamlet*.

5.1. Definition of Taboo

The English word ‘taboo’ derives from the Tongan ‘*tabu*’, which came to notice towards the end of the eighteenth century. According to Radcliffe-Brown:

In the languages of Polynesia the word means simply ‘to forbid’, ‘forbidden’, and can be applied to any sort of prohibition. A rule of etiquette, an order issued by a chief, an injunction to children not to meddle with the possessions of their elders, may all be expressed by the use of the word *tabu*. (Radcliffe-Brown, 1939, p. 05)

However, the *Oxford Dictionary* defines the taboo as follow: “A social or religious custom prohibiting or restricting a particular practice or forbidding association with a particular person, place, or thing”. In most cases, laws are established by agreement of all the members of a group as well as taboos, and whoever breaks it, is punished by death or exiled from the group. Kraft claims that the obedience of taboos is embodied in human being and is connected with the fear of death. He supports his claim by a psychological research of brain which proved that exclusion from the society or even the threat of exclusion activates certain areas in brain which are similar to the areas activated by physical pain. (As cited in Gabriela, 2013). This means that every person, couple, family, social group, class, society and nation has its own taboos. These taboos vary with respect to space and time. Taboos are the acts or words that are not to be done or used in the ‘polite society’ because of being considered indecent, rude, or vulgar. Taboo language and words such as; ‘Damn!’ Or ‘shit!’ must be avoided in general and in formal contexts specifically.

Taboo topics are topics that are forbidden to talk about. However many scholars claim that considering a topic taboo depends largely on its use and perception by the members of the society. Actually, they see that there is no need to say that all things related to sex and bodily effluvia are considered taboo. For example masturbation; which is stimulation of the genitals for sexual satisfaction that is not achieved through penetrative intercourse or oral

sex, is a sexual activity considered as taboo since it is seen by all cultures as a moral sin. However, Allan and Burridge claim that: “All sex is subject to taboos and censoring, but the taboos on male homosexuality and unfaithful wives have been strongest” (2006, p.145). They believe that the strongest taboo relating to sex is male homosexuality; which is the sexual intercourse between individuals of the same sex, unfaithfulness wives and bestiality; which is the sexual relation between humans and animals.

5.2. Definition of Adultery and Promiscuity

For the *Oxford Dictionary*, Adultery is “a Voluntary sexual intercourse between a married person and a person who is not their spouse.” It also claims that “the word was firstly used in the 15th century; it is derived from the Latin word ‘*adulterer*’ which replaces the earlier form ‘*avoutrie*’, from Old French ‘*avouterie*’”. However, promiscuity is the act of having sexual relation with different people out of the institution of marriage. Both acts signify illegal and inappropriate acts for social contexts.

In ancient times, adulterers were subjected to penalties such as death, mutilation, and torture. Some societies, across the world, punish adultery with great fine, death penalty and generally ends with ostracism, while in some societies adulterers are punished by cutting their noses, in which it is proved through recent researches that smell is the sexiest and the more provocative of the senses that enhances sexual attraction;

In early times, adulterers were punished by amputation of the nose; it was, of course, a very public advertisement of the sin, and the nose is symbolic of the penis (and perhaps by extension, the clitoris); but it also attests to the importance of smell in sexual arousal. Nowadays, we are preoccupied with washing, douching, depilating and deodorizing our bodies. We certainly don’t tend to think of the nose as a sex organ (though, in some people, sexual arousal is accompanied by an itchy nose). (Allan and Burridge, 2006, p. 198)

Though adultery is unacceptable in whatever the marital situation is, yet in the recent western countries, it is not considered as a criminal offense. Adulterers in some legal cases like divorce may be obliged to pay a fine or gets to jail. While, in the modern society, cases of adultery have become controversial, leading to some amendments and even abolition of criminal laws.

Islamic community is one of the religions that hold a strong negative perception against adulterers, as well as the pure Christians and Judaists. In Islam Adultery is called 'Zina', in Quran God orders Muslims to punish adulterers by whipping both of them one hundred times in front of a range of believers; "Strike the adulteress and the adulterer one hundred times. Do not let compassion for them keep you from" (Quran, An-Nur 24:2). Islam has reduces the penalty for slaves over the free;

And whoever among you cannot [find] the means to marry free, believing women, then [he may marry] from those whom your right hands possess of believing slave girls. And Allah is most knowing about your faith. You [believers] are of one another. So marry them with the permission of their people and give them their due compensation according to what is acceptable. [They should be] chaste, neither [of] those who commit unlawful intercourse randomly nor those who take [secret] lovers. But once they are sheltered in marriage, if they should commit adultery, then for them is half the punishment for free [unmarried] women. This [allowance] is for him among you who fears sin, but to be patient is better for you. And Allah is Forgiving and Merciful. (Ibid, An-Nisa 4:25)

Christian religion also rejected adultery, in the Bible, God decrees to Moses that for adultery, cross-generational incest and bestiality, the penalty was death. So too for male homosexuality: "If a man also lies with mankind, as he lieth with a woman, both of them have committed an abomination: they shall surely be put to death; their blood shall be upon them." (Leviticus 20: 13). In Christianity also the un-free women was not to be punished: "If a man lies sexually with a woman who is a slave, assigned to another man and not

yet ransomed or given her freedom, a distinction shall be made. They shall not be put to death, because she was not free” (Ibid 19:20).

6. Gender V.S Sex: Judith Butler

The first thing we think about when we hear the word ‘Gender’ is the distinction between ‘male’ and ‘female’. We think about the anatomical differences and some particular things that symbolises females such as pink colour, femininity, skirts, long hair and dolls, whereas we think about different things when we talk about males such as bleu colour, masculinity, violence, trousers, short cut hair and trucks. However, the term is more complex than most people thinks. In order to better understanding its meaning we have first to make distinction between ‘sex’ and ‘gender’.

SEX refers to the biological male, female, or intersex (a combination of both) category defined by our internal and external reproductive organs and chromosomes. It is defined by the *Oxford Dictionary* as “Either of the two main categories (male and female) into which humans and most other living things are divided on the basis of their reproductive functions.”

While, GENDER refers to the society’s expectations from male and female; these expectations include the appropriate behaviours, feelings, and roles. It is defined by the *Oxford Dictionary* as:

Either of the two sexes (male and female), especially when considered with reference to social and cultural differences rather than biological ones. The term is also used more broadly to denote a range of identities that do not correspond to established ideas of male and female.

Gender is defines by some norms, when the individual’s behaviours consist with the norms of the society it is considered as gender-normative; these norms are expecting from females to grow up to be gentle, emotionally expressive, and nurturing, while expecting from males to hide their emotions and to be problem-solvers. However, behaviours that are viewed as incompatible are referred to as gender non-conformity. Gender identity is “a

person's perception of having a particular gender, which may or may not correspond with their birth sex" (Ibid). Gender identity is a person's own sense and definition of their gender.

Judith Butler is an American philosopher and renowned gender theorist and professor whose work has influenced political philosophy, ethics and literary theory. She wrote a highly influential book titled *Gender Trouble: Feminism and the Subversion of Identity* in 1990, which helped to change the stereotypes about gender identity and feminism. Butler has written several articles and books, but *Gender Trouble* is her most well-known work. It has been translated into several languages and as a result be discussed and debated around the world. In this book, she claimed that the existing feminist movement failed to define gender. She argued that its definition was limited, outdated and still treating gender as a set of binary categories (the categories that society has established to define either to be male or female). Butler also challenged the prevailing attitude that sex causes gender, which then defines sexuality and desire. She argued that these factors should be independent of one another rather than inextricably connected. Many of Butler's arguments and ideas are interesting and compelling but she also has critics who see several limitations with her work.

Indeed, feminists before Butler were struggling to define 'woman'. Simone de Beauvoir, for example, asks in her book, *The Second Sex*, "What is a woman?" (1949, p. 23) She finds the old explanation of 'woman is a womb' unsatisfactory but sees that throughout history woman has been seen as 'The Other' of man; "Thus humanity is male and man defines woman not in herself but as relative to him." (Ibid, p.11). Butler argues that women should not be identified in terms of their sex. For instance, if we define women as those who are capable of giving birth, here we may exclude a large number of women who are unable or unwilling to procreate from this category, she stated:

There are female infants and children who cannot be impregnated; there are older women who cannot be impregnated.... What the question does is try to make the problematic of reproduction central to the sexing of the body. But I am not sure that is, or ought to be, what is absolutely salient or primary in the sexing of the body. (quoted in Dasgupta, 2016, p. 4)

Butler claims, that since women are so diverse we can no longer define them as a unified group; "The very subject of women is no longer understood in stable or abiding terms." (1990, p.1), therefore, she argues that women cannot be defined as one unified group since there are many differences between them, such as class, race, and ethnicity. She also believes that every woman is a unique individual whom needs to be treated according to its needs, for instance poor women from Third World Country do not have much in common with a wealthy business women from America, their needs are extremely different, as a result they cannot be defined as a unified group.

Going back to sexual revolution we cannot neglect Wilhelm Reich's contribution with his Orgone theory, the battle of writers to gain the right of sexual speech, and the permissive context created by the social movements of the period; namely the second wave feminist movement and the gay and lesbian liberation movement. Before tackling other details I will give an insight about the origin of the term itself in the following part.

7. Why Sexual Revolution: Wilhelm Reich

In order to define such a concept, it is of a high importance to go back to the roots and explain what makes that the phrase "Sexual Revolution" is used to describe the social and moral changes of the 1920s. Indeed, it was forged first by Wilhelm Reich; the controversial Austrian psychoanalyst of the second generation and Freud's disciple, whose sexual theories influenced generations of intellectuals and changed forever the way sex was regarded.

Indeed, Reich is the first who created free sex-consultation for sex awareness; founding clinics in Vienna in 1927 and later on in many other European countries he offered sex advice and distributed contraceptives.

He established many clinics around Europe in order to deliver information about abortion and birth control (Allyn, 2000, p. 4). Reich first, aimed to help young people understand their sexuality as he was convinced that in order to have healthy and normal life, teenagers must know everything about sex, he emphasizes that children must receive a sexual education;

... he began advocating sexual education and contraceptives for teenagers instead of abstinence and even suggesting that healthy, demystified sexual expression by children might be crucial to raising healthy adults, and that their questions should be answered frankly. (Louv, 2003).

Reich argues that teenagers are caught between different situations that represent for them a challenge in building an equilibrated personality, in *The Sexual Struggle of Youth* 1932 (translated into English as *The sexual Rights of Youth*, in Reich 1983, *Children of the Future*) he explains that:

....A young person approaching puberty must develop a moralistic defensive attitude against the unconscious urges of his sexuality, as well as against any knowledge from outside, simply in order to give himself an artificial prop to cling to. He is unaware of the relationship between his sexuality and the daydreams that torture him, his moodiness his state's of excitation, and other plights; he acts and thinks under the compulsive authority of a foreign will that forbids him to obtain sexual knowledge. This foreign will stems from education and has become a part of his own character, which now acts contrary to his natural bodily needs..." (p. 163)

So Reich's primary concern was sexual liberty, he believes that repressed sexual feelings and the inability to express them are the origin of people's misfortune: "Wilhelm Reich... hoped to liberate Europeans from centuries of social ... and psychological enslavement" (Allyn, 2000, p. 4). In 1936, he wrote a book entitled *Die Sexualität im Kulturkampf*: "*Sexuality in the Culture War*" in which he claims that the authoritarian state as well as fascism suppresses the natural sexuality in the individual, and this is reflected in the patriarchal family where the father mirrors this state's authority. He analyzes the bourgeois family sexual morality, where sexual abstinence is motivated by moral, social and religious ideologies. He explains that the state contributes with different methods in suppressing people's sexuality; such as

prohibiting sexual education for children which he argues in the first cause leading to confused emotions then perversion in future life: “The ... insoluble conflict between instinctual needs and moral inhibition result[s] in a sickness in which the person had to act according to the criteria of an established norm outside himself.” (Reich, 1975, p. 7). He earnestly believes that people could have their life arranged if they were able to free themselves from the sexual ideological dominance they are submitted to, embrace their sexuality and follow their pleasure. It was this book later in 1945 that was published in USA under the title *The Sexual Revolution* (Allyn, 2000).

Indeed Reich moved to the United States in 1939 (Sharaf, 1983), where he carried his researches and ended by taking Freud’s psychosexual development theory to another level with his controversial Orgone theory; an energy which he claims discovered the existence; “A universal life ... supposed to emanate from all organic material that purportedly plays a role in physical and mental health” (American Heritage Dictionary). His main idea implies that an individual cannot be mentally and physically healthy if there is an absence of a sexual satisfaction and gratification, and that having a good orgasm leads automatically to an equilibrated life: “all physical and spiritual ills, from cancer to fascism, stem from ... the inability to realize sufficient pleasure in the sexual orgasm” (Brady, 1947, P. 4). Reich believed that fascism: “...the fascism character was created by early trauma and a repressive or abusive attitude towards sexuality that would manifest as physical and emotional “rigidity” in later life ...” (Iouy, 2013), as well as neurosis, cancer and other mental and physical problems are all the result of deep repressed desire, he even created a box he called the Orgone box which was seen according to him to give those who sit in it instant and intense orgasms.

So after Freud’s theory of the libido that identifies the problems of mental disorder in repressed sexual desire, Reich transcended the boundaries and went far in his researches conveying that sex is the solution for

everything, and that if the individual is not sexually repressed he does not need any moral constraints or religious inhibition, in other words, he doesn't need to fear punishment by any law be it human or divine.

But with the belief that sex is what creates an equilibrated physically and mentally healthy individual, one may ask the question to which extent he must be free and does it mean that having total sexual liberty-and not caring about norms, law or religious-will give the individual a real equilibrium in his life-not only granting him physical and mental satisfaction-but also a psychological equilibrium and a clear consciousness, free of guilt? What I personally believe and try also to show is that total sexual freedom is not enough to have a happy life and is not in itself a source of satisfaction but could be also a source of unhappiness and psychological fragmentation, and leads to disorder.

In fact Reich was largely criticized by the psychoanalysis community both in Europe and USA for his theory, he was persecuted here and there and went to jail several times, his work was rejected by the psychoanalysis community and was considered to be mad eccentric by many, his researches indeed were not acknowledged and accepted when he was alive and not brought into discussion until the 60s, though by many he was still regarded as eccentric. For instance, in an article in *Esquire Magazine* in 1961, James Baldwin criticized Reich ideology so strongly, he declares that:

...The discovery of the orgasm...seems the least mad of the formulas that came to hand. It seems to me...that people turned from the idea of the world being made better through politics to the idea of the world being made better through psychic and sexual health ... And I doubted that their conversation was any more to be trusted than that. The converts, indeed, moved in a certain euphoric aura of well-being, which would not last. They had not become more generous, but less, no more open, but more closed ... nor did their private lives become discernibly less tangled. There are no formulas for the improvement of the private, or any other, life certainly not the formula of more and better orgasms ... The people I had been raised among had orgasms all the time, and still

chopped each other up with razors on Saturday nights. (1998, pp. 662-663)

From his words one may conclude that sexual liberty was not truly the new source for happiness, not enough to have a better and a harmonious life, free of problems, but seems rather to bring another factor that adds to their lives more complexity than before.

It is also of a high importance for instance, to state that Reich is also not in favour of marriage and monogamous life, “marriage ... is also sustained by the moral attitudes of the prevailing ideology and the human structure which is afraid of life” (Reich, 1975, p. 156), he eagerly believes that marriage has become compulsory through time and indoctrinated by politics, economics and through social and moral needs, he rejects totally the ideology of a lifelong monogamous marriage which he describes as compulsive marriage, he advances in his book *The Sexual Revolution* that:

Since permanent monogamous marriage is the core of the compulsory family, which in turn ... is the ideological breeding ground for every member of authoritarian society, it also has a political *raison d'être*.

The material dependence of wife and children is characteristic of patriarchal society. Thus...marriage becomes a material and moral protection (moral in the sense of patriarchal interests) for wife and children and all phases of patriarchal society must adhere to it. It is not a question of whether marriage is good or bad, but whether it is socially justified and necessary... (Ibid, p. 157)

He is so in favour of embracing one's sexuality freely and practice sex according to one's preference, and to be sexually gratified in different means (which for him may be instinctual) unlike what other researches claim about heterosexual marriage as being the only natural and biological need for humans. His point of view is for instance so radical and I stand in a different position vis-à-vis his opinion of marriage.

Reich died in 1957 in prison after being accused of selling the Orgone boxes that he created to the Food and Drug Administration (FDA) (Jones, 2000, p. 507), just a year before the declension of the sex hysteria, though he

couldn't witness it, his theory contributed. Gradually his theories reappeared in the surface and people got interested, American journalist and novelist Christopher Lehmann-Haupt in 1971 composed a review of one of Reich's books for a publishing house, wherein he announced the return of Wilhelm Reich, according to him Reich was "The father of youth culture[and] the sexual revolution" (508).

The expression of "Sexual Revolution" was then used through time to interpret different events, each time with new dimensions but keeping the same principle, Allyn (2000) explains:

In the early sixties, the "sexual revolution" was used to describe ... the newly invented birth control pill ... In the late sixties, [it referred to] the sudden acceptance of nudity in film and on the stage ...

By early seventies ... it was adopted to describe the showing of hardcore films in first-run theatres [and] the opening of private clubs for sex ... [and] the popularization of open marriage ... for those in the counterculture [it] meant the freedom to have sex where and when one wished.

... some students radicals used [it] to refer to ... the arrival of an eagerly awaited age of polymorphous pansexuality ... Gay men considered [it] to mean a whole new era of freedom to identify oneself publicly as gay ...

Events and developments shaped popular perception of the sexual revolution. (pp. 4-5)

To these days the expression remains usable and accurate in describing different events that relates to the freedom of sexual expression with every emergence of a new social and cultural movement and daring political decision and laws concerning sexual issues in the USA. In the following part I will give an insight into the most important movement of the sexual revolution mainly the second Feminist Movement and how it ushered.

8. Key Facts: Feminists and the Irreversible Freedom

Perhaps if the Pill had not been invented, American politics would be very different today. (Cohen, 2012, p. 9)

In fact, the emergence of the pill in 1960 as a new effective means of contraception for women is what paved the way for sexual freedom, making sex thus more interesting and less risky than before, women became able to have a sexual relationship and decide whether having children is important or not, no more considering unsought consequences that leads either to secret and illegal abortion or shame and remorse for the rest of her life, it was for instance a relief for both married and single women: “Commercial success was immediate; a half million prescriptions were filled in 1960 alone” (Braunstein, Carpenter & Edmonds, 2004, p. 53). They could enjoy sex safely more than ever and therefore went on exploring the field with less restraint; “... Woman who uses contraception gets more enjoyment out of sex ... than her noncontracepting counterpart.” (Craig, 2013, p. 15). Women’s sexual behaviour changed in a rapid and an impressive way, with more American girls of all ages losing virginity before marriage, Cohen states that: “The pill allowed American women to delay marriage and motherhood, while remaining sexually active” (2012, p. 12). Nevertheless, for men this was not really an invention, not important as for women, since they could benefit as males -the dominant- from what females could not claim having right to, for them concurrently this made sex more accessible and easy than before and it became more interesting to engage in a relationship, in this context Cohen explains:

Men ... benefited from the new sexual freedom, but for them, it was hardly an innovation, Although religious doctrine and public mores [implied that] chastity and marital fidelity applied equally to men and women, the practical moral code included an important loophole: the double standard. (Ibid, p. 10)

This is obvious because men were always from early life days till present able to enjoy sex either as single or outside of marriage, the only

remarkable difference thenceforth was the fact they were able to practice sex without the fear of being forced to be responsible of unwanted pregnancies.

So, with birth control available at hand, women started making their own choices, probably for the first time in U.S history, and along with the end of the depressive economic years and the Second World War, her role started to shift from a traditional woman and housewife whose designed task is to manage her small universe made of a husband and children, to an educated and an emancipated woman in society with a promising professional career;

By the early 1960s, women ... increased their numbers in the workforce. College educated daughters chose to delay marriage and pursue careers, while their mothers, who were availing themselves of the new birth control technologies, went back to work after their children left home. (Ibid, p. 15)

Accordingly, on the one hand the American family started having a new structure with women working both to subsist and feel important, and to help maintaining the family income supporting men and thus earning a new status in society, but on the other hand woman still suffered from the inequality and social injustice being subjected to male dominance and superiority. This was pictured in different domains and at many levels; a new reestablishment of gender roles was then what feminists advocated:

Feminist, the broad banner under which the second wave named itself, not only shattered a set of legal structures that upheld inequalities between women and men but also challenged prevailing “commonsense” everyday practices built on assumption that women were naturally docile, domestic, and subordinate. (Evans, 2004, pp. 01-02)

Increasingly, after the successful fight led by the first wave of feminists in 1910 to extract the right of woman suffrage, Professor of History Sara Evans (2004) explains that feminists of the second wave rallying cry was unchaining women and their primary concern was first achieving equal civil rights in all sectors struggling for rights that men took for granted, as mentioned in the previous chapter, for instance equal payment, equal opportunities for good education as “*professional schools*” and universities

“*imposed quotas*” on the number of women they admitted (p. 01), catalyzing thus the Civil Right Movement, and fighting against sexual harassment at work as well and discrimination on the basis of colour, religion and even origins, then, they extended their claims to other areas that raised high tension in society, spreading out into critical and controversial issues such as women sexual liberty and the right to abortion, challenging thus the tradition, the patriarchal family and the society blurring the borders between the sexes:

...[The] most distinctive characteristic [of the movement] has been the challenge to the boundary between the ‘personal’ and the ‘political’ ... The movement politicized issues ... including sexuality, domestic violence, and the exercise of authority within the family ... It raised questions about ... our very understanding of maleness and femaleness with all it implies for personal relationships, sexuality, and the family, and so doing, It questioned one of the most fundamental and intimate forms of hierarchy, one that has been used in myriad contexts to explain, justify, and naturalize other forms of subordination.” (Ibid, p. 03).

That was the turning point in the history of U.S.A, and it was then inevitable that the relationship between women and men would not change. One of the most important elements that agitated women and fuelled the sexual revolution is probably the feminist writers who sought to change the belief that woman, purely and simply because she is a woman, is treated unfairly within a patriarchal society which is organized to prioritize male’s viewpoints and concerns: where men are regarded as strong, women are weak; where men are rational, they are emotional; where men are active, they are passive, and so on. Two of the most influential landmarks in the evolution of feminism for instance were Betty Friedan’s *The Feminine Mystique* (1963) and Simone De Beauvoir’s *The Second Sex* (1949), the first book mainly inspired from the second. The French existentialist writer Beauvoir in her seminal work analyzed women’s oppression through history and the way she treated, and questioned the whole position and role of women in society being subjected to male’s domination. Beauvoir believes women are equal to men and that men must come to understand that:

To emancipate women is to refuse to confine her to the relations she bears to men, not to deny them to her; let her have her independent existence and she will continue none the less to exist for him also: mutually recognizing each other as subject, each will yet remain for the other another. (1949, p. 686)

Other feminists from many other countries responded, arguing that the book helped them in figuring their personal frustrations in terms of the general conditions of women. Friedan was deeply influenced by Beauvoir's visions, her book that sparked a second wave of feminist movement was a survey undertaken about suburban housewife's lives, in which she asserted with conviction that women being married and despite all that they possess of material comfort were still not happy, and Friedan called that "the problem that has no name" (1963, p. 98), "We can no longer ignore that voice within women that says: "I want something more than my husband and my children and my home."" (Ibid, p.142). Women actually wanted more than a simple life at home depending on their husbands financially and complained about their actual situation "wondering, Is this all?" (Ibid, p.161), Friedan argued strongly that woman must be independent and self-reliant instead of being her man's shadow, marginalized, content with what he provides her of material comfort at home in what she compared to the "comfortable concentration camp" (Ibid, p. 856), neglecting the desire in her to be more than a passive housewife: "In order to find fulfillment ... women needed to find their own identity -distinct from their husbands'- and their own vocations" (Braunstein, Carpenter & Edmonds, 2004, p. 161).

Consequently, women started seeing themselves victimized by the patriarchal society through the book that answered their ambitions, probably the "egalitarian" woman as described by Professor Emerita of sociology Arlie Russell Hochschild (2012), was more motivated and influenced than the other "traditional" women who identified with home: "... I found three types of ideology of marital roles: traditional, transitional and egalitarian ... the "pure" egalitarian ... wants to identify with the same spheres her husband does, and to have an equal amount of power in the marriage" (Hochschild and Machung,

2012, p. 15). Freidan points out that woman was pictured by society to be either happy as a housewife or an unhappy careerist; she could not afford both, that her femininity was seen as mysterious, and that she was always asked to be what man wanted her to be.

She joined other feminists and founded the NOW (the National Organization for Women) which was the initiated activation of the second movement, with the slogan “Full equality for women in truly equal partnership with men” (Love, 2006, p. 161). Indeed, Freidan was also deeply influenced by her own experience in life with men, Professor of American studies and History Daniel Horowitz in his essay “Rethinking Betty Friedan and The Feminine Mystique”, explains that Freidan’s analysis did not emerge only from her conducted survey on suburban women but also from her own experiences: “... Friedan’s earlier sense of herself as someone whose identity as ... a reader and a brainy girl made her freakish and lonely” (Horowitz, 1996, p. 03). She herself suffered from male’s sense of superiority, being obliged to choose between her career and her relationship with her boyfriend (regretting her choice later on), after that she earned a fellowship from university: “She decided to reject the fellowship because she saw herself ending up as an “old maid college teacher” ... because ... there were so few female professors who had husbands and children. *The Feminine Mystique*, she insisted, had claimed one of its first victims.” (Ibid, p.04)

Indeed, what seems is that perhaps the fact that woman was longer manipulated by man and society (built on religious morals) that prescribed to her the role of an ideal, a model of good behaviour, chastity and obedience, was the reason why she embraced the sexual revolution euphorically, hysterically, opening herself to sex and sexual practices of all kind to the extent that sex itself became a banality, and the unhappy model housewife and lady converted then into another model of *free* and *unhappy woman*.

With that new focus on gender relations, femininity and sexuality; feminists started promoting and discussing themes such as stereotypes and

objectification, mainly sexual objectification, advocating woman's right to be independent and treated as equal to men without being judged. The feminist movement was reborn with new aims, writers like Friedan contributed to the internationalization of such issues and converted the old perceptions into new principles through their writings, along with technology that played also its role:

...The second wave's greatest triumph was a transformation of consciousness: It changed the way most American women saw themselves and the world around them. That remarkable re-envisioning of reality was brought about via the media_ by books, articles, films, and television shows that spread feminist ideas. (Davis, 1991, p. 52)

As an extension, women's sexuality became a debatable question, many feminist writers started venturing into more sensitive and daring areas, with the aim of creating awareness and educating women and men about the female sexual pleasure, for instance, the feminist writer Anne Koedt in her essay "The Myth of The Vaginal Orgasm" (1968), invoked the female orgasm problematic describing how men have false ideas about what women feel and how they react, considering them as frigid just because they fail in understanding their physical and psychological demands: "What we must do is redefine our sexuality. We must discard the "normal" concepts of sex and create new guidelines which take into account mutual sexual enjoyment" (As cited in Albert and Stewart, 1984, p. 466). Another feminist writer is Kate Millet whose book *Sexual Politics* (1970) is considered still nowadays as a classic, where she discussed the role that patriarchy plays in sexual relations, with Norman Mailer, arguing that these authors viewed and discussed sex in a patriarchal and sexist way:

A sexual revolution would require ... and end of traditional sexual inhibitions and taboos ... The goal of revolution would be a permissive single standard of sexual freedom ...

... A sexual revolution would bring the institution of the tradition patriarchy to an end, abolishing both the ideology of male supremacy and the traditional socialization by which it is upheld in matters of status, role and temperament ... A related event here

would be the re-examination of the traits categorized as “masculine” and “feminine” ... (Millet, 1970, p. 62)

More and more feminists advocated the same cause through time putting an end to the mythical sexual taboo for once imposing thus a new social order. Radical feminists, for instance called for challenging the existing norms and reordering society so that male supremacy and patriarchy should be eliminated, Redstockings for instance, were radical feminists, their group founded in 1969, Redstocking held the view that it is men’s responsibility to give up their male supremacy rather than women’s responsibility to change themselves, and for them that was the main source of the problems: “The group indicated that “the problem” went far beyond Friedan’s resurgent domesticity. Friedan’s “problem which has no name” indeed had a name, and that name was male supremacy, the most ancient form of oppression” (Kerber and Hart, 2004, p. 578), in their famous essay “*Redstockings Manifesto*” (1969) they raised female consciousness on male-female relationship in society, criminalized men and called them to give up their desire of dominance in a strong pitch:

Women are an oppressed class ... We are exploited as sex objects, breeders, domestic servant, and cheap labors. We are considered inferior being, whose only purpose is to enhance men’s lives. Our humanity is denied ...

...We call all men to give up their male privileges and support women’s liberation in the interest of our humanity and their own.
(Ibid, pp.579-580)

Additionally, the sex revolution sparked into more other radical change and challenges in the social and sexual norms, giving birth to other movements such as the Gay Liberation Movement; after an incident, for them was the straw that broke the camel’s back, where police raided a gay and lesbian bar in Manhattan, lesbians and gays refused to go peacefully and so clashed with police, gathering in Greenwich Village streets and demonstrating for weeks calling for their rights to be publically accepted, which resulted in the foundation of the Gay Liberation Front in 1969 (The Leadership

Conference, 2009). These movements developed by time along with many other movements that saw light being referred to as counterculture movements as the 'hippies' who had their own lifestyle and identified themselves as opposed to the established norms, well known with their long hairs and vibrant colours, open to different sex experiences and orientations and the use of drugs, being the new appellation or an extension of the 'Beat Generation' who was a group of authors whose literary works were popularized throughout the 1950s, with the main concern of challenging and rejecting the American standards and materialism: "[Beat] was originally black slang for 'exhausted' but was later considered short for 'beatific' and 'beatitude'." (Allyn, 2000, p. 26)

Both the feminist Movement and the Gay Front Movement had the same goals; challenging the state and the society and ending for once with the old sexual norms established, imposing new attitudes regarding sex: "The two groups shared the belief that proscribed gender roles of American society were oppressive to individuals, and they also shared a visceral suspicion of the nuclear family. The family is the primary means by which this restricted sexuality is created and enforced." (Cohen, 2012, p. 21)

Surprisingly, Reich believed in his theory of hedonism, as it seems all of them, from women to all American sexual freedom advocates, believed that the sexual repression resulting from the family, the political patriarchy, and the religious dictation mirrored in society, inhibited them from having an equilibrate life and killed their dreams and happiness, and that not being able to celebrate their sexual preference and manifest their sexual desires freely denied them the right of embracing their real identities, so consequently, they used sex as a weapon to fight and to express their rage. But in fact, the success in achieving sexual freedom was not really the end of problems, for the situation went from an extreme to another extreme: from a sexual repression to a sexual anarchy. Their strong desire to change the vision toward sexuality caused them to use any method to arrive to their goal, breaching and

transgressing all norms. Elaine Showalter, for instance in her book *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (1990) states that feminism and homosexuality are considered apparently to be the main reasons behind degeneracy: “Many conservatives today would see decadence and sexual anarchy as the products of an alliance between feminists and gay men” (184), and so, if sexual repression is a source of subjugation the sexual anarchy is a source of degeneration, for too much freedom results in the same situation as too much repression: chaos, with still the inability to find happiness, the sexual revolutionaries were obsessed with sex, mistaking it for a good in itself.

Sex became the most advertised topic during the revolution years, and the commercialization of sex reached a high level. Daring writers shared with the large public their own experiences that explored topics American women never thought they would be discussed with a loud voice, buying and reading them with enjoyment and perfect ease. In the following section I will discuss some major figure that turned women sexual life from a private to a public issue.

9. Women and Sexuality: Breaking the Taboo

Everyone during the twenties was interested in sex, and women's interest was nonetheless at its highest. It was obvious that after many years of social, cultural and religious repression, things would take a strong turn. Women for a long time were deprived from having independent sexual lives and were indoctrinated with the idea that chastity and sexual abstinence are her most precious gifts, feeling sexual desire or pleasure was a wrong thing and woman could be seen as a whore, a prostitute or an ill person if she confessed to have sexual desire; while man could largely enjoy sex woman was asked to resist and stay 'pure', for instance Allyn describes how woman always through time suffered from the double standard that religion bolstered it by its wrong teaching: "...early Christians...ended up -by glorifying Mary's virginity and demonizing Eve's eroticism- merely reinforcing the double standard and providing new justification for the new punishment of sexual active women" (Allyn, 2000, p. 13). This resulted in a false understanding of sexuality in society and in abusing woman and oppressing her and therefore creating more and more gaps between the two sexes: "so long the double standard was dominant; men and women were caught in a war..." (Ibid, p. 15)

Women were stuck of behaving the way society wanted them to; all women ought not only to behave well, but to keep at a distance from everything that may render their character doubtful, in order to attract men, they were asked to deny their 'real' character so not to be rejected, as an interviewed woman by Allyn put in: "The young miss [...] must not act too intelligent [...] because "boys don't like you to be smart" ... must never phone a fellow unless she is going steady with him or has some other legitimate excuse...must never be so forward with boys as to "cheapen her in man's eyes" (Ibid, p. 14). Indeed it was very difficult to live in a society that works with double standards and put woman in the cage of morality. Certainly with all these pressures women was obliged to behave according to the social and religious code otherwise she would be humiliated. Yet, it does not mean that

women were all obeying to these rules, some of them were having great time experiencing their sexuality but still in private, and with the sexual revolution of the twenties, things became public and many women started talking about their experiences comfortably arguing how that women who love sex and pleasure should not be ashamed of that but to rather appreciate it, even publically.

10. The Commercialization of Sex

As the sexual liberation expended and sex became a nation's centre of interest, Americans rushed into the world of hedonism and money makers seized the opportunity as well. The American Dream converted into the Sex Dream, and the new fantasies broke the walls of the conservative American society to result in a society where: if you are opposed to a sexual behaviour - that is considered to be a liberty- then the day after advocates will establish a whole new order to defend the right of sex expression, then result again, into anarchy.

Sex became something everyone wanted in his life in a way or another, people were thirsty and it was the job and the opportunity of money makers to take benefits from the revolution, make people pay for sex, and satisfy the general public's needs. One of the first types of sex commerce was nude magazines, and the most known one for instance is *Playboy's* magazine by Hugh Hefner, although being first founded in 1953, its activity reached the peak during the days of the revolution playing an important role in the commercialization of sex. *Playboy* was the first magazine that promoted nudity, with centerfolds that advertised men and women naked making accessible for the first time printed nudity for the large public, and with the growing popularity and the successful commercial outcome "The circulation already exceeded 1 million" (Allyn, 2000, p. 27), the owner opened also strip clubs that attracted thousands of people from different social backgrounds and from everywhere around the country. The magazine was quickly joined by

other competitor that entered the sex market and competed for the ‘who can best satisfy Americans’ fantasies and make them rush to pay for sex, *Penthouse* launched in 1970 in U.S.A, a men’s magazine published on its turn soft-core and erotic pornographic pictures, succeeded to attract attentions, make money and keeping everyone on the track of the sex revolution, the owner of the magazine claimed that his aim will be forever in oppose sexual repression and promote freedom and acceptance “...[He] made a virtual pledge to his readers that he would forever do battle against the forces of repression.” (Ibid, p.231)

The fashion industry on its turn contributed highly in the revolutionary process and in the big challenge of altering the norms, Rudi Gernreich, the daring controversial designer introduced the monokini in the American woman life in 1964; a topless bathing suit that exposed the breasts and that according to him, the aim was to free women from the rigid traditions of fashion and the constrains of society. Other designers from around the world got inspired by him and the idea of topless clothes became more common. Gernreich was also a nudist and believed that people should embrace their natural bodies and not be ashamed of that: “freeing people from bodily shame might be an important first step in preventing political repression” (Ibid, p. 25). The idea of baring more skin became instantly the new cultural expressive way in advocating physical freedom.

With the fever of the sex revolution more and more challenges took place year by year, and by the seventies, pornographic films emerged. X movies became a cause pleaded by sex movie makers; another form of an opposition to sexual repression. The opening of theatres dedicated to X-films quickly spread everywhere throughout America despite the different form of resistance by the state, and the first sex films were largely appreciated by the American audience in the theatres.

Pornography was something profitable for money makers, yet people who strived for sexual freedom for years wanted to benefit from the new

revolution's fruits and were ready to go even far. Magazine and newspaper critics praised the new industry and found a new staple for their pages, Allyn in his book quotes the author Foster Hirsh who saw in erotic movies something inspiring and humanistic:

... Pornography needn't be degrading for the performers or the viewers_ at its best, it can be a celebration of human sexuality. Watching pornography in a public theater can be a purgative social event, a means of easing inhibitions, of alleviating hypocrisy and fear, of freely acknowledging that we are all sexual beings. (Ibid, p. 234)

Americans in fact believed in everything and everyone that could deliver them from their earlier puritans thinking, conservatism or simply what they started identifying as sexual expression. Furthermore, with the pill at hand and the possibility of not having babies people started thinking of pursuing the joy of sex alone, which facilitated the integration of the pornography industry into society, Dr. Gene Edward Veith (2013), Author, Provost and Professor of Literature at Patrick Henry College reflects in his way on it:

... If sex is not connected to having children, why shouldn't men have sex with men, and women have sex with women? It became literally impossible for people to see why there should be anything wrong with that. And if sex is just a jolt of pleasure, why shouldn't people have sex with themselves, aided by pornography? Technology broke down the taboos about pornography and made it commonplace throughout the culture. (p. 09)

Prostitution, on the other hand, was also considered as the new symbol of revolution and freedom. Margo St. James for instance was the first prostitute to defend the right of work for whores and spent thirty years advocating the sex work rights (Ditmore, 2006, p. 459), she was arrested in 1962 for prostitution, and soon after her release founded the WHO which stands for: Whores, Housewives and Others, her goal was to establish a new image and situation for prostitutes and call for social acceptance and even a regularized juridical situation, her motive was: "sexual freedom, freedom of the body, the recognition of the right to engage in consensual sex with

whomever we please for whatever motif; the end to the myth that women who are seductive are evil.” (Allyn, 2000, p. 240), her group gained support and soon again resulted in COYOTE: Call Off Your Old Tired Ethics, another movement that sought to end discrimination against prostitution and raise awareness about sex workers and their right to have legal assistance and insurance as well, the prostitution cause found support from some American’s organization and soon became also another form of liberty, and the issue was questioned till gradually became approved in some states; “In 1971 Nevada formally legalized prostitution.” (Ibid, p. 241)

The commerce of sex extended to different domains and was a new turning point in the Americans’ history and from the twenties, attitudes toward sex changed radically up to this date. The revolution became something like a trend where anyone who come up with a new challenging idea is the new hero, sex became a banality after being years a big taboo in society, a taboo that was broken definitively. It became trivialized and everyone could have access to what was restricted once for married couples.

11. Trivialization of Sex: Manuals for all

The U.S national fascination with sex continued and the decline of chastity was declared forever. Sex became even more commercialized and the race on making available sex advice became even hotter. Everyone was able to find available information on sex and learn about what was once restricted for marital life: “By the mid-1960s curious teenagers could find just about any kind of information they might desire about sex...” (Paoletti, 2015, p. 21). The brand newness during the revolution was sex manuals, and the first and most famous manual read by most Americans was for instance *The Joy of Sex* (1972) by the British scientist, physician, obstetrician and pacifist Alex Comfort, which became “...The coffee-table Kama Sutra of the baby-boom generation” (Martin, 2000). The Joy of Sex was actually an illustrated manual that allowed American to know more about sex practices and covered different

aspects in relationships ranging from sex positions to various recommendation as well as bringing new insights on practices such as sexual bondage, oral sex and other issues, the book was a premiere and sold thousands of copies within a short time. Probably Comfort's initial aim was to write a manual for married couples, yet by being sold, anyone could have access to and have a great time discovering the different details about sex practices, in an accessible style and with illustrations, the book knew an incredible success and became the "...bible for countless Americans seeking initiation into the sexual revolution." (Allyn, 2000, p. 229)

So what most Americans wanted during the revolution it seems is to burst their inner repression and struggle, to challenge years of sex criminalization and restrain. They also wanted to challenge the authority and the social norms by any means, and sex was the weapon to fight with, even if some of them were not totally in favour of many changes and didn't support every movements, decision, or palatably welcomed the sex commerce, yet they all stood on the same side watching and accepting that the joy of sex sales along with the new liberties will grant them a better life, a *happiest* life, but in fact they paid the price for such a freedom, and the sexual revolution ideology avers to be in fact a utopia.

12. The Flip Side of the Sexual Revolution

In *This Side of Paradise*, F. Scott Fitzgerald alarmed mothers by telling them “how casually their daughters were accustomed to being kissed”; today mothers thank their stars if kissing is all what their daughters are accustomed to. (Escoffier, 2003, p. 05)

In fact, Americans learned the hard way that not every revolution leads to a glorious tomorrow. The sexual revolution wreaked havoc in the American society and although women could more or less gain new civil liberties, establish new gender roles, and attain more sexual freedom, they nonetheless suffered from this same liberty’s consequences. Assistant Director of Master of Arts programs at Concordia University in Nebraska, Deaconess Ruth McDonnell, reflects in his article “Sexuality as a Witness of God’s Love” (2013) about the issue of sexual liberty arguing that sex before marriage became something common and trivial and that most people preferred to go for “casual” relationships instead of building a long term and stable one through marriage, they started living together and “... just play house to see if it will work out ...” (p. 04), becoming less mindful and more careless about the husband and wife relationship and family life. Sex then lost its spiritual meaning and became cost-free, and the psychological toll of this trivialization was huge, especially on women. Indeed what obviously women sought was to end with the old ways of regarding women as docile creatures that only live to please man, they wanted to enjoy their sexual lives just as men did, without judgments and restrictions; as their desires were denied, they challenged everything in order to have what they wanted, writer Sarah Bakewell tells in her book *At the Existentialist Café: Freedom, Being, and Apricot Cocktails* (2016) about the way woman had been always seen and portrayed:

... While boys are told to be brave, a girl is expected to cry and be weak ... In [fairytales] the males are heroes, princes or warriors, while the females are locked up in towers, put to sleep, or chained to a rock to wait to be rescued. Hearing the stories, a girl notices that her own mother stays mostly in her home, like an imprisoned princess, while her father goes off to the outside world like a

warrior going to war. She understands which way her own role will lie.

Growing older, the girl learns to behave modestly and decorously...

... Early female sexual experiences may be embracing, painful and threatening; they may bring more self-doubt and anxiety ... (pp. 471-472)

Consequently, women went so far in their journey of freedom and what they lost was more than what they gained through the sexual revolution. Even having liberal access to sex did not grant them what they expected from relationships, during and after the years of the revolution women rushed into sex but figured out just too late that in fact this liberation was not a real liberation and that men still had the best part out of it. A lot of women admitted that their experience with sexual revolution was so hard and tough and had a gruesome impact on their souls and lives. For instance, the testimony by the British Journalist and author Virginia Ironside in her article in the *Daily Mail Online Journal* “‘We Paid the Price for Free Love’: The Flip Side of the Sexual Revolution” (2011) reveals a lot about those sufferings women endured and the sexual revolution days of the 1960 in her hometown in Britain, and a victim at the modernity of the new world, she confesses:

The sexual revolution of the swinging 60s ... seems glamorous, exciting and seductive when depicted in hit TV shows ... but ... there was a bleaker side to such a freedom ... Whenever I reveal I was young in the 1960s, people’s eyes grow round with envy. ‘Lucky you!’ they say. Then they add, saucily: ‘but of course they say that if you can remember the 60s you weren’t there!’ Well, I was there and I can, unfortunately, remember the 60s all too well ... it was absolutely grisly. (Ironside, 2011)

She actually mentions how they were, as the sexual revolution’s witnesses “*the trailblazers*” of this new liberation movement, and that unlike to what most people nowadays may think, they suffered more than they enjoyed the outcome of it during that era being the first to experience with the new standards and the new sexual norms in society, and that was not easy for them, she explains how sex was trivialized, and this, was not a pleasant issue:

To be honest, I mainly remember the 60s as an endless round of **miserable promiscuity**, a time when often it seemed easier and, believe it or not, more polite, to sleep with a man than to chuck him out of your flat. I recall a complete stranger once slipping into bed beside me when I was staying in an all-male household in Oxford, and feeling so baffled about what the right thing was to do that I let him have sex with me ... I remember going out to dinner with a young lawyer who inveigled me back to his flat saying he'd got to pick something up before he could take me home, and then suggested we have sex. 'Oh no', I said feebly. 'I'm too tired' 'Oh, go on', he replied. 'It'll only take a couple of minutes'. So I did. (Ibid)

She sustains that the casual and unrestrained sexual behaviour was not something as good as people may think, describing it as being miserable, to show here again from her words, that woman was still even after the liberation considered as an object of sex, and that men took advantage of the sex movement to please even more themselves: "[men] never for a moment considered whether the women they were having sex with found it pleasurable or satisfying ..." (Ibid), what Ironside's words suggest, is the idea that even if women were gaining new civil liberties, the sexual liberty on the other hand did not liberate them from the real objectification they fought against and did not brought them happiness and satisfaction, it did not grant them what they needed but they just got a certain new liberty that destroyed their own lives and their most valuable self-love and more; their souls, Ironside argues:

After a decade of sleeping around pretty indiscriminately, girls of the 60s eventually became fairly jaded about sex. It took me years to discover that continual sex with different partners is, with very few exception, **joules, uncomfortable and humiliating**, and it's only now I'm older that I've discovered that one of the ingredients of a good sex life is, at the very least, a grain of **affection** between the two partners involved. Would I go back to the swinging 60s? Never! (Ibid)

And here again this shows that most women look for affection, love and serious relationships. So if the sexual liberation movement was meant to liberate women from their sexual repression, it could not nevertheless be a guarantee or for any solution or happiness in their life, sex was not the answer to their quest, even if they enjoyed sex as a practice, they still felt alone,

striving for the real relationship goals: love and affection. Feminist writer Uta West in her book *Women in a Changing World* (1975) reflects about this problematic, where she tackles the failure of women's revolution describing the later as being after all that process a "beggar" for romance, and that "She grovels for a crumb of love" (p. 100). West shed light on the feeling of loneliness and emptiness and how woman, although an uncontested competitor for man after the revolution end the master of her own will is still unable to master and fulfills her psychological needs, she states:

But what are we to make of the sophisticated urban woman, winner of the sexual revolution, conqueror of the feminine mystique, the triumphant product of centuries of psychic labor. What is the meaning of that look of **hunger and desperation** in her eyes? ... The pain of **lovelessness** has hollowed her out; loneliness has emptied her till there is nothing but this enormous, aching void inside, growing bigger every day, pushing against the glossy outer shell ... she is "good in bed". But she does not really enjoy sex ... she cannot enjoy sex while she is consumed with anxiety and sorrow about the coldness and inhumanity of her sexual encounters (pp. 100-101).

Obviously here the coldness of their partners come from their interest in adventurous and casual relations, and their disinterest in love and long term relationships which are considered to be the main and first interests of women in relationships.

The sexual revolution in fact had another grisly impact not only on women but even on men and society as whole, another negative consequence was health problems. With the pill, sex became easy to practice yet protection from sexually transmissible diseases was not guaranteed, and there was little awareness about them, the HIV virus emerged and became a real issue thenceforth for the health institutions since it is incurable, in this context Dr. Sheetal Malholtra, epidemiologist for the Medical Institute for Sexual Health in Austin, Texas in United States affirms that in his article "Impact of the Sexual Revolution: Consequences of Risky Sexual Behaviors":

The Sexual Revolution ... led to an increased prevalence of risky sexual practices. [Sex] correlated with multiple sexual partners, sexually transmitted infection (STI), teen pregnancy, and emotional consequences. Human immunodeficiency virus (VIH) and many other STIs are easily transmitted during oral, vaginal, or anal sex ... Early sexual activity and multiple partners are also associated with altered self-esteem, **depression**, and impaired ability to form **healthy long-term relationships** ... condoms, contraceptives ... may help in reducing the risk of infection or pregnancy, but do not eliminate the risk (2008, p. 88).

Then, the revolutionist movements tried, as it seems for them, to offer a better, new future for both sexes, they established new rules and ideologies that imposed radical changes on society, the women's movement tried to break with sexism and oppression and they were so goaded by anger and nurtured with the anguish to be equal to men and benefit from the same liberties, they promised more than they could actually provide, no one seemed pleased to have some liberties, everyone wanted to have it all, blaming their predecessors for their silenced long acceptance of discrimination, professor of History and Labor Studies, Dorothy Sue Cobble affirms in her book *Feminism Unfinished*:

[the women's movement] sought a more holistic transformation of the society, one that would do away with male dominance in every sphere ... and would challenge all the older gender patterns ... they tended to be somewhat disdainful of their elders for not being militant enough (Cobble, Gordon & Henry, 2015, pp. 70-71).

Yet, the utopia of sexual happiness did not take a long time to be revealed as fake and unattainable till nowadays, even if there are many people who believe sex is their salvation -with politics that is trying to use it as a means of manipulation- it apparently seems to be just a form of expression used to release stress and dispel their inner emptiness that they fail to understand or find the cure to, because even when practicing sex in any form with any whom happiness is still not guaranteed. Thence, one may conclude that sex cannot be an answer or a cure itself to human problems, if not connected to other psychological and spiritual factors that stabilize and equilibrate life, for instance the Greek philosopher Plato says -in *The Republic* (Webster's German Thesaurus Edition, 2016) - that the absolute freedom is a

means to destroy freedom “The excess of liberty, whether in States or individuals, seems only to pass into excess of slavery...” (198)

13. Conclusion

The goal of this chapter is to give a broad and general overview about the theories and the different points of view towards the sexual revolution and specifically vis-à-vis women in relation to the sexual liberation. I have tried to set my own position and connect my own perceptions concerning the main subject with the different scholars' interpretations, as I have tried also to show how the sexual revolution though it started for the good cause and has some positive goals, it also has negative ones, the commercialization and the trivialization of sex both led to the degradation of the social norms and the confusion of freedom with anarchy. Consequently, all of these elements had a heavy impact on women's lives.

The American writer Ernest Hemingway is one of the outstanding writers of the 1920s through his works that portrait the American society and the American people at his time. His famous novel *The Sun Also Rises* (1926) is going to be discussed through the next chapter. An analysis of the characters of *The Sun Also Rises* and mainly Lady Brett Ashely will be provided in order to explore how did the sexual revolution influence Hemingway to depict her, and also the negative impact on her life.

Chapter Three

***The Sun Also Rises:* A Contextual Analysis of Women as Sex-Subject**

Chapter Three: *The Sun Also Rises*: A Contextual Analysis of Women as Sex-Subject

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1. Introduction

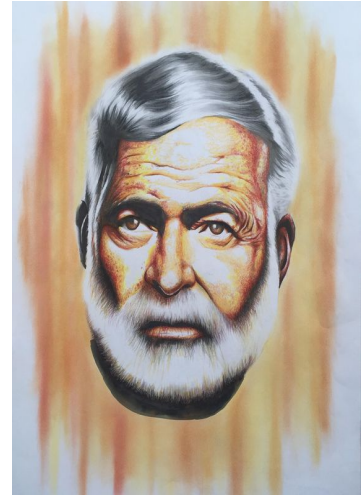
The sexual liberation movement of the twenties in United States and as I already mentioned in the previous chapter shaped differently American's lives and altered forever traditions and moral conducts. The promises that free sex will free woman from her chains, that it is a road toward a better life and especially the key find happiness in life is erroneous. The promiscuity of women was but another way that made her suffer again, from struggling sexual repression to struggling with the harsh consequences of sexual liberty and the sexual relationship devoid of love.

However, the twentieth century was a very interesting period which was characterized by a gradual change in political, cultural and social fields of life. Less than ten years after the end of World War I, Ernest Hemingway published his novel *The Sun Also Rises* in 1926. This work helped to describe his generation and the people whose lives were profoundly affected by the war. It is a novel written with much care and observation about a group of expatriates' ups and downs after the WWI and mainly the sexual revolution years in America, depicting the different struggles they faced and grieves, they went through. The story portrays in a genuine and an authentic way how they were lost and their lives were aimless. It also portrays the Lost Generation's failure to cope with the new lifestyle after the WWI and the grisly sexual revolution.

Thus, the third chapter purports to introduce, first the novel on which the present research is based on, starting with the background of Ernest Hemingway to observe how his personal life may have affected his works. Next, a plot summery will be covered, settings, major and minor characters will be analysed along with Hemingway's technique and style of writing, and a brief insight on the novels major themes and symbols. Lastly, the present chapter provides Hemingway's depiction of both his masculine and feminine characters along with a deep clarification of the illusion of sexual liberty.

2. Earnest Hemingway's Background

“Before you act, listen. Before you react, think. Before you spend, earn. Before you criticize, wait. Before you pray, forgive. Before you quit, try.” (Hemingway)



Ernest Miller Hemingway was born in 1899 at Oak Park, a highly respectable suburb of Chicago, where his father, a keen sportsman, was a doctor. He was the second of six children. The family spent holidays in a lakeside hunting lodge in Michigan, near Indian settlements. Although energetic and successful in all school activities, Ernest twice ran away from home before joining the *Kansas City Star* as a cub reporter in 1917. Next year he volunteered as an ambulance driver on the Italian front and was badly wounded. For his service, he was awarded the Italian silver medal of bravery, where he spent a considerable time in hospitals. Returning to America he began to write features for the *Toronto Star Weekly* in 1919 and was married in 1921. That year he came to Europe as a roving correspondent and covered several large conferences. In France he came into contact with Gertrude Stein -later they quarrelled- Ezra Pound, and James Joyce. He covered the Greco-Turkish war in 1922. Three Stories and Two Poems were given a limited publication in Paris in 1923. Thereafter he gradually took to a life of bull-fighting, big-game hunting, and deep-sea fishing. He visited Spain during the Civil War and latterly he lived mostly in Cuba. (Hemingway, 1972)

Earnest Hemingway was an accomplish author of incredible novels such as *The Sun Also Rises* besides that he also finished his famous books as

follows, *Men Without Women* (Short Stories, 1927) *A farewell To Arms* (Novel, 1929), *The Fifth Column And The First Forty-Nine Stories* (Short Stories, 1930), *Death In The Afternoon* (Novel, 1932), *Winner Take Nothing* (Short Stories, 1934), *Green Hills Of Africa* (Novel, 1935), *To Have And Have Not* (Novel, 1937), *For Whom The Bell Tolls* (Novel, 1940), *Men At War* (Edited Anthology, 1942), *Across The River And Into The Trees* (Novel, 1950), *The Old Man And The Sea* (Novel, 1952).

He early established himself as the master of a new, tough, and peculiarly American style of writing and became a legend during his lifetime. But, as John Wain wrote in the *Observer* after his death, "Though there were many imitators there was never truly a 'School of Hemingway', because the standard he set was too severe." (qtd in Ivo Krile, 1987, p. 173). In spite of all his professional successes as a writer, Hemingway's personal life was a constant struggle with numerous broken marriages and bouts of depression. Deeply troubled by his personal sufferings; eventually, he committed suicide in 1961.

3. The Sun Also Rises: Facts and Fiction

The Sun Also Rises was Ernest Hemingway's first long novel, originally published in 1926. It is one of the most popular and significant books to emerge by American writers such as Scott Fitzgerald and Ezra Pound, in 1920s which portrays and examines the postwar life.

Hemingway's novel offers to the reader two stories in one, a war story and a love story. This love story which was clear from its beginning that the lovers will never be together. *The Sun Also Rises* is probably Hemingway's greatest novel because it is very inventive in its treatment of love war of that time period. It is the novel which made Hemingway the most powerful voice of the "Lost Generation", a time at which the historical figure of the new woman was gaining a lot of notice, "The presence of this historical New

Woman then generated a certain amount of masculine anxiety as women began to take over typically masculine gender roles and spheres” (Schneider, 1993, p. 16). The new woman was a historical figure that became prominent in the public eye as she began to redefine gender roles, go to college, and start working in the male world.

4. Literary analysis

4.1. Plot summary

The story is centred on Jake and his expatriate friends who are living in a topsy-turvy and a hedonistic world of post WWI, Paris. They occasionally work because they spend most of their time partying, drinking, and arguing.

Although, Jake and Brett met in a nightclub, and though they are in love since they met in a military hospital years ago when he was badly wounded in the war, they couldn't be together because the accident has rendered him impotent. Cohn; Jake's Jewish middleweight boxer friend falls in love with Brett (as everyone does) who is in the process of getting a divorce and marrying Mike Campbell, a debt-stricken drunkard Scotsman. Brett leaves Paris for Spain because she believes it will be easier for Jake and her if they are apart. Though she is not terribly impressed with Cohn, she secretly goes on a trip with him to San Sebastian. Jake's friend Bill came to Paris and a plan is born: everyone agrees to decamp to Spain for some fishing and the running of the bulls in Pamplona.

On their fishing trip, Jake and Bill spent a splendid days but as soon as their trip ended they went to Pamplona where they met Mike, Brett, and Cohn. They were spending most of their time between their lavish hotel; drinking and partying, and enjoying the bullfighting during the fiesta. Jake is the only one in the group who has a true passion for bullfighting, but everyone else is simply there to have a good time. Mike used to abuse Cohn verbally for being

Jewish and following Brett all the time even when she doesn't want him on around. Brett begins to fall in love with Pedro Romero, the nineteen-years-old bullfighter, whom she begins to spend time with. That relationship has upset Cohn who is desperately in love with her and, finally he beats Jake, Mike, and the unfortunate Romero to a bloody pulp and leaves for home later. As Romero wins down the fiesta, he and Brett leave for Madrid for the meanwhile the rest leaves Pamplona in various states of anxiety, depression and frustration.

Mike, Bill, and Jake rent a car and drive out of Spain and then go their separate ways. Jake returns to San Sebastian and decides to spend a few days relaxing. Unfortunately, desperate telegrams from Brett arrive immediately. He takes the next train back. When Jake arrives at Brett's hotel, he finds that she has broken up with Romero and sent him back home and wishes to get back together with Mike. Jake once again comes to her rescue, buys tickets for them to return home, and while in the taxi Brett finally expresses regret that she and Jake would have been great together if they had ever married. Jake simply replies, "*Yes, isn't it pretty to think so?*" (Hemingway, 1926, p. 251). Finally, Jake and Brett agree again that, even though they love each other, they can't be together.

The figure below shows the time line of the novel.

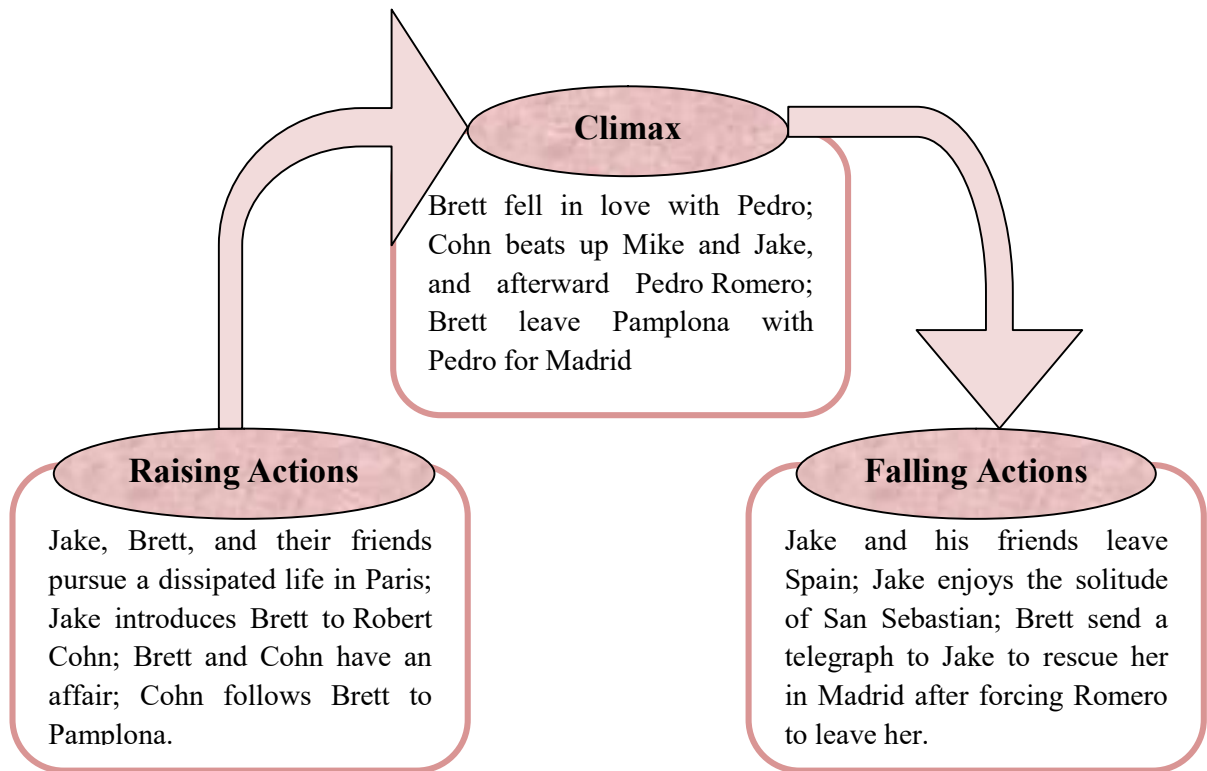


Figure 01

The Timeline of the Novel

4.2. The Materials of the Novel

Ernest Hemingway's fictional novel *The Sun Also Rises* includes a number of autobiographical elements from his own life. During the 1920s, he began to live in Paris, mingling with a group of fellow American expatriate writers and artists. Hemingway's voice and persona in the novel is the protagonist Jake Barnes whom he has with some common aspects, for instance: both were expatriated journalists and served during WWI (although he didn't receive an injury like Jake's).

Hemingway was inspired to write his fictional novel *The Sun Also Rises* by a journey he made with his wife, Hadley Richardson, and several friends to Pamplona, Spain, in 1925. Among them there was Lady Duff Twysden, a beautiful socialite with whom Hemingway was in love (the inspiration for the novel's Lady Brett Ashley). There was also a Jewish novelist and boxer named Harold Loeb (source of Robert Cohn) whom Hemingway threatened after learning that he and Lady Duff had had an affair. Lady Duff's companion was a bankrupt Briton (like Mike Campbell). The trip ended poorly when Lady Duff and her companion left their bills unpaid. The ending of the novel is only slightly more tragic, yet it recovers those precious values which make life liveable in a war-wearied world: friendship, stoicism, and natural grace. (Gale, 2015)

4.3. Settings

The novel is set in the post WWI and exactly in 1924. The novel's first chapters take place in France, Paris where Hemingway really lived during the 1920s. It was the English and American writers and artists' main destination such as Scott Fitzgerald, Gertrude Stein, Sherwood Anderson, T.S. Eliot, and Ezra Pound. Jake and his group were moving through Hemingway's same world including: bars, cafés, and even the nightclubs.

In the next chapters, the novel's was rolling in different places and cities in Spain. The first city is Burguete where Jake and Bill spent their fishing trip together. The second is to Pamplona, a small city famous for its bull-fights, where they meet up with the rest of the gang for the fiesta of San Fermin. The third is San Sebastian where Jake settled to recover by the seaside, for a brief time before he goes to the last city in Spain, Madrid where he comforts Brett after she ends her relationship with Romero. (See the chart below)

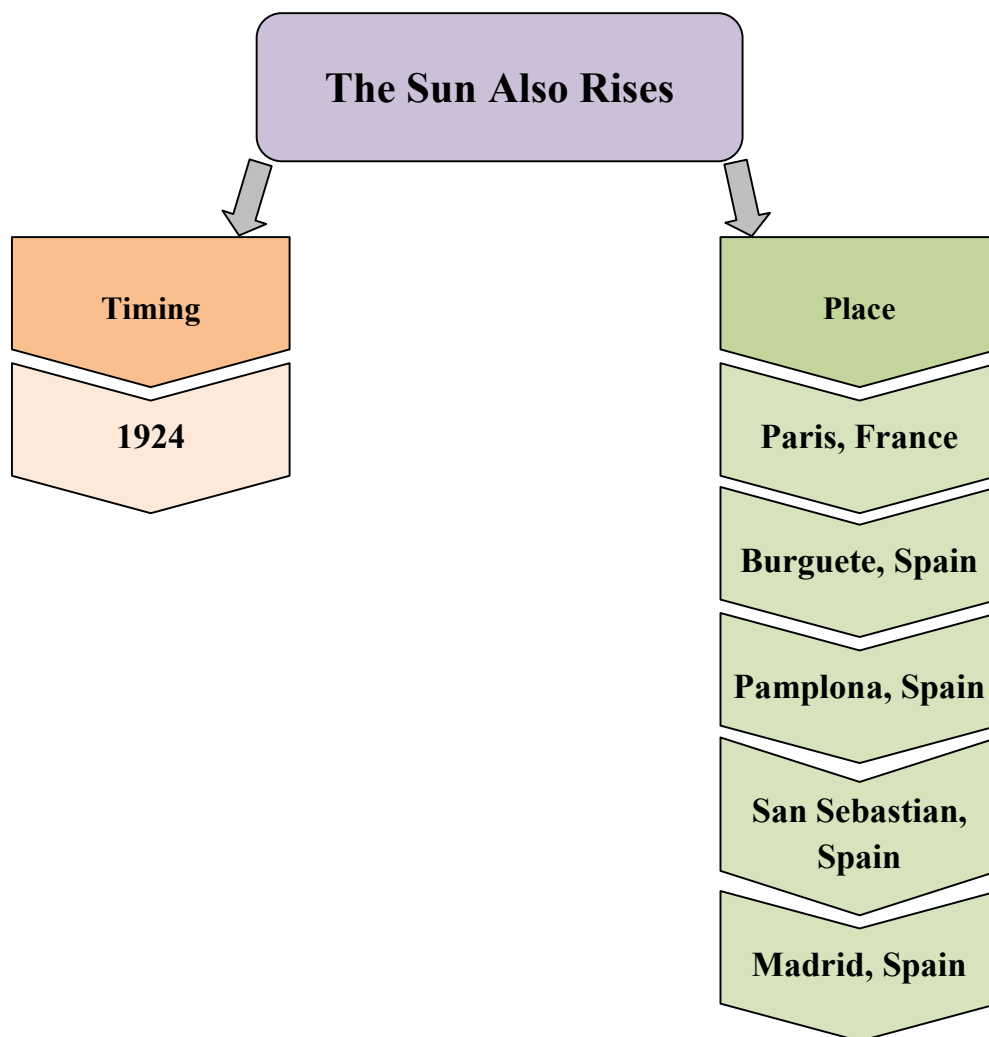


Figure 02
Settings in the Novel

4.4. Characters and Characterizations

“*The Sun Also Rises*” is a novel that refers to a large number of characters. It is mainly full of male characters and has only one major female character. (See diagram below)

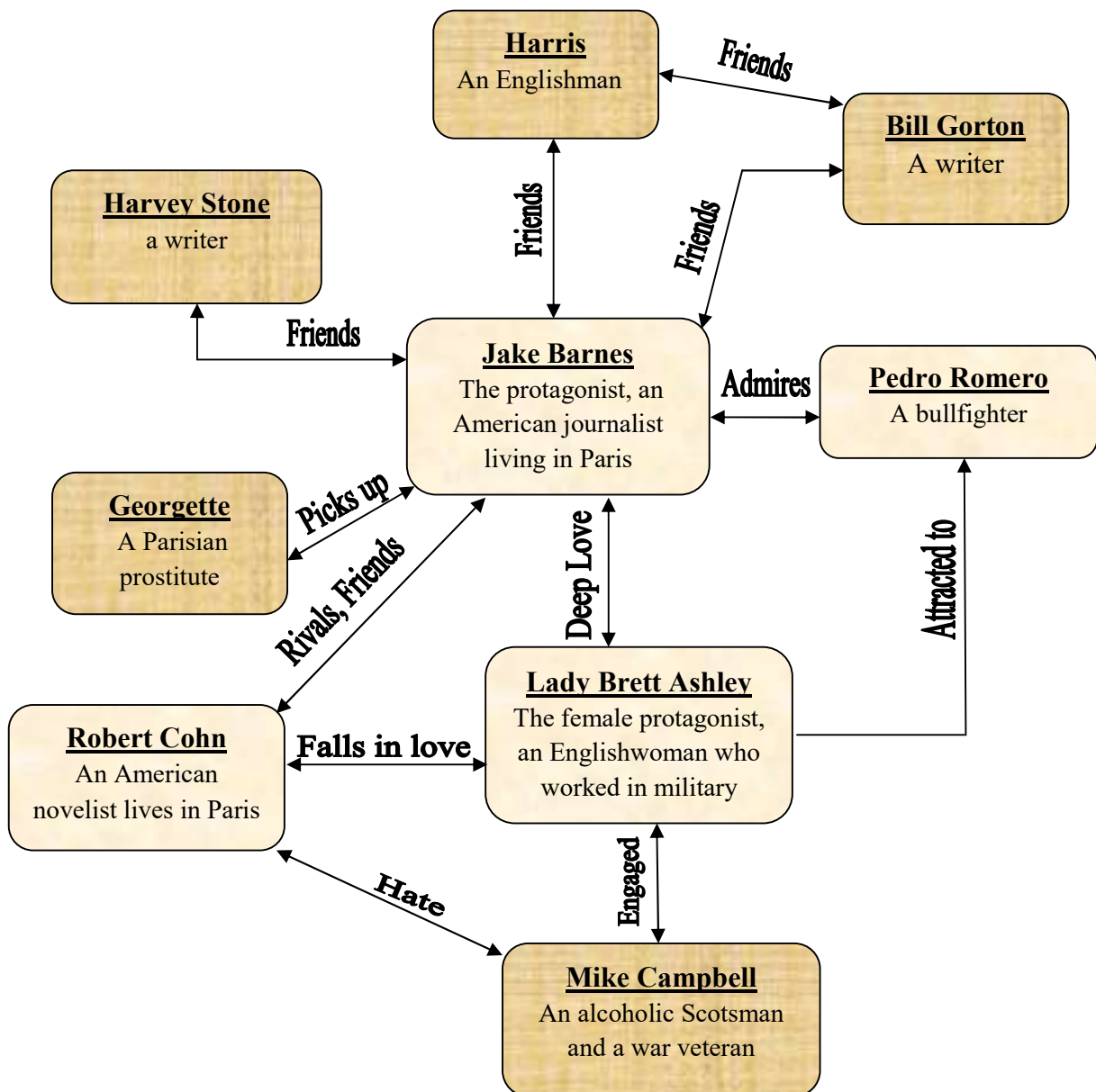


Figure 03

Relationships Between the Characters in the Novel

4.4.1. Major characters

- I. **Jake Barnes:** The narrator and the male protagonist of the novel who was wounded in the war and became sexually impotent as a result he cannot be with his love Lady Brett Ashely. He is an American journalist living and working in Paris. He spends most of his time in parties drinking with his expatriates' friends. He is seen to be the most mentally stable character in the novel when comparing with the rest of characters.

- II. **Robert Cohn:** A wealthy American Jewish writer living in Paris; bored with life; a casual friend of Jake; becomes infatuated with and eventually a lover of Lady Brett Ashely. Though he is an expatriate like many of his acquaintances, Cohn stands apart because he had no direct experience of World War I.

- III. **Lady Brett Ashley:** An alcoholic; a beautiful divorced and appealing expatriate; loves Jake Barnes, but is engaged to Mike Campbell and has other promiscuous relationships. Though she loves Jake, she is unwilling to commit to a relationship with him because he cannot satisfy her sexual desires.

- IV. **Pedro Romero:** A handsome, nineteen-years-old bullfighter and a promising matador. In a world of amorality and corrupted masculinity, Romero remains a figure of honesty, purity, and strength. He attracts Lady Brett Ashley's attention, eventually leaves Pamplona with her.

4.4.2. Minor characters

- I. **Bill Gorton:** Jake's friend from England who goes fishing with him and later attends the fiesta in Pamplona. Like Jake, Bill is a drunk war veteran, though not an expatriate. Bill uses humour to deal with his emotional and psychological wounds of World War I.
- II. **Mike Campbell:** A drunk, bankrupt Scottish war veteran and Lady Ashley's fiancé; a drunk who has vicious tongue; anti-Semitic and hateful towards Robert Cohn, but also lashes out at others. Mike has a terrible temper, which most often manifests itself during his extremely frequent bouts of drunkenness.
- III. **Frances Clyne:** The American girlfriend of Robert Cohn who wants to marry him. A manipulative status-seeker, Frances was highly domineering early in their relationship and persuaded Cohn to move to Paris. As her looks begin to fade, she becomes increasingly possessive and jealous.
- IV. **Wilson-Harris:** A British war veteran who spends time fishing in Burguete with Jake and Bill.
- V. **Georgette:** A beautiful prostitute picked by Jake Barnes and later had dinner together. Jake quickly gets bored of their superficial conversation and abandons her in a club to be with Brett.
- VI. **Belmonte:** A rival matador to Romero who is past his prime in the sport. He fights on the same day as Pedro Romero. In his early days, Belmonte was a great and popular bullfighter.

- VII. **Harvey Stone:** Another expatriate friend of Jake's who meets him in Paris.
- VIII. **Count Mippipopolous:** A wealthy Greek expatriate and a war veteran also who finds Lady Ashley extremely attractive and is kind to Jake. His goal seems always to get the most enjoyment out of life.
- IX. **Edna:** A beautiful American girl whom Bill Gorton picks up at the fiesta in Spain.
- X. **Montoya:** The owner of the hotel in Pamplona where Jake and his friends, as well as the best bullfighters, stay. Jake's friend who respects him as an aficionado of bullfighting.

4.5. Style of Writing

Ernest Hemingway's style of Writing is one of the most influential of the 20th century. He is a renowned author, whose status in the literary field is well acknowledged. His literary genius was refined by cultural and literary influences. "Mark Twain, the War and The Bible were the major influences that shaped Hemingway's thought and art"(Mary and Varshney, 1983, p. 315). While in Paris he came in encounter with some great writers such as Fitzgerald, Sherwood Anderson, D.H. Lawrence and even T.S. Eliot "All or some of them might have left their imprint on him" along with Joseph Conrad's writings too. (Ibid, p. 312). They greatly contributed in shaping his unique style of writing.

Hemingway's writings is said to be 'simple' because he relies on short rhythmical sentences that focus on action rather than reflection and energetic English; which came from his brief time experience as a reporter for the Kansas City Star. Hemingway is considered a master of dialogue by using snappy, realistic since his characters' discussions are based on the tone of their

voice instead of the words they say which allows the novel to move quickly and practically (we can even feel the actions and events of the novel as it happens).

Andre Dubus III, an American novelist and short story writer, attest to Hemingway's exceptional writing skills, "how pioneering and original a writer Ernest Hemingway was, that he was one of the very first, if not the first, working so diligently to give the reader the full experience of his characters" (Dubus III, 2012, p. 25). However, the most important influence that left a deep impact on his genius is his terrible experience during the World Wars.

The Sun Also Rises was the first serious work to really introduce Hemingway's trademark voice to the world at large, and he immediately earned both praise and condemnation for it. Hemingway is considered to be a great Modernist in his time and he still impacts writers today.

4.6. Major Themes

Ernest Hemingway is a famous figure in the modernist literature. His writings influenced lot of writers till present. The modern literature tendencies are quite evident in Hemingway's works including pessimism and his dark way of seeing life and referring to death and loss through most of his works. Beegel Susan in her article "What I like about Hemingway" (2007), has described his works as a mirror of human's fear, guilt, betrayal, violence, cruelty, drunkenness, hunger, greed, apathy, ecstasy, tenderness, love and lust. Timo Müller, in his paper "The Uses of Authenticity: Hemingway and the Literary Field", claims that the reason behind Hemingway's success in writing fiction is the authenticity in his characters' life "soldiers, fishers, boxers and backwoodsmen are among the archetypes of authenticity in modern literature." (2010, p. 31)

The main themes of the novel are closely interrelate and they are frequently overlap. (See diagram below).

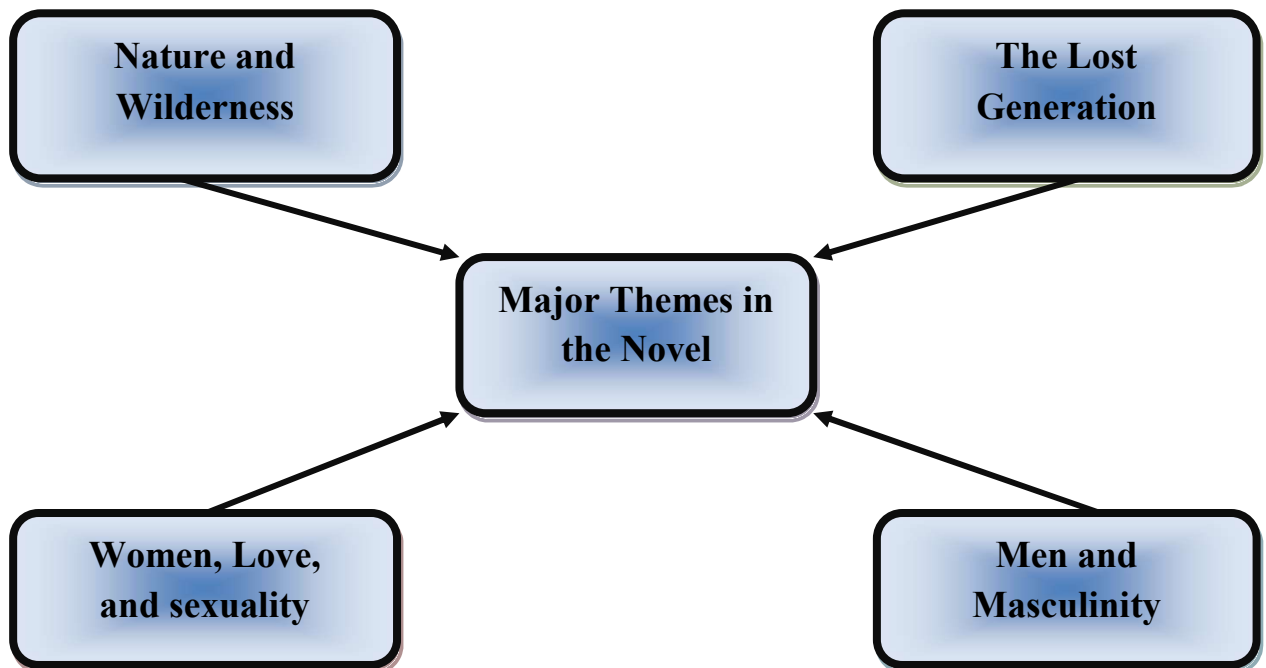


Figure 04

Major Themes Presented in the Novel

4.6.1. Lost Generation

Hemingway is considered to be one of the writers of the lost generation along with William Faulkner, F. Scott Fitzgerald, John Dos Passos, and Sinclair Lewis; “these writers, including Ernest Hemingway, tried to show the loss the First World War had caused in the social, moral and psychological spheres of human life” (Mary and Varshney, 1983, p. 315). They all reveal the horror, the fear and the futility of human existence. However, Hemingway’s philosophy of life has distinguished his works from theirs, because of his interest in nature. Hemingway personally has witnessed lots of wars and violence that created his pessimistic attitude towards life. War is all around us and something we will always have to face, so one ought to get used to it and accept it as reality.

In the 1920s, the experience of war was still too fresh in people's minds. Jake, the protagonist suffers a physical wound that left him impotent because of war. However, the other characters' wounds are mental and emotional. Hemingway never explicitly states that Jake and his friends' lives are aimless, or that this aimlessness is a result of the war. The characters of *The Sun Also Rises* do not have a specific goal to reach in their lives they make themselves busy all the time with fill inconsequential and escapist activities, such as drinking, dancing, and debauchery because they lost hope in life and they do not believe in anything anymore.

4.6.2. Men and Masculinity

Most of the activities done by characters in the novel are manly favourite activities, such as fishing, drinking, smoking, sex, and bullfighting. Hemingway aims to consolidate masculinity in his novel since it is full of masculine characters and only one major feminine character, Brett. Most of the male characters in the novel; Jake, Cohn, Mike, and Romero are always in competition and challenge for Brett's love and attention, and though Jake is Brett's only love he is always uncertain because of his impotence and the fact that Brett can never be with him because of this wound. Hemingway plays up the tensions of competition and jealousy to demonstrate just how uncertain his male characters are.

Through Jake, Hemingway is indeed conveying his own thoughts about his society and the period after the First World War, during which Hemingway wrote *The Sun Also Rises*; the war really changed people's views on gender.

4.6.3. Women, Love, and Sexuality

Hemingway married four times, and since he had not experienced good relationships with women, he never trusted them. They were always the enemy. In *New Critical Approaches to the Short Stories of Ernest Hemingway*,

Robert Scholes, an American literary critic and theorist admits that Hemingway's *A Very Short Story* is "a male character favourably and a female unfavourably" (1990, p. 42). Feminist critics considered Hemingway as the "public enemy number one" because his writings are one-sidedly masculine. Nina Baym, a literary historian and critic, (1990) believes that Brett Ashley and Margot Macomber "are the two outstanding examples of Hemingway's 'bitch women.'" (P.112). Hemingway's writings favourite being away from women; because they cause love which opens a man too much and weakens him.

No character in *The Sun Also Rises*, has established a domestic life. All of them are drinking and partying all the time in public places and when leaving, each one goes back to his place alone without company. The occupations of the characters are aimless, so love is completely avoided and ignorant because of male insecurity. However, Brett as a female character was promiscuous one because she loves Jake though she is engaged to Mike and had an affair with Cohn and Romero; she is the most sexually active character in the novel and the sexual being desired by all. Leslie Fielder critiques that:

Brett never becomes woman really; she is mythicized rather than redeemed. And if she is the most satisfactory female character in all of Hemingway, this is because for once she is presented not as an animal or as a nightmare, but quite audaciously as a goddess, the bitch-goddess. (Fiedler, 1960, p. 319)

She is described by scholars as a taken woman in the novel.

4.6.4. Nature and Wilderness

Hemingway wrote about nature in many of his novels. As Fiedler Leslie, a literary critic said in *Love and Death in the American Novel* that nature is where men exist without women: men fish; men hunt; men find redemption in nature (1960). For Hemingway, Nature is a place for rest and rebirth; in *Old Man and the Sea* (1952) for instance the sea for the fisherman

is his favourite place to fulfil his desire for transcendence. The same thing is with Jake Barnes, “The transition from countryside to fiesta is like Mike’s fall into bankruptcy: gradual, then all at once.”(Shmoop, 2010, p. 85) Hemingway describes how hard was it; for Jake to move from nature and wilderness to civilisation. In order to relax, he went to San Sebastian before going to see his favourite bullfighting in Pamplona. Likewise, after Brett’s leaving with Romero he went to the sea in Madrid to overcome his anxiety and anger.

4.7. Symbolism and Imagery

Although, Hemingway has a simple style, he use symbols as encrypted messages and hints in order to express his feelings, emotions and ideas which he refuses to declare directly. In *The Sun Also Rises*, Hemingway used some symbols that in one way has a relation with his own life and expresses his secret desires in another way. (See the chart below)

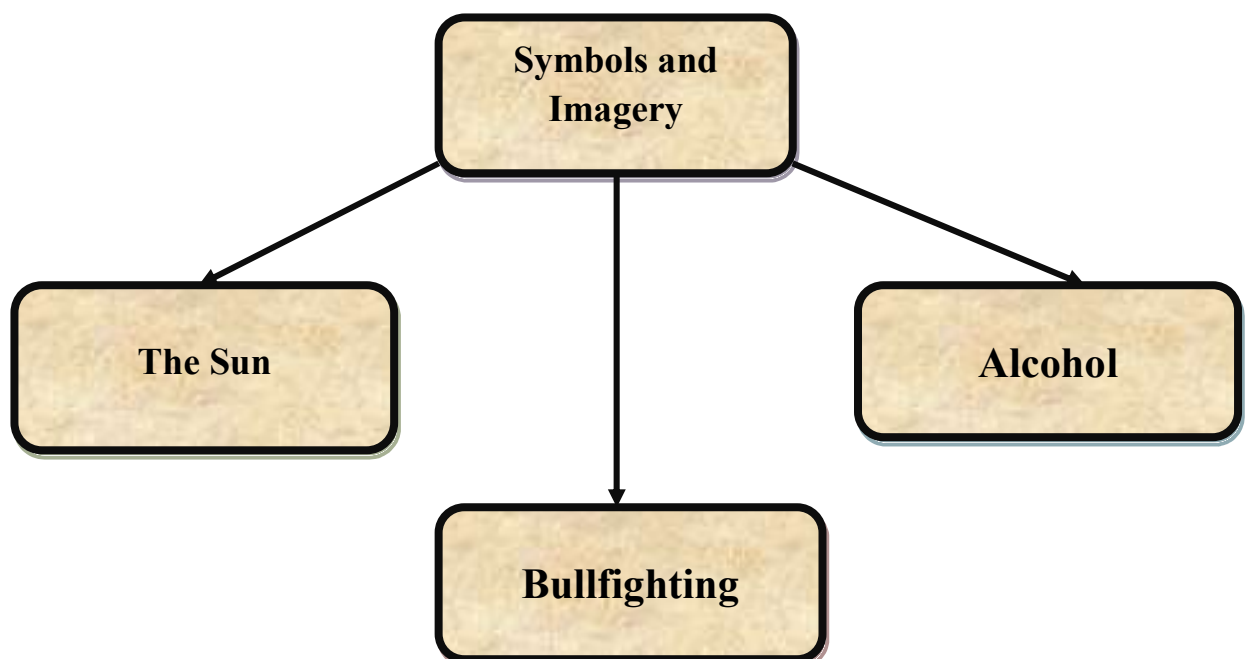


Figure 05

Major Symbols and Imagery Presented in the Novel

4.7.1. Bullfighting

Hemingway was very fascinated by the bull fighting as a result it is mentioned in much of his works, such as *In Our Times* (1924), *Death in the Afternoon* (1932), and of course *The Sun Also Rises* which most of its events rolled in the city of bullfighting during the fiesta of San Fermines because he really believed that bullfighting was “of great tragic interest, being literally a matter of life and death.” (Baker, 1972, p.145), where he even once said: “Bullfighting is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter’s honour” (Hemingway, 1932, p.77). He explored his thoughts on the nature of fear and courage through cruel surrounding in bullfighting, he acknowledged: “Anything capable of arousing passion in its favour will surely raise as much passion against it.” (ibid, p19)

The three principal things in bullfight are steer (Jake), bull (Brett) and matador (Romero). The steer is used to bringing all the bulls to gather if one ran a way it tries to attack the others, likewise is Jake whom loves Brett and despite his love he managed for her and Romero to meet when she asks him. “‘what do you want me to do?’ Jake ask Brett, ‘Come on,’ Brett said. ‘Let’s go and find him.’” (Ibid, p. 149). The bull is the symbol of physical strength, the passion and freedom, like Brett who pursues Romero from the moment she lays on him “*Brett never took her eyes off them*” (Ibid, p. 133) and the last one is Romero who plays the role of the matador by killing bull the end of the fiesta. Bullfight is considered also as a symbol of sex, the bullfight involves seduction, manipulation, maneuvering and penetration by the bull-fighter of the bull.

4.7.2. Alcohol

Alcohol, wine or drink is strongly present in the novel. It is a symbol of release that relaxes the characters and distracts them from their sufferings,

unease and lost. For instance, when Bill and Jake were fishing and drinking they did not feel drunk, instead they felt relaxed. Likewise, Mike is always drunk in order to escape the fact that he is bankrupted and Brett does not love him. As well as, Jake who drinks to forget that he is sexually impotent and the unlucky Brett too, to escape her failure in life and love because she loves an incomplete man, a man who cannot satisfy her sexual desire.

4.7.3. The Sun

The sun everyday rises and brings new and fresh beginning to our life as well as it also sets at the end of the day. However, the sun in the title of the novel symbolizes that despite of their problems and fighting every day after being drunk, another day and another beginning is waiting for them to forget about those fighting, forgive each other and start fresh. The characters forget and also forgive much like the sun that rises every day, instead of finding solutions; simply because they are victims of war and a Lost Generation that could not cope with life easily.

The novel starts with the sun rising and Jake is speaking and explaining his moral that you get only what you pay for and later with Brett in the taxi both speak about their deep love to each other and their impossible relationship because of his impotence. In the same way, the novel ends, with Jake and Brett together in a taxi speaking about their love to each other and their hope to be together. The novel ends with the famous quote:

‘Oh, Jake’, Brett said, ‘we could have had such a damned good time together.’

Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car slowed suddenly pressing Brett against me.

‘Yes,’ I said. ‘Isn’t it pretty to think so?’ (Ibid, p. 247)

5. The Depiction of Characters in Hemingway's Writings

The Sun Also Rises is Hemingway's well known novel and one of his longer works. It was published in 1926 depicting life in the 1920s. It has been regarded by Jeffrey M. Lilburn as "a novel that captures the mood of an age" (As cited in "The Sun Also Rises", 2009). The novel is centred around Jake and Brett's unreasonable relationship and impossible love affair. It portrays the bohemian lifestyle of the characters as well as their peers. Such a lifestyle is a result of the wartime experiences shared by a generation. *The Sun Also Rises* signifies the lost of old values and morals. It is also considered as a record of the "Lost Generation"; a term referring to the generation that witnesses the war during their youth and became damages and aimless.

Hemingway's topics and style of writing were unique as a result his characterisation and depiction of characters was special. His depiction of both sexes as survivals of the Lost Generation has been debated and criticised. His description of 'Masculinity' was absolutely not the same as when describing 'Femininity'. Besides, his writings about and portrayal of women has greatly contributed in the feminist movements.

5.1. Masculinity

The Sun Also Rises' events circle around the stereotypical masculine activities, including drinking, fighting, sex, and bullfighting. "The running of the bulls and the bull fights that occur in Pamplona are presented as a ritual of manhood." (Catherine, "The Sun Also Rises by Hemingway"). Therefore, Hemingway portrayed each one of his male characters with special image, manners, and behaviours. In order to discuss the masculinity depicted in this novel, we are going to analyse three main character; Jake Barnes, Robert Cohn, and Pedro Romero.

5.1.1. Jake Barnes

Jake Barnes, the story's male hero who is madly in love with Lady Brett Ashely. He is a war hero who suffers from a genital wound; his impotence is the key aspect of masculinity, mainly his sexuality. Jake's reaction and conception about homosexuals is evident through his comments and being upset each time he sees one of them. The first time was when he saw them in company of Lady Brett Ashely, entering the bar. He used to use some words to comment on their appearance such as: "jerseys", "shirt-sleeves", "newly washed, wavy hair", "white hands", "white faces", and "grimacing, gesturing, talking" which signifies a description of a woman. Jake was not against homosexuals as a type or a group but rather he was against their feminine performance through the wrong body;

Gender-crossing is what troubles Jake; the rupture between a culturally-determined signifier (the male body) and signified (the female gender) disrupts the male/female binary. But what if the young men had not crossed the gender line, if their behaviour were "in accord" with their sex, if they, in short, acted the way Jake expects men to act? He would then have no "signs" of their homosexuality. ("The Sun Also Rises", 2009)

Jake's impotence and inability to perform sexually is in reality the same as the homosexuals' inability to perform their gender correctly. Jake's reluctance and anger towards homosexuals is therefore, a self-hatred displaced onto them because of his inability to signify his masculinity. He is comparing himself with the homosexual man; both neither can perform sexually with a woman nor are able to have any relation with the demands of a heterosexual culture. But what distinguishes Jake from the homosexual men is gender performance and erotic object choice. Actually, Jake is afraid of Brett's inability to tolerate him with his sexual failing. However, Jake's desire to perform sexually with a woman, especially his love Brett was not reachable; therefore he displaced his desire towards her to his favourite hero, Pedro Romero.

5.1.2. Robert Cohn

Robert Cohn is Jake's American friend and the most antipathetic character in the novel. Actually, the only thing that Hemingway kept reminding us all along the novel is the fact the Cohn is a 'Jew'; this is obvious since the beginning of the novel when Hemingway points at chapter 2 that Cohn is having "*hard, Jewish, stubborn streak*" (Hemingway, 1926, p. 18) Not only the fact that he was Jew, but also his description as unpleasant, unattractive, unloved and unwanted character in the group.

Jake's description and portrayal of Cohn suggest that Cohn's values and principles are out of date and out of place. Cohn's love for Brett for instance and his expression was explained as representation of;

The American values of love, idealism, and naive bliss that were soundly exploded in World War I. Therefore, Cohn is Hemingway's satirical portrait of the last knight who would defend the old faith and ideals. This knight absurdly undergoes overt humiliation under the guise of a love for a lady and brings upon himself verbal wrath and abuse. ("The Sun Also Rises", 2009)

This was especially during their trip to Pamplona when he was frequently attacked by Mike, who accused him of following Brett around like a steer and of not knowing when he is not wanted. We may come to the fact that Mike was not angry at Brett only for having an affair; he was angry at her for having an affair with a Jew; when he tells Jake that "*Brett has gone off with men, but they weren't ever Jews*" (Hemingway, 1926, p. 64). This negative portrayal of Robert Cohn in *The Sun Also Rises* led to address and criticise Hemingway as anti-Semitism. Michael Reynolds believes that "the depiction of Cohn does betray Hemingway's anti-Semitism" but argues that "to fault him for his prejudice is to read the novel anachronistically." He believes that the novel's anti-Semitism "tells us little about its author but a good deal about America in 1926." (Michael Reynolds, 1987, p. 54). Cohn is presented as decidedly 'unmasculine' due to his over expressed sentiments and

his tendency to cry, though he is the most adept fighter among the group and a middleweight boxing champion.

5.1.3. Pedro Romero

Pedro Romero is the handsome and brave young bullfighter, who was identified as a model of behaviour; smooth, calm and beautiful. He was Jake's hero where he, at the beginning of the novel, tells Cohn that "*nobody ever lives their life all the way up except bullfighters*" (Hemingway, 1926, p. 10). Since Pedro was Jake's; the narrator, hero and Jake is Hemingway's persona in the novel, we may come to a conclusion that Pedro was depicted as perfect bullfighter and character just as Hemingway always wished to be. He attracted Brett since the first time he showed up in the bullfighting, but later she considered him as a child and left him.

5.2. Femininity

Although, Hemingway was recognized as a talented writer, he was criticised and accused of being misogynist as a consequence of his pessimistic and sexist portrayal of female characters in his novels. Hemingway generally depicted his female heroines as subordinated to men. For example, Elyse Umlauf, an American critic, sums up in her article "The Women of Fitzgerald's and Hemingway's Fiction" the typical portrayal of Hemingway's female characters; namely, cruel hearted, harsh and manipulative, causing men's downfall (1985, p. 21). It is also written in her article that Hemingway's female characters are of two categories. The first being the cruel and harsh hearted woman, beautiful and dominating. The second Hemingway female, is the woman who is merely passive, and immensely submissive to men (Ibid, pp. 25-26). In Umlauf's article, it is further written that Hemingway detested equality in a relationship and that he despised men who enable themselves to be controlled by women. It is written moreover in her article that, according to Hemingway, women should merely be submissive to their husbands,

constantly praise them and satisfy their egos, while demanding nothing for themselves (Ibid, p. 25). Umlauf's article is one of the many scholarly articles delving into Hemingway's misogynistic view on the female characters in his novels.

Lady Brett Asheley, Frances Clyne and Georgette Hobin are the only female characters who have almost a real role in the novel. All the three are subordinated to men; Frances Clyne is the American girlfriend of Robert Cohn who wants to marry him, Georgette Hobin is the prostitute picked by Jake Barnes. However, Lady Brett Asheley; the main female character and the heroine of the novel, is also subordinated not only to one man, rather with many. Since she is the only female in the group, she is desired by all. Her fiancé Mike Campbell; the bankrupted drunk man, Robert Cohn; the Jewish middleweight boxing champion who follows her all the time, Pedro Romero; the nineteen years old bullfighter, and her unreasonable love, Jake Barnes who is neither able to be with her nor to live without her and her memories.

Brett was depicted as a free woman whom is living a daring and unconventional life, drunk and unhappy, thus was criticised as a new kind of woman. Although she is not, as James Nagel, an American critic has pointed out as the first representation of "a sexually liberated, free-thinking woman in American literature" (1996, p. 92), she is as Michael S. Reynolds, Hemingway's biographer, explains:

On the leading edge of the sexual revolution that produced two types of the 'new woman': the educated professional woman who was active in formerly all male areas and the stylish, uninhibited young woman who drank and smoked [and] devalued sexual innocence. (1987, p.58)

Though Hemingway depicted women in the novel as subordinated to men but Brett had the most powerful position indeed. Sukrita Paul Kumar, an Indian poet and critic, more simply declared woman as the hero of the novel, not Jake or Romero. Kumar said: "[the novel] paves the way for complete

androgynous relationships through an acceptance and absorption of the new values as well as the new female ideal.” (As cited in “The Sun Also Rises”, 2009). Dr. Sibbie O'Sullivan, a lecturer in university Honors, through her article, in *Arizona Quarterly*, defended Hemingway against charges of misogyny; he respected the new woman being created in the 1920s. O'Sullivan took inspiration from Jake's idea that you had to love a woman to befriend her and showed that Brett “is a positive force ... who makes an attempt to live honestly” (Ibid). Brett manipulated all men of the group the way she wants. She even pushed Jake to introduce her to Pedro. Therefore, because of Jake's love and passion towards her and his admiration of Pedro, Jake finds himself arranging for their meeting. later things went quickly so far by Brett and Pedro's leaving together, but later she sent Pedro back home telling Jake that she don't want to be “*one of these bitches that ruins children.*” (Hemingway, 1926, p. 106)

To sum up Brett is neither a representation of something new, nor anything else. She is like Jake and her group of hedonistic patriots trying to learn how to live her life and to get over what could have been. Brett's behaviour is explained as a way of looking for happiness and love. She was trying to compensate what she cannot get from her real love Jake by having affairs with different men, whom she was not able to stay with for a long time; may be because of her strong love to Jake. This was clear when at the end of the novel she went back to Jake regretting her miserable situation because of their impossible love affair.

6. The Illusion of Sexual Liberty

Hence, it avers that sexual liberty is not enough to be happy, that the promise of a sexual liberty that ends with sadness, repression and mischief, are but a lie. More exactly women yearn and crave more for spiritual and psychological happiness, which is translated in love. Brett as well as many other women of the 1920s is not able to identify with the new world, which is on the one hand, granting them new rights and new liberties that did not exist before, on the other hand uses these same women's liberties and rights in order to dismantle sexual norms, thus establishing a new world order and creating a society that rush over hedonism by thinking it is the liberation from all forms of oppression and the road to the freedom of the mind and the body; success and happiness, to fall into the oppression of this same freedom.

It is absolutely false to paint a utopian picture of sex as a liberation, for the real freedom is the one that not urges people to live by exercising their own wishes and behave according to their own instinctual desires, but the one that teaches them and makes them aware on how to keep a stable identity, not delivering themselves to a sex drive, throwing down all moral and ethical behaviour but keeping a balance between the physical, the psychological and the spiritual. Furthermore sexual intercourse implies love and commitment, if it is not combining body and spirit it become exploitation.

For instance according to the British ethnologist and social anthropologist Joseph Daniel Unwin and through his book *Sex and Culture* (1934), he advances the idea that of any civilization, if there is certain restrictions over sex the latter becomes prosperous; the more sexual behaviour is restricted to ethical norms the high the society is cultured, the more it becomes liberal regarding sex it loses its strength, culture and purpose. For him the best form of restriction could be heterosexual monogamy (Unwin, 1977). In other words, it is the fundamental basis for founding the family which is based on love. If any state allows itself to distort moral ethics, and the

idea of the total sexual freedom shapes the attitudes towards sex, it collapses. It is what seems to be happening with the American society probably from the twenties up to this day. Kuby Gabriele, the German writer and psychologist states that:

...A person sexualized from childhood is taught: "It is right to live out all your instincts without reflection. It is wrong for you to set boundaries for them." He [satisfies] his sex drive, instead of for expressing personal love.... A person driven in this way loses his freedom. He no longer hears the voice of his conscience. He loses the ability to love and the ability to bond.... He becomes mentally and physically sick... (2015, p. 09)

That is absolutely true, because people who go after their genital needs have personality struggle and are mostly vivious, antisocial and unable to conceive normal social relationships. In fact Unwin stands in a total different position from Reich, in his article "Monogamy as a Condition of Social Energy" (1977), he emphasizes on monogamy as a condition of high achievement, he highlights and gives an insightful look to some previous famous civilization arguing and showing how that monogamy was the reason those civilization persisted and endured for certain long periods of time, and that the first adopted attitude toward polygamy and other forms of loose sexual relation ushered in a gradual decline, for instance, in the Roman civilization during the middle of the third century before Christ, women started gaining certain economic independence meanwhile marriage lost its importance, "[It] became an affair of temporary attachment" (Unwin, 1977, p.44) and as a consequence she started to be more open to sex (well of course this is not to claim woman should not be independent economically).

In addition to, some other civilizations where sexual restrain decreased and other types of relation between men and women took place such as polyandry and polygamy that leaded to decline. The Roman example looks like here the same issue of women of the twenties United States; after setting a free status and achieving a social and economic self-reliance she diverges

from the standards and norms and took another turn of liberty (here again we already know there were other elements that contributed intentionally in urging U.S women to diverge) but of course after being for long subjected to dominance and oppression this was the expected result, which here proves again that any severe and extreme state leads automatically to another opposite extreme; social and religious norms in general are not the problem in itself, rather exaggeration and misunderstanding are.

Except that we cannot confirm or advance that America is about to decline, (even if with the dissolution of all moral and ethical norms something like this is expected in coming years). Then, Unwin through his researches states with convection that “The whole of human history does not contain a single instance of a group becoming civilized unless it has been absolutely monogamous, nor is there any example of a group retaining its culture after it has adopted less rigorous customs” (1977, p. 38), obviously to say that family and the regular sexual norms are in much for a harmonious life that leads to a better accomplishment in social and cultural achievement: obviously a normal relationship between man and woman based on *love* and *commitment*. So clearly Unwin and Reich are opposites and stand both on different grounds: Unwin is in favour of monogamy and marriage, Reich sees that man must be liberated from marriage. Unwin for instance preaches a middling situation that is of sexual restrain, that results in a model of a cultured man, while Reich stands for freeing the self from all restrains and pursuing sexual gratification everywhere resulting in a man who is controlled by his appetite and sex drive; the first is reasonable while the second is illusionable. Yet the long-life relationship proves to be the state that woman really prefers over sexualized life and the empty multiple intercours.

Thus, the sexual liberation is but a utopia, for the real freedom comes from within, when the mind and the body are in total harmony. It seems during the twenties that what happened, is that the old oppression converted into a new one, sexual issues became the new method investigated in order to

exercise oppression; the new form oppression. ‘Sexification’ becomes emblematic of liberty. Many people and till nowadays believe that sex is a form of freedom of expression, they live in a society wherein sex acts are celebrated in all forms, with no restriction, but they fail to understand that this fake ideology is what makes their lives more and more insignificant, and that the emptiness they suffer from relies in their strip from all forms of moral ethics and natural norms. Kuby nailed it in few words: “when a culture stops valuing virtue and stops passing to the next generation what is appropriate, tried and true, and precious ... it is digging its own grave” (2015, p. 13). Lady Brett Ashely then is both the reflected image of the American woman that flounders in modern society and at the same time a symbol of the lost woman.

7. Conclusion

This chapter aimed to offer an overview of the novel and its context. It provides an insight into the post WWI life in the novel; it also explores life of the Lost Generation, and discusses the historical background of the novel in relation to Hemingway’s real life. It also develops the main characters of the novel, all to give a comprehensible idea about the context, along with style of writing, themes and symbols used in the novel.

The Sun Also Rises, which was written in 1926 by Ernest Hemingway, describes the hedonistic lifestyle of a group of expatriates living in Paris who made a trip to Pamplona during the 1920s. Their trip was all about sex, music, drinking, fireworks and everyday’s bullfights. It is a story of WWI veteran and writer Jake Barnes and his group of expatriates as they try to find meaning to their lives.

Although Lady Brett Ashely has sexual freedom and is able to experience it and practise sex without constraints, she is still incapable of finding spiritual and psychological relief. Her strong yearning for what is more than a simple physical attraction and relation is what makes her sad and

unhappy. In this chapter I have tried to analyse the characters of *the Sun Also Rises* in relation to sexual revolution, as well as to prove that the latter is based on a utopian ideology. I also have tried to show that women's yearning for love is stronger than her simple desire for sex, and that the sexual liberation's promises of a better life with sex were fake, just an illusion.

General Conclusion

The sexual revolution has influenced the American society in different ways, mostly women; single and married. It established a new world order that raised new visions toward sexuality and the human being relationships. Significant changes have been witnessed in American social attitudes, behaviours and even political decisions surrounding sex, a revolution that indeed leaded and is still leading the United Sates to radical and remarkable social and moral shifts marking a new era of absolute freedom, and of degeneration as well.

Lady Brett Ashely portrays in *The Sun Also Rises* life of in post World War I and the psychological struggle that people underwent during that era. Much of the American and European societies were not able to cope with the new lifestyle and the extreme freedom. As the present work is devoted to highlight the consequence of the sexual revolution on women, it offers some realistic of what life in America was like for them during the 1920s.

Indeed the research intends to prove the validity of my argument which claims that sex alone is not enough to achieve happiness and to establish equilibrium in life, by countering Wilhelm Reich's position toward sex, emphasizing on the flip side of the sexual revolution, and analyzing the character of Lady Brett Ashely it avers that long term relationships are important, and also, that love is what really keeps woman's life stable, it is exactly what she yearns for, more than any physical engagement, or lustful relationship, it is the essence that keeps her happy, and of which there is no substitute. I have tried to prove this with testimonies that illustrate the harsh reality of the swinging sixties from a woman who lived during that period of time and who confessed that her life -as well as girls at that time- was totally shaken after engaging in sex without commitment. I have tried as well to back up my arguments with specific theories, to actually confirm the necessity of sexual retrain in order for a society to prosper and for the human being to be

balanced and psychologically healthy, and of course I have tried to analyze the character of Brett to prove her need for love.

I actually have devised the work into three distinct chapters, providing in the first an insight Modernism by introducing the two main critical theories which serve my research along with some major themes in Modernism, in the second chapter a literature review of the main subject introducing different theories and points of view with a historical retrospective, and in the third, a review as well to set a background for the analysis highlighting the lost generation response to the sexual revolution, as well as providing useful information about the context; plot, characterization, themes and symbols thus it serves also to provide an analysis which was devoted to show the validity of my argumentation throughout the work and to answer the question of my research.

My hope therefore, is that the present research would give new insights to learners in literature, especially those interested to know more about the sexual revolution's period. At the same time, it is absolutely undisputable that any research is a complex initiative that runs the risk of overconfidence, incorrect generalizations, invalid data, irrelevant outcomes, unexpected mistakes, and some biases that might float on its surface. Any researcher starts his/ her work in wonder of an answer and an explication, and ends in other questions as I personally did. My accumulated and final result and thoughts may seem not so deep or well-presented due to constraints of time, but do not stop any other research from being undertaken in the same issue.

On a personal note, I have had the chance to learn a lot about the sexual revolution from different aspects, and specifically women and sexuality. Nonetheless, my research is limited to the analysis of American expatriates' characters in *The Sun Also Rises*, there continue to be many new ways in which the subject matter could be explored to either reinforce the arguments I have provided or to counter them from a different perspective.

For instance, one big motivation over the conduct of this research is my deep interest in sexuality and the controversial sexual revolution. Through my work I have intended to set my own position among the other theorists, scholars and writers in the domain, and to show what I do think about the issue. I wanted to prove to myself as well as to the reader the trueness of my opinion, that most women are not driven necessarily by their sexual instincts but by their hearts, that people cannot get stripped from all moral norms without getting into bad consequences, that absolute freedom do not exist, and that the ideology of sexual liberty is just giving them the illusion of having happiness but in fact, it is what keeps humans slaves to their own sexual organs, never able to be fully happy because it is only their physical needs which are gratified, and this was through investigating an example of a woman experiencing the empty life of the sexual liberation in *The Sun Also Rises*.

Another reason that motivates me to study the sexual revolution has to do with teaching literature in our department. In fact through my observation in both the literature and civilization sessions, during several years of studies in the department of English, I have figured out that students know little about the world of the twenties and more specifically the United States of the twenties. Starting from the colonial era moving to Puritanism and the Conservation America; from the punishment of sex and banishment of women in *The Scarlett Letter* etc., to the famous loose standards in the roaring twenties; *The Great Gatsby* etc., students learn about different facts that shaped the American façade, the two World Wars, the Great Depression..., etc. Yet they seem not to have a good idea nonetheless about what happened during the twenties, since they do not explicitly study about what is probably the most controversial and important point in the American history, the one that changed not only America but the whole word; how sexuality shifted from being a taboo issue to an open topic of discussion, no more considered to be a bad thing, no punishing adultery; how America became liberal toward sex; how people became tolerant vis-à-vis different sexualities; how sex was

considered before and after the twenties; how does it come that America is what it is today. Many other questions have come to mind and I have decided that my study will be devoted to give a humble opportunity to researchers, to discover what they do not know about the issue, thought the study of a genuine piece of literature by the famous and talented writer Ernest Hemingway, a novel that is both enjoyable and very interesting. My hopes then are that the present work will help to lighten them more and serve as a humble guide again for further future researches in the same subject matter.

Future researches may be indeed very rich and various. What may be dealt with in a future research could be for instance the analysis of other important characters in the novel exploring their different responses to the sexual revolution; for instance analyzing the character of Cohn, a man who suffered from its consequences differently. As it could be as well related to the theme of the sexual revolution; for instance the exploration of Daniel Joseph Unwin's theory that claims sexual restraint as a means for cultural achievement, and to which extent it could be applicable to the modern U.S.A. A future researcher may as well question the possible existence of a sexual revolution in the modern Arabo-Muslim world, and compare the different attitudes toward sex in both societies and communities: Occidental vs. Oriental, shedding lights on some controversial pieces of literature in the Islamic world and probably investigating the same question I asked to find another new result.

Glossary of Terms

Glossary of Terms

1. **Adultery:** sexual relations between a married person and someone other than the spouse. Written or customary prohibitions or taboos against adultery constitute part of the marriage code of virtually every society. Indeed, adultery seems to be as universal and, in some instances, as common as marriage.
2. **Anarchy:** a situation of confusion and wild behaviour in which the people in a country, group, organization, etc. are not controlled by any rules or laws. Sexual anarchy on the other hand, designates the state where anyone is free to have sex with anyone else, and that there are no sexual restrictions over sexual acts and sexual activities of different kind.
3. **Beat Generation:** also called Beat movement, is an American social and literary movement originating in the 1950s and centred in the bohemian artist communities of San Francisco's North Beach, Los Angeles' Venice West, and New York City's Greenwich Village. Its adherents, self-styled as "beat" (originally meaning "exhausted", but later also connoting a musical sense, a "beatific" spirituality, and other meanings) and derisively called "beatniks", expressed their alienation from conventional society by adopting a special style and manners. Generally apolitical and indifferent to social problems, they advocated personal release, purification, and illumination through the heightened sensory awareness that might be caused by drugs, jazz, sex, or also the discipline of Zen Buddhism.
4. **Christianity:** Christianity, major religion, stemming from the life, teachings, and death of Jesus of Nazareth (the Christ, or the Anointed One of God) in the 1st century ad. It has become the largest of the

world's religions. Geographically the most widely diffused of all faiths; it has a constituency of more than 2 billion believers. Its largest groups are the Roman Catholic Church, the Eastern Orthodox churches, and the protestant churches; in addition to these churches there are several independent churches of Eastern Christianity as well as numerous sects throughout the world. See also Eastern Orthodoxy; Roman Catholicism; and Protestantism.

5. **Diaspora:** populations, such as members of an ethnic or religious group that originated from the same place but dispersed to different locations. The word diaspora comes from the ancient Greek *diastrepeiro*, meaning "to sow over". The concept of diaspora has long been used to refer to the Greeks in the Hellenic world and to the Jews after the fall of Jerusalem in the early 6th century.
6. **Electra complex:** According to Freud, the sexual attraction of a little girl for her father.
7. **Erogenous zones:** Areas of the body that are particularly sensitive to sexual stimulation. Female erogenous organ capable of erection under sexual stimulation. A female homologue of the male penis, the clitoris develops (as does the penis) from the genital tubercle of the fetus, and it plays an important role in female sexual response.
8. **Extramarital:** considered to be adultery, it is sexual relations between a married person and someone other than the spouse.
9. **Feminism:** a term commonly and quite indiscriminately used. Some of the current used definitions are; a doctrine advocating social and political rights for women equal to those of men; an organized movement for the attainment of these rights; the assertion of the

claims of women as a group and the body of theory women have created; belief in the necessity of large-scale social change in order to increase the power of women.

10. Flappers: a young woman in the 1920s who dressed and behaved in a way that was considered very modern; specifically; a young woman of the period of World War I and the following decade who showed freedom from conventions (as in conduct).

11. Gay: a man sexually attracted to other men; being attracted to the same sex.

12. Greenwich Village: Greenwich Village, a residential section of Lower Manhattan, New York City, U.S. It is bounded by 14th Street, Houston Street, Broadway, and the Hudson River waterfront. A village settlement during colonial times, it became in successive stages an exclusive residential area, a tenement district, and, after 1910, a rendezvous for nonconformist writers, artists, students, bohemians, and intellectuals. By the 1980s high-rise apartments had turned much of it into a fashionable neighbourhood.

13. Hedonism: the pursuit of pleasure as a matter of ethical principle.

Psychological hedonism, in philosophical psychology, the view that all human action is ultimately motivated by desires for pleasure and the avoidance of pain. It has been espoused by a variety of distinguished thinkers, including Epicurus, Jeremy Bentham, and John Stuart Mill, and important discussion of it can also be found in works by Plato, Aristotle, Joseph Butler, G.E. Moore, and Henry Sidgwick.

14. Heterosexuality: to be sexually attracted to people of the opposite sex.

15. Hippie: also spelled hippy is a member during the 1960s and 1970s_ of a countercultural movement that rejected the mores of

mainstream American life. The movement originated on college campuses in the United States, although it spread to other countries, including Canada and Britain. The term was applied and adopted by the Beat Generation writers, such as Allen Ginsberg and Jack Kerouac who were generally considered to be the predecessors of hippies. Although the movement arose in part as opposition to U.S. involvement in the Vietnam War (1955-75), hippies were often not directly engaged in politics, as opposed to their activist counterparts known as “Yippies” youth International Party).

- 16. Homosexuality:** erotic activity with another person of the same sex.
- 17. Lesbian:** a woman who is sexually attracted to other women: a female homosexual.
- 18. Libido:** In psychoanalytic theory, the term for the sex energy or sex drive. Concept originated by Sigmund Freud to signify the instinctual physiological or psychic energy associated with sexual urges and, in his later writings, with all constructive human activity. In the latter sense of eros, or life instinct, libido was opposed by thanatos, the death instinct and source of destructive urges; the interaction of the two produced all the variations of human activity. Freud considered psychiatric symptoms the result of misdirection or inadequate discharge of libido.
- 19. Oedipus complex:** According to Freud, the sexual attraction of a little boy for his mother. In psychoanalytic theory, it is a desire for sexual involvement with the parent of the opposite sex and a concomitant sense of rivalry with the parent of the same sex; a crucial stage in the normal developmental process.

- 20. Patriarchy:** In its narrow meaning, patriarchy refers to the system, historically derived from Greek and Roman law, in which the male head of the household had absolute legal and economic power over his dependent female and male family members. In its wider definition, it is the social system in which the father or a male elder has absolute authority over the family group; it means the manifestation and institutionalization of male dominance over women in society and that women are deprived of rights, influence, and resources.
- 21. Polyandry:** is the fact of having more than one husband at a time.
- 22. Polygamy:** in the fact of having more than one spouse at a time.
- 23. Pornography:** it is creative activity (writings or pictures or films etc.) of no literary or artistic value other than to stimulate sexual desire. In other words it is the representation of sexual behavior in books, pictures, statues, motion pictures, and other media that is intended to cause sexual excitement. The distinction between pornography (illicit and condemned material) and erotica (which is broadly tolerated) is largely subjective and reflects changing community standards. The word pornography, derived from the Greek *porni* “prostitute” and *graphein* “to write”, was originally defined as any work of art or literature depicting life of prostitutes.
- 24. Premarital:** related to sexual intercourses before marriage.
- 25. Psychoanalysis:** psychoanalysis, a highly method of treating mental disorders, shaped by psychoanalytic theory, which emphasize unconscious mental processes and is sometimes described as “depth psychology”.
- 26. Repression:** in its broad sense repression is a state of subjugation. In psychiatry it is the classical defence mechanism that protects a person from impulses or ideas that would cause anxiety by

preventing them from becoming conscious. Sexual repression on the other hand, is a state in which a person is prevented from expressing his or her sexuality. Sexual repression is often associated with feelings of guilt or shame being associated with sexual impulses. What constitutes sexual repression is subjective and can vary greatly between cultures and moral systems. Many religions have been accused of fostering sexual repression. Some ideologies seek to repress certain forms of sexual expression, such as homosexuality. Some cultures even use violent practices such as female genital mutilation, honour killings or stoning in an attempt to regulate sexual behaviour.

27. Sin: sin religion moral evil as considered from a religious standpoint. Sin is regarded in Judaism and Christianity as the deliberate and purposeful violation of the will of God.

28. Taboo: the prohibition of an action based on the belief that such behaviour is either too sacred and consecrated or too dangerous and accursed for ordinary individuals to undertake.

Source: Encyclopedia Britannica, Merriam_Webster, WordWeb Dictionary App.

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Appendix