



T.C.
EGE UNIVERSITY
Graduate School Of Social Sciences



REFLECTIONS OF TWENTIETH-CENTURY MODERN ART ON AMERICAN MODERNIST LITERATURE

Master's Thesis

Melike YIĞİT

Department American Culture and Literature

İzmir

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ETİK KURALLARA UYGUNLUK BEYANNAMESİ

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Herhangi bir zamanda, çalışmamla ilgili yaptığım bu beyana aykırı bir durumun saptanması durumunda, ortaya çıkacak tüm ahlaki ve hukuki sonuçlara razı olduğumu bildiririm.

Melike Yiğit

Önsöz

Bu tez aslında 2019 yılında ilk defa Amerikan modernizmiyle tanıştığım dan beri tekrar tekrar okuduğum eserlerin ve yıllar boyu sahip olduğum sanat tarihi birikiminin harmanlandığı bir çalışmadır. Tez konumun olgunlaşmasında ve sanata olan ilgimi disiplinler arası bir çalışmaya dönüştürmemde değerli danışmanım Doç. Dr. Yonca Denizarslanı'nın yönlendirmeleri ve cesaretlendirici yaklaşımı olmasaydı bu araştırmayı tamamlamam mümkün olmazdı. Tüm bunlar ışığında, bu çalışma edebiyata görsel sanatlar diliyle bir yaklaşım sunmakta ve modernist yazına farklı bir perspektif sunmaktadır. Bu tezin, sanat ve edebiyat ilişkisini inceleyen araştırmalara bir katkı sunmasını ve gelecekte yapılacak nice disiplinler arası araştırmalara ilham vermesini diliyorum.

İzmir, 2025

Melike YİĞİT

Özet

Bu tez, yirminci yüzyıl sanatının ve bu dönemde gerçekleşen avangard sanatsal tekniklerin Modernist Amerikan yazınına etkilerini örneklerle incelemeyi hedeflemektedir. Bu çalışmada Modern sanatın biçimsel ve kavramsal yeniliklerinin edebiyatın dönüşümüne nasıl katkıda bulunduğu sorusu çerçevesinde, Gertrude Stein'in *Three Lives* adlı eseri ve Ernest Hemingway'in "Big Two-Hearted River" öyküsü analiz edilmektedir. Tezin amacı, görsel sanatlarda kullanılan yeni tekniklerden esinlenerek oluşturulmuş yeni yazı dilini edebiyat kuramları çerçevesinde de değerlendirip disiplinler arası bir bakış açısı kazanmayı hedeflemek; böylelikle sanat ve edebiyat arasındaki etkileşimin derinliğine işaret etmektir. Bu amaç doğrultusunda seçilen sanatçılar dönemin sanatsal gelişmelerini yakından takip etmiş, ve gerçekleştirdikleri biçimsel ve kavramsal dönüşümlerini edebi üretimlerine yansıtmış isimlerdir. Tezin ilk bölümü Modernist düşüncenin tarihsel ve kavramsal bağlamını ele alarak, Gerçekçilik ve Doğalcılıktan Modernizme geçiş sürecini inceleyecektir. İkinci bölümde, Claude Monet, Paul Cézanne, Pablo Picasso ve Henri Matisse gibi sanatçıların eserleri ile sanatsal ifadeleri ele alınacaktır. Son bölümde ise Stein ve Hemingway'in eserleri, modern sanatın yenilikçi teknikleriyle kurdukları bağ üzerinden ayrıntılı bir şekilde analiz edilecektir. Böylece, yirminci yüzyıl Modernist edebiyat ve görsel sanatlar arasındaki etkileşimin, yalnızca bir ilham kaynağı olmanın ötesine geçtiği ve anlatı dilini kökten dönüştürdüğünü ortaya koyacaktır.

Anahtar Kelimeler: Modernizm, Gertrude Stein, Ernest Hemingway, Yirminci Yüzyıl Sanatı

Abstract

This thesis aims to examine the reflections of twentieth-century art and the avant-garde artistic techniques of the period on American Modernist literature. In this study, Gertrude Stein's *Three Lives* and Ernest Hemingway's story "Big Two-Hearted River" are analyzed within the framework of the question of how Modernist art's formal and conceptual innovations contributed to the transformation of literature. The thesis also aims to evaluate the new written language inspired by the latest techniques used in visual arts within the framework of literary theories and to gain a multidisciplinary perspective; thus pointing out the depth of the interaction between art and literature. In line with this purpose, the selected artists closely followed the artistic developments of the period and reflected the transformations that took place in their literary productions. The first part of the thesis examines the historical and conceptual context of Modernist thought and discusses the transition process from Realism and Naturalism to Modernism. The second part examines the works and artistic innovations of the artists such as Claude Monet, Paul Cézanne, Pablo Picasso, and Henri Matisse. In the final section, the works of Stein and Hemingway are analyzed elaboratively through their connection with the innovative techniques of modern art. Thus, it will be revealed that the interaction between literature and visual arts goes beyond being a mere source of inspiration.

Keywords: Modernism, Gertrude Stein, Ernest Hemingway, Twentieth Century Art.

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INTRODUCTION

Modernist American thought was laid during the period of severe turmoil in the early twentieth century, which changed literary and artistic expression. A growing skepticism toward tradition was accelerated by the social and political reforms of the Progressive Era from the 1890s to the 1920s, which encouraged authors and artists to question the accepted norms. In the meantime, the destruction caused by World War I destroyed hopes of progress, resulting in a feeling of despair that influenced writing with themes of alienation, fragmentation, and the pursuit of meaning in a broken world. By breaking traditional aesthetic standards and bringing extreme European avant-garde movements—Futurism, Fauvism, and Cubism—to an American audience, the 1913 Armory Show contributed to Modernist thought in America. Internationally, these elements inspired Modernist literature towards an experimental perspective, adapting to narrative techniques such as non-linear storytelling and stream of consciousness, while capturing the complexity of everyday life. In this dynamic *zeitgeist*, the interaction between authors and painters reshaped the parameters of artistic expression.

Moreover, Modernist thought was significantly influenced by breakthroughs in visual art as an aesthetic reaction to the rapid changes in society. Henri Matisse, Pablo Picasso, Paul Cézanne, and Claude Monet provided new angles on reality through their paintings, moving away from mimetic portrayal and toward abstraction and introspection. Impressionism, Fauvism, and Cubism transformed the creative expression by focusing on perception, movement, and the psychological depth of the subject matter. Consequently, Modernist literature's experimental narrative structures and linguistic advances were reminiscent of these avant-garde methods. The works of Gertrude Stein, whose language mirrored the repetitive structures and fractured views of the avant-garde paintings of the century, were prime examples of the interaction between visual art and literature in the early twentieth century. Stein's book *Three Lives* is an example of a literary style that deviates from the conventional narrative structure by using a rhythm likely that of modern art techniques. Similarly, the simplicity of composition and economy of form present in Paul Cézanne's paintings are reflected in Ernest Hemingway's "Big Two-Hearted River." By redefining the connection between language and perception and questioning the traditional storytelling techniques, both authors transformed the aesthetic ideals of modern art into literary experimentation. Therefore, this study's primary goal is to demonstrate the significant influence of the twentieth-century art

on Modernist American literature by analyzing the interaction between literary and visual innovation.

The thesis begins by exploring the background of Modernist thought in Chapter One. It examines the development of the literary styles that characterized the turn of the twentieth century, focusing on the transition from Naturalism and Realism to Modernism. The first section, "The 1890s: Naturalism and Realism," examines how Europe and America's changing social and economic landscapes influenced earlier literary styles. Scientific theories, notably Darwinism, had a significant impact on American writing throughout the 1890s. Therefore, as a reflection of American modernity, the 1893 Chicago World's Fair represented nation's rapid growth and its tendency toward industrialization. As the foundation for a literary revolution was laid during this time of social and economic turmoil, authors like Mark Twain and Henry James established the foundation for later Modernist writers by experimenting with storytelling styles. In the next section, "1900-1920s: Modernism," three main events of the first quarter of the twentieth century were examined in detail. These events are the reforms of the Progressive Era, the unprecedented scale of tragedy witnessed in World War I, and the 1913 Armory Show.

In Chapter two, this study delves into the intellectual background of the twentieth-century Modernist art by first explaining the transformation of the creation process of an artwork since Renaissance regarding the arguments of E.H. Gombrich. As the notion of breaking away from tradition and opposing academic restrictions became favorable, artists began to experiment with techniques and their subjects. Albert Einstein's ground-breaking scientific discoveries highly influenced these experiments, Sigmund Freud's psychoanalytic theories, especially with the publishing of *Interpretation of Dreams*, and Friedrich Nietzsche's challenging established moral frameworks with his *Also Sprach Zarathustra* added new layers to artists and writers' theoretical framework. This framework will help the reader to understand how Modernist thought challenged norms on a deeper level by showing how the comprehension of the world changed. Afterward, this study integrates into an analysis of European Art of the twentieth century, focusing on Impressionism and how it laid the foundation of what we call Modern Art now. Each of the four sections that follow this chapter deals with four crucial artists of the period: Claude Monet, Paul Cézanne, Pablo Picasso, and Henri Matisse. Their biography and the in-depth analysis of their techniques will help the reader understand the correspondence between the modern artworks and the writings of Gertrude Stein and Ernest Hemingway.

Considering all the previously mentioned philosophies and artistic movements, the Third Chapter will begin with the biographies of Stein and Hemingway before discussing their works. To exemplify the connection between art and literature, the chapters of "The Good

Anna,” “Melanctha,” and “The Gentle Lena” in Gertrude Stein's *Three Lives* and Ernest Hemingway's “Big Two-Hearted River” are going to be analyzed. Through the application of fragmentation, depictions with colors, and nonlinear narrative, such as Cézanne’s iteration of what he called “basic elements” of nature, will be analyzed in “The Good Anna.” Fauvists’ choice of colors to express unfiltered emotions will be analyzed in “Melanctha” and “The Gentle Lena,” while the Cubist technique of fragmentation which is depicted as simplified and direct sentences will be observed in “Melanctha” and “Big Two-Hearted River.” These works and their writers are essential in terms of displaying the art-literature connection. Additionally, Gertrude Stein’s position in both Modernist American writing and European art is critical, as she gathered the artists together offering them a space for intellectual exchange. Thus, this chapter will examine the correspondence between the literati and the artist of the epoch.

In conclusion, this thesis aims to elaborate on how literature and artistic expression profoundly transformed the twentieth century. The rise of Modernism as a literary and artistic movement signaled a dramatic break from previous narrative techniques. To represent the fragmented, dynamic, and subjective nature of modern life, modernist writers and artists disregarded established traditions in search of new perspectives. Hence, through the writings of Gertrude Stein and Ernest Hemingway, this study aims to examine and highlight the immense impact of the twentieth-century modern art on Modernist American literature; identifying the distinctions and parallels between Modernist literary and artistic expressions while exploring how Modernist art influenced the development of Modernist American literature by looking at the theoretical framework established by prominent critics such as E.H Gombrich, William James, Jacques Derrida, Malcolm Bradbury, Roger Fry, Clement Greenberg, Ferdinand Tönnies, and Peter Childs. To demonstrate the ongoing conversation between different fields, this study encompasses a variety of genres, from experimental writing to visual art. The primary objective of this research is to illustrate how the creative advancements of the modern movements such as Impressionism, Cubism, and Fauvism had an impact on Modernist literature's stylistic choices, thematic concerns, and narrative approaches.

FIRST CHAPTER

MODERNIST LITERATURE IN EUROPE AND AMERICA

Modernism has an undeniable impact on all art genres, whether literary, musical, or visual, from its split with Realism to its influence on post-modernism. While focusing on the functioning of the mind in extreme situations, it concentrates on cognitive processes rather than the mechanical operations of the human body. Modernism offers a perspective beyond the rational equations about human nature, making it possible to use senses and intuition to approach and analyze a subject. Across Europe and America, this drive brought together writers and artists during the beginning of the twentieth century. During this era, artists pioneered avant-garde movements that reflected the collapse of the Western world. To discover the complexities of the human mind, authors experimented with narrative techniques. Together, they revolutionized literature and the arts, leading to an evolution toward abstraction and introspection. But what exactly is Modernism, and what does the term "modern" mean? Discussing modernism in his book *Modernism: The New Critical Idiom*, Peter Childs focuses on the word modern as it stems from beyond its value as a period, style, or genre. The root of the term is derived from the Latin word "modo," which means "current." Over the years, the expression "modern" was utilized for a variety of situations. For instance, in the late fifth century, it was used to differentiate the Christian present from the Roman past. It was also used to characterize literature that was written after the sixteenth century. Childs explains that in a wider sense, the term "modern" has come to symbolize radical or progressive ideals and has been associated with avant-garde movements. This avant-garde notion was embraced by "contemporary" after World War II, whereas "modern" came to signify "just now" or "recently." To capture this revolutionary spirit, the name "Modernism" was decided (Childs 12).

The definition of modernity, according to Charles Baudelaire, was the "transient, the fleeting, the contingent; it is one half of art, the other being the eternal and the immovable" (Baudelaire 11). He argued that a modern artist must be a cautious observer who could capture life. Jürgen Habermas commented in *The Philosophical Discourse of Modernity* on the fusion of the aesthetic experience of modernity with the historical in Baudelaire's definition. For Baudelaire, to the extent that the artists are detached from the traditional norms, it becomes more difficult to define who they were in aesthetic modernity. Thus, this detachment resulted in a "decentered subjectivity," in which a person's identity was disjointed and unconnected to social norms (Habermas 15). For this reason, Habermas argued that modern art fulfilled a

special position in which it combined timeless components with the transient nature of present experiences. He believed that beauty could only be seen when it took the form of a historical guise. As a result, a modern piece of art was distinguished by the fusion of the real and the fleeting. Regarding the historical sense T.S. Eliot states in his “Tradition and the Individual Talent” that “This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity” (Eliot 2).

According to Childs, Modernism can be understood by examining its difference from Realism. Realism was an attempt to present an objective picture of the outside world while abandoning its ideological stylistic assumptions and culturally conditioned processes. It was a portrayal of the reality of the mundane world without idealization. Realism featured characters, language, and a setting that were familiar to the reader. Modernism, on the other hand, offered a completely alien world that comes from the innovative inner world of the creator. Therefore, in comparison to conventional literary school of Realism, Childs underlines the competitiveness of modernist techniques in prose, such as interior monologue, stream of consciousness, and rhythm; as it reoriented individual’s relation to society and was highly engaged with representation which was primarily concerned with meaning making processes of consciousness, perception, and emotion. Thus, Childs concluded, in the words of Ezra Pound that the modernist writers struggled to "make it new," “[...] to modify if not overturn existing modes of representation, partly by pushing them towards the abstract or the introspective, and to express the new sensibilities of their time” (Childs 3-4).

All in all, the key difference between Modernism and traditional Realism lies in their approach to style, technique, and non-representational forms. Realism captured subjects as they existed in everyday life, devoid of idealization or abstraction. However, in pursuit of a deeper understanding of life, art moved away from Realism. Modernism, which stressed art's self-realization beyond accepted norms, ushered in an era of aesthetic self-awareness. In *The Will to Power*, Friedrich Nietzsche underscored this idea by stating, “No artist tolerates reality,” highlighting art's ability to transcend common perspectives (Nietzsche 74). According to Nietzsche, art's purpose was to realize itself independently, a central theme that stressed the movement's focus on individual expression, outside and beyond societal norms, in a world of uniquely rendered perspectives. By rejecting reality, artists placed value on intangible aspects of life such as color, form, sound, and thought. To Nietzsche, this approach aligned with Platonism, which argued that ideas—rather than material objects—were what truly mattered.

1. The 1890s: Naturalism and Realism

The 1893 World's Columbian Exposition, also known as the Chicago World's Fair, was a global fair that displayed the advancement of America since its founding. The aim of the Exposition was to celebrate the 400th anniversary of Christopher Columbus's arrival in the New World in 1492. According to Malcolm Bradbury, Chicago, the host state, was emblematic of the American "shock city," representing rapid growth and sudden urbanization. The region was a favored center for the new European immigration. Additionally, two essential American concepts were leading the way: the westward movement to the frontier and the urbanization process toward the modern metropolis. With the Exposition, America signaled that the twentieth century would be the "American Century," marking the end of an era and the beginning of a new one. Despite praising American growth in 1893, the nation was experiencing economic panic. Due to the agricultural downturn and mortgages, many European immigrants and farmers who had lost their farms flooded into industrial and urban areas. This immigration increased problems in society and required a reevaluation of the social dynamics of the whole nation. Bradbury states that the purpose of the Exposition itself was to showcase the enormous potential of the American future. Business triumphs and technological wonders were on full display to attain this goal, such as carnival rides at the Ferris Wheel, turning on the electric power for the exposition, along with iconic characters from the lost frontier like Buffalo Bill (Bradbury 1-3). In his autobiography, *The Education of Henry Adams*, Henry Adams wrote that a unified and powerful America notion was first formed in Chicago. In "The Dynamo and the Virgin" chapter of *The Education of Henry Adams*, Adams approaches the modernity and the uncontrollable growth of America with skepticism. He states that the technology and the advancements had replaced Church and God, "[...] to Adams the dynamo became a symbol of infinity. As he grew accustomed to the great gallery of machines, he began to feel the forty-foot dynamos as a moral force, much as the early Christians felt the Cross" (Adams 160). Adams also argued that a new era was emerging with America at its center; "Chicago asked in 1893 for the first time the question whether the American people knew where were driving. [...] Chicago was the first expression of American thought as a unity; one must start there" (Adams 299). To explain this, all nineteenth-century understandings had to give way to new theories. Many authors, musicians, artists, intellectuals, architects, and historians were invited to the Exposition. They gave lectures, showed their artworks, and introduced their perspectives to the visitors (Adams 296-297). Another intellectual who visited the Exposition was the historian

Frederick Jackson Turner. His famous thesis “The Significance of the Frontier in American History” highlights the role of the frontier in establishing the national character of America. Coinciding with the official end of the frontier and the subsequent shift to the new frontier to cities like Chicago, Turner’s thesis asserted that a new American identity was being shaped in the melting pot of urbanization. At this point, traditional American idealism and gentility were questioned, and a new American philosophy of pragmatism was articulated. Thus, America showed the world that it was not a new country; it had grown and was making its own culture. The goal of the Exposition was to promote American optimism. Only a century after its founding, the United States had grown from a small republic to a transcontinental powerhouse that surpassed both Germany and Great Britain combined in industrial productivity.

In terms of literature of the 1890s, American fiction had a period of transition and experimentation. As Malcolm Bradbury explained in *The Modern American Novel*, after the Civil War, the symbolist spirit of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville disappeared and was replaced with a more accurate and comprehensive portrayal of everyday American life. Flourished in the aftermath of the Civil War, Realism paved the way to the writings of Edward Eggleston, Mary Wilkins Freeman, Mark Twain, and Henry James (Bradbury 5). The 1890s brought challenges to Realism in connection with the changes in Europe. While progressivism and socialism questioned the emphasis on autonomy; scientific advancements—particularly Darwinism—threatened the traditional teleological worldview. The idea of an autonomous moral being was also challenged by behaviorism in the discipline of psychology. Fiction began to mirror the uncommon realities, highlighting the displacement of the individual from the center of existence by utilizing a new vocabulary from biology to sociology. Due to the stress this placed on the conventional narrative, creative storytelling techniques emerged to address the complexity of the contemporary life. The writings of Mark Twain and Henry James were particularly important for this era as their influence laid the foundations of upcoming Modernist writers like Ernest Hemingway and Gertrude Stein. Twain refined the narrative style and questioned the ideals of civilization with his humorous prose and depicted the westward expansion through his Mississippi writings. As Hemingway observed, Mark Twain's *The Adventures of Huckleberry Finn* (1884) established the foundation of American fiction “a fundamental myth of self-creating American freedom” (Bradbury 6). Henry James, on the other hand, was known for his sophisticated exploration of consciousness and social dynamics. Owing to his visits and long stays in London and Paris, his narratives benefited greatly from the rich social environment of Europe. Writers like George Eliot, Flaubert, and Turgenev inspired James, and they helped refine his realist perception (Bradbury 8). It can be

said that James's method was defined as the solidity of specification, in which he attempted to create reality as opposed to simply documenting it. By changing the grammar of fiction and concentrating on the inner lives of his characters, James completely changed the tone of his writing in the 1890s. He argued in his 1884 article *The Art of Fiction* that the genre of novel should evolve into an impressionist and self-aware creation. For James, the writer owns the thinking and execution of it. One cannot be taught to think; the creative thinking process is rooted in the individual's inventiveness, making it impossible to replicate or portray in its true form. As he argues, "Selection will be sure to take care of itself, for it has a constant motive behind it. That motive is simply experience. As people feel life, so they will feel the art that is most closely related to it. This closeness of relation is what we should never forget in talking of the effort of the novel" (James).

At the same time, a new generation of American writers influenced by European Naturalism emerged. Naturalism's rejection of Romanticism and its embracing of scientific determinism, detachment, objectivity, and social Darwinism set it apart from literary Realism. They were particularly influenced by Emile Zola's theories from *Le Roman Expérimental*. According to Donald Pizer, American journalist and novelist Frank Norris, who had different thoughts on the movement than Émile Zola, is frequently associated with Naturalism in American literature. For Norris, Naturalism was essentially Romantic, while Zola was "a realist of realists". To expand this difference, Pizer states that Norris does not place materialistic determinism or any other philosophical concepts regarding Naturalism whereas Zola "[...] insisted on a materialistic and mechanistic foundation to his own conception of naturalism" (Pizer 7). For Pizer, American Naturalism was not a "movement," rather it was an "impulse." American Naturalism was not as coherent as the unified method found in European literature, and writers' interpretations of it were not always clear. Stephen Crane, Jack London, Theodore Dreiser, and Frank Norris were influential members of this movement, whereas Henry James and William Dean Howells stood on the other side of the naturalist/realist divide. Frank Norris, Stephen Crane, and Hamlin Garland portrayed Americans' changing social landscape. Garland, who was raised in the Midwest, studied evolutionary ideas to make sense of his surroundings. Leaving behind his religious upbringing, Crane immersed himself in the brutal streets of New York, seeking to both uncover the truth and refine his artistic vision (Bradbury 10-11). Stephen Crane's naturalism is best illustrated in *The Open Boat*, which portrays individuals facing the massive, indifferent powers of nature. With the theme of man versus nature, Crane explores the illusion of divine intervention and exposes the universe's indifference to human suffering through the experience of shipwreck survivors adrift at sea. His realistic style and vivid

storytelling capture the essence of American fiction in the 1890s. His famous works, which include *The Red Badge of Courage* and *Maggie: A Girl of the Streets*, deal with topics like struggle, identity, and perception while exposing the harsh realities of life and human experiences. In short, Naturalism aimed to depict life with an emphasis on genetic, environmental, and social influences by utilizing scientific approaches in fiction. Though short-lived in Europe, Naturalism flourished in America as social Darwinism and the appeal to the theory of “the survival of the fittest” were popular, responding to technological and social advances at the turn of the nineteenth century.

Naturalist writers, affected by the new American setting, frequently portrayed the complexity of urban life. They took on a journalistic approach, like modern artists experimenting with form and perception and photographers seizing fleeting moments. According to Malcolm Bradbury, the conflict between Naturalism and Impressionism; or art and life, emerged as a major issue. As he emphasized in *The Modern American Novel*, the correspondence between art and literature reoriented the American naturalists back to formalism that haunted the 1890s as well. Impressionism and Naturalism, or the tight relationship between them, became a recurring issue in the writings and criticism of the decade's most notable writers. These writers prioritized life over form and sought realism in contemporary environments like cities, the West, ghettos, and skyscrapers. A profound comprehension of human consciousness is evident in Crane's writing, which explores the conflict between illusion and reality. His use of Impressionism, especially when portraying urban life and war, conveys fleeting moments and inner issues. In *The Red Badge of Courage*, Crane explores the psychological toll that war takes on people, using characters like Henry Fleming to show the subtle connection between fear and bravery. A new wave of fiction that focused on the inner functioning of the human mind and the chaotic aspect of modern existence was made possible by the work of Stephen Crane (Bradbury 18-19).

To conclude, the 1890s saw a shift in American fiction as new subjects and dynamics were explored, revealing previously unexplored aspects of American culture. The literature of this era delves into consciousness and the unconscious in addition to genetic, biological, sexual, social, and scientific elements. Bradbury states that this era expanded the scope of American fiction, resulting in “the beginnings of the city novel, the business novel, the immigrant novel, the Jewish-American novel, the black novel, the feminist novel” (Bradbury 21). In light of this, American writers started to question the limitations of realism after being influenced by the aesthetic experience that Europe was pursuing. This marked a division between materialism and aestheticism, mirroring the American dilemma between idealism and social

reality. Pragmatism attempted to close this gap as literary forms changed due to European movements towards consciousness and invention. By the end of the decade, American fiction reflected a spirit of creative experimentation as well as the diversity and rapid modernization of American society (Bradbury 22-23). This was a time of both ending and beginning, as fiction moved from Naturalism, which was appropriate for the growing urbanization, technical advancement, and social change of the times, to artistic investigation, which concentrated on psychological complexity and the expressive possibilities of art. These developments shaped America's literary future as the country entered the new century.

2. 1900-1920s: Modernism

The early 1900s saw radical transformations in Europe and America, establishing Modernist literature's foundations. Three main events shaped the Modernist idea: the reforms of the Progressive Era, the unprecedented scale of tragedy after the World War I, and the 1913 Armory Show. The 1890s' economic depression and labor violence shook the nation, and people suffered from injustice and poverty. By 1900, the chaos was resolved, and a new era began. This period was known as the Progressive Era in America, and it was shaped by the rise of reform movements in reaction to economic inequalities, urbanization, and fast-paced industrial culture. These changes encouraged writers to abandon the conventions and experiment with new means of expression to describe the contemporary life. However, urbanization and industrialization heightened tensions, dividing society into conflicting interest groups (Norton et al. 540). During these reforms, World War I severely disrupted the ideas of progress and reason. The aftermath of the war left the whole generation with a sense of loss, disillusionments, alienation, and an existential crisis. The visual arts further highlighted this situation, especially during the New York City Armory Show in 1913, where the American audience was introduced to European avant-garde expression. As a result, these three significant events from the first quarter of the twentieth century directly shaped Modernist American thought.

During the Progressive Era, women were crucial in gaining suffrage and other social improvements, such as economic and political reforms. Between 1880 and 1910, the number of employed women in the United States increased, rising from 2.6 million to 7.8 million. Women's political rights advanced as they were allowed to control their income, own property, and, in the event of a divorce, acquire custody of their children. Moreover, four states had

granted women the right to vote by 1896 ("Women's Suffrage in the Progressive Era"). Although the Progressive Era mainly focused on reform, it had significant limitations, particularly in addressing the racial inequalities. African Americans faced segregation under Jim Crow laws, lynching, and systemic discrimination. Although leaders like Booker T. Washington and W.E.B. Du Bois sought different paths to racial equality, racial concerns were frequently ignored by the agendas of mainstream progressive movements (Norton et al. 553). This limited approach to reform exposes the limitations of Progressive Era ideals in addressing the larger scope of social justice, highlighting the era's fundamental divisions based on race. Regarding this cultural atmosphere, the Harlem Renaissance's artists and writers' contribution to American literature has an undeniable impact.

Theodore Dreiser's *Sister Carrie*, published in 1900, was one of the most powerful examples of twentieth-century American novels that displayed the theme of the break with the past and an entrance to a new world. The novel highlights the limitations of the American Dream while examining the moral and economic difficulties women faced in an industrialized society. Moreover, as Malcolm Bradbury states in his *The Modern American Novel*, *Sister Carrie* brought a new approach to traditional Naturalism: "[...] naturalism turns towards expressionism and finds the literary means to display not only the ironies but the energies of American urban culture, or post-culture" (Bradbury 29). Also, Dreiser's portrayal of Carrie Meeber's status in the urban setting questioned the role of women in a world that was rapidly changing, while also criticizing the materialism and individualism of the time.

Starting in 1914, World War I radically changed the economic balance and how people viewed the world. The unprecedented scale of destruction brought distrust in the social reforms and the rationality promised by modernity. The war represented a split between the past and present for the modernist writers. They took it as an opportunity to let go of traditions and develop new perspectives and modes of expression. Consequently, literature and the arts began to view conventional forms as insufficient and resorted to new ways of expressing themselves. Ernest Hemingway's *A Farewell to Arms* and T.S. Eliot's *Waste Land* were prime examples of the post-war trauma, alienation and a desperate search for meaning. All was lost during the war; lives, ideals, hopes, and all material possessions. In his poem, T.S. Eliot says, "What are the roots that clutch, what branches grow / Out of this stony rubbish?" highlighting the hopeless ideal of the future. (Eliot 19-20). He portrays the decline of Western culture and the beauty that this culture once possessed, and a futile wait for a beginning in the middle of mass killing machines.

Peter Faulkner explains the weakening idea of subordination in the twentieth century in *Modernism*, saying, “Accepting one’s place, loyalty to authority, unquestioning obedience, began to break down; patriotism, doing one’s duty, even Christianity, seemed questionable ideas. Man’s understanding of himself was changing” (Faulkner 14). For example, writers like James Joyce and Virginia Woolf abandoned the traditional omniscient narrator and used stream-of-consciousness to explore beyond the trusted perspective. Similarly, T.S. Eliot’s *Waste Land* reflects the erosion of sacred values, the ineffectiveness of traditional religious beliefs, and the religious and spiritual void in the modern world.

When this newly formed modern society and its perception are examined in the light of Ferdinand Tönnies' *Gemeinschaft* and *Gesellschaft* theories, the transition into individualism during the 1920s is easily understandable. For Tönnies, modern society increases competition and utilitarianism among individuals while weakening social bonds (Tönnies, 17-22). Hence, his theory directly aligns with the phenomena of alienation and fragmentation, which lead the central themes of Modernism. For instance, F. Scott Fitzgerald examines the alienation of individuals and the dissolution of social ties in the *Gesellschaft* environment in *This Side of Paradise* by focusing on themes of search for identity, isolation, and the disappointments of modern life.

Other than the societal and economic transformations, Americans were highly affected by an exhibition that was unique and very different from the previous grand expositions. It was the 1913 Armory Show, officially known as the International Exhibition of Modern Art, the first large exhibition of modern art in America. The exhibition became a significant moment in American art history by exposing Americans, who were used to Realism, to the experimental forms of the European avant-garde, such as Fauvism and Cubism. The display inspired Americans to become more autonomous and develop their own artistic language. The exhibition exposed the American public to European avant-garde painters such as Henri Matisse, Pablo Picasso, and Marcel Duchamp. Their groundbreaking styles sparked both shock and admiration. One of the most notable pieces was Pablo Picasso's *Young Girl with a Straw Hat*, which highlighted the tendency towards a more psychological and subjective approach to art by emphasizing emotional depth over only visual expression. In accord with Picasso’s experiments in artistic expression, Marcel Duchamp's revolutionary *Nude Descending a Staircase, No. 2* defied conventional figural representation by illustrating motion and time with fractured, geometric forms. Duchamp's work reached a significant turning point in the evolution of abstraction, which inspired American artists to reconsider how they approached form and substance. “While the faceted disintegration of the mechanized figure and the wood-toned,

monochromatic palette is typical of Analytical Cubist paintings of the time,” wrote Michael R. Taylor for the *American Art Journal* that “the serial depiction of movement in the *Nude Descending a Staircase, No. 2* goes beyond the work of Georges Braque and Pablo Picasso in its effort to map the motion and energy of the body as it moves through space” (Taylor 57). Considering all this, it can be said that this exhibition was a turning point for American artists as there was a new hunger for expression. The role of art has changed, and it has pushed boundaries to question the status quo.

The Sound and the Fury by William Faulkner is another exceptional example to analyze how these avant-garde movements manifested in literature. Likely that of the Cubists' rejection of perspective in art, Faulkner used his characters' subjective experiences to portray the inner reality breaking up with the conventional narrative structures. In *The Sound and the Fury*, he used the fragmented narrative and stream-of-consciousness technique, which created a non-linear, complex, and unreliable course of events. As Cubism and Futurism aimed to depict multiple perspectives and aspects of reality simultaneously, Faulkner's story illustrated the diversity of human experience and the fractured nature of identity in a world that continued to shift quickly. Thus, the protagonists in the novel struggle to understand their pasts and negotiate with the changing social and cultural landscape of the modern world being frequently stuck in their own subjective realities.

In conclusion, changes with the Progressive Era, WWII's destructive impact, and the avant-garde art in 1913 Armory Show laid the foundation for Modernist literature. These historical and cultural events forced artists and writers to abandon conventional patterns, motivated them to find new voices. Modernist authors reacted to this issue by abandoning linear narratives and adopting fragmentation, stream of consciousness, and psychological depth to capture the complexity of contemporary life. As a result, trauma from the war, social changes, and avant-garde movements shattered reality and created rebellion against convention in pursuit of capturing the new multifaceted worldview.

SECOND CHAPTER

INTELLECTUAL BACKGROUND OF TWENTIETH-CENTURY MODERN ART

The Industrial Revolution destroyed every tradition of quality craftsmanship in the nineteenth century as mechanical production replaced manual labor, and factories replaced the workshops. Art historian E.H. Gombrich states in *The Story of Art* that in the good old days, the artists were not questioning their *raison d'être*; their job was pre-defined like any other job. There were always church walls to paint biblical scenes and wealthy people's houses for decoration. For all these purposes, the artist was expected to follow a predetermined direction, creating a sense of conformism. Their color palette was determined by the object they were to paint (Gombrich 377-378). However, this sense of security in the nineteenth century disappeared with industrialism, scientific developments, and urbanization. The appearance of the middle class and increased economic prosperity led to changes in consumer culture. These elements influenced the production, consumption, and appreciation of all kinds of art. Rather than the frequently favored historical, religious, or mythological themes by the traditional academic art establishment, the new audience arose from the middle class enjoyed art that mirrored their daily lifestyles and leisure activities. With their patronage, artists were free to choose their subjects. This loss of security, losing a predestined path, opened a world of an immense field of options for the artist. The artists themselves could now decide whatever they wanted to paint. The obligation to paint what was seen with impeccable proportions, which was born with the Renaissance, was shattered with groundbreaking movements in the late nineteenth century. Painters offered new ways of seeing, revolting against the tradition.

Albert Einstein, Friedrich Nietzsche, and Sigmund Freud were influential thinkers whose ground-breaking theories significantly shaped the formation of modern art in the 20th century. Freud's psychoanalytic theories gave artists a framework to explore the complex nature of human psychology. In particular, the publishing of *Interpretation of Dreams* in 1900 and his studies of the unconscious mind, repression, and the symbolic language of dreams were unprecedented for the artists who tried to capture the complicated nature of the human condition and the obscure depths of the psyche. Artists further found inspiration from Freud's id, ego, and superego theories. Friedrich Nietzsche's *Also sprach Zarathustra*, particularly his ideas about the *Übermensch* (overman) and the "will to power," challenged established moral frameworks and celebrated the possibility of personal transcendence and creative self-assertion. Nietzsche's declaration of the "death of God" and his criticism of conventional values

encouraged artists to explore themes of existentialism, power dynamics, and the reevaluation of all values. Albert Einstein's theory of relativity completely transformed the scientific understanding of space, time, and the nature of reality. The theories of Einstein challenged the Newtonian worldview by proving that measurements of time and space were relative to the observer's frame of reference. This inspired artists to experiment with new methods for comprehending and portraying the universe. The study of many viewpoints, abstraction, and the fragmentation of form were encouraged by this philosophical shift, as seen in Cubism.

The invention and common usage of cameras in the late nineteenth century changed the ways of seeing and comprehending the moment. With the opportunity of new artistic movements, the artists began to take their paintings outside of ateliers; they gave them fresh air and the sun's light. They worked very quickly to capture the light, and as a result, details were sacrificed. The exact reality was unimportant, and the urgency to capture the beauty of instant moments became desired because the exact reality could be captured with a single camera; a skillful artist was useless compared to the technology. As a result, it became difficult for the artist to respond potential buyers' tastes because there was a preconceived perception of beauty and a fixed perception of what is what. The artists felt they were losing self-respect by compromising their art for the buyers' expectations. The situation was so tense that if the artist refused clients' orders and followed their inner voices, it would end up with the risk of starvation (Gombrich 382). Consequently, there was a gap between artists who kept up with traditional norms and those who took pride in solitude. Shocking the bourgeoisie became a source of entertainment for painters who enjoyed this solitude. They acquired this by insulting the traditional norms approved by society at every opportunity.

A group of painters rejected and harshly criticized by the Salon united and created their own rules. They were the Impressionists led by Claude Monet, who wanted to capture sunlight and its flickering effect. Colors were not fixed for them; they were modified by their surroundings, which opposed the traditional understanding of color as fixed to its object. They wanted to record contemporary life accurately and objectively through the transient effects of light and color. For example, a painting of a tree in a conventional painting before Impressionism was precisely like what we think of a tree; it was more or less the replica of what appears in our minds under direct and bright sunlight with a thick brown trunk and green leaves. With Impressionism, the freedom to see this tree at any time desired appeared. The chosen object was not fixed to traditional understanding. If the artist wished, the objects in a painting could change their color, position, and relation to other objects within the painting. Other Impressionist painters such as Edgar Degas, Pierre-Auguste Renoir, and Camille Pissarro often

worked outside to study and document what they were painting closely. They aimed to capture the spontaneity. Loose brushwork, a lighter color scheme, and unique compositions that frequently reject conventional perspectives were characteristics of the manner. Impressionist paintings frequently featured urban life, ordinary scenes, landscapes, and moments of contemporary leisure. In the early nineteenth century, painters depicted scenes from history and mythology. Their subjects were determined, and traditional techniques were restrictive. Impressionists took the paintings outside, and they said, “Let there be light,” and there was light. Painters saw the light, and it was a division from the old. It was characterized by its emphasis on capturing the fleeting effects of light. It lacked precise details, and, as a result, the artwork had an unfinished effect.

Post-Impressionism emerged as a reaction to Impressionism’s limitations in the late nineteenth century. It aimed to explore deeper symbolic content, emotional connection, and structural form. The most prominent Post-Impressionists who inspired upcoming generations were Vincent van Gogh, Georges Seurat, Paul Gauguin, and Paul Cézanne. Began in the early twentieth century, Cubism was heavily influenced by African and Iberian art and the concepts of Paul Cézanne. It was an avant-garde art movement that pioneered by Pablo Picasso and Georges Braque. The main characteristic of this movement was its fragmented approach to perception. It rejected the traditional one-point perspective and depicted objects from multiple viewpoints. With its emphasis on abstraction and the subjective perception of reality, Cubism's fundamental break from representational painting set the groundwork for later avant-garde groups. Emerging in the same years of Cubism, Fauvism was an art movement known for its bold use of vibrant colors and simplified forms. Led by Henri Matisse, André Derain, and Maurice de Vlaminck Fauvists broke away from accepted color theory by using colors directly out of their tubes and juxtaposing them to generate dramatic contrasts and an ecstatic feel. Their paintings frequently included spontaneous, artistic depictions of urban environments, landscapes, and portraits. Fauvism was a short-lived movement that lasted only a few years, yet it left a lasting impression on the evolution of contemporary art, such as Expressionism.

1. Claude Monet

Born in Paris in 1840, Claude Monet was the pioneer of Impressionism. He developed the method of creating repeated studies of the same object and changing canvases as the light shifted. This method consisted of observing the object *en plein air* (outside of the studio) under

the same or at a similar angle, in different seasons or at different hours of the day. The best-known products of this observation are *the Haystacks* series, paintings of Rouen Cathedral, and the paintings of water lilies that Monet worked on from 1890 to his death. The main subject of each painting in *the Haystacks* is the harvested wheat, highlighting the celebration of the pleasures of middle-class life.

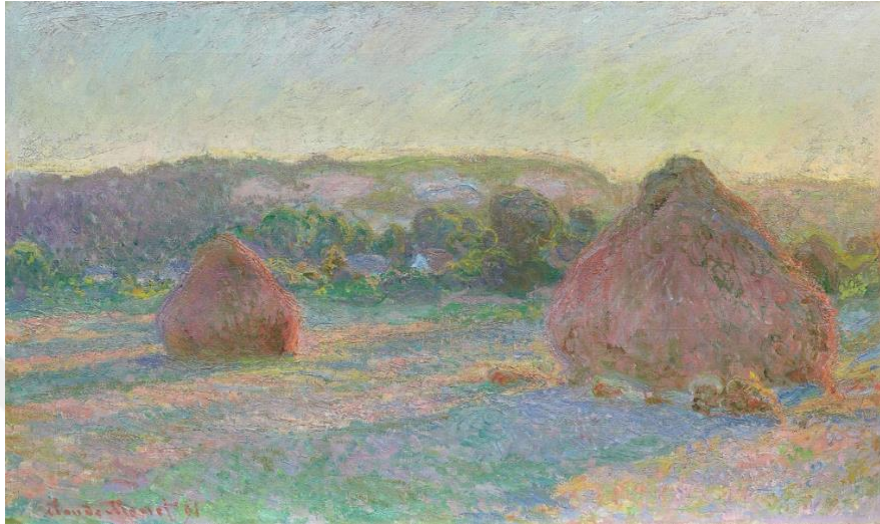


Fig. 1. Monet, Claude. *Stacks of Wheat (End of Summer)*. 1891, Art Institute of Chicago.

The water lilies occupied most of Monet's Garden in Giverny, therefore they were the source of inspiration. This approach was "la vie moderne" (the modern life); the unimportant events were chosen to be studied. It was a time when the academy did not dictate the subject; the inspiration was right before the painters' eyes.

The Monet family moved to Le Havre in Normandy in 1845. Spending most of his childhood on the Normandy coast gave Claude Monet an intimate knowledge of rapidly shifting weather and the sea, which later influenced his art and his vision of nature. In 1851, Monet entered the Le Havre secondary school. He was not a successful student; however, he was skillful in art, and he began drawing caricatures and portraits of people for money at age 15. He wanted to be an artist, but his wholesale merchant father wanted him to join the family's grocery and ship-chandling business. His mother, a singer, encouraged him to pursue a career in painting. Although his school was not very restrictive, Monet later expressed that he detested being on a timetable and obeying the system's rules. By his own account, he spent most of his time outdoors, "when the sun was inviting, the sea beautiful, and it felt so good running along the cliff-tops in the open air or splashing about in the water" (Wildenstein 11).

In 1858 Monet met artist Eugène Boudin. At the time, Boudin was one of the first landscape painters to paint outdoors. He helped Monet refine his methods and showed him how to paint

outdoors *en plein air*. Boudin accompanied Monet on his painting expeditions, inviting him to paint around the harbor and the Normandy coast. Between 1858 and 1860, Monet continued his studies in Paris, where he enrolled in Académie Suisse. During the 1860's, Monet was a very successful painter and was accepted by the Salon; however, in the 1870s, his work was considered radical and was discouraged.

From an early age, Monet did not like to be restricted. He was a rebel, brought up near Normandy's wild sea, which shaped his fierce personality. With this decline, Claude Monet and his peers such as Pierre Auguste Renoir, Camille Pissarro, Paul Cézanne, Alfred Sisley, and Edgar Degas exhibited their works independently under the name of the Anonymous Society of Painters, Sculptors and Engravers for which Monet was a leading figure in its formation. They were unified against the restriction of the academy and the Salon. Monet painted a landscape of Le Havre in *Impression, Sunrise* (Impression: soleil levant) in 1872. There were accusations that the artwork was incomplete or lacked descriptive details because the hazy scene deviated from classic, idealized beauty and typical landscape painting. Monet included *Impression, Sunrise* among other pieces of the first exhibition of the Anonymous Society of Painters, Sculptors and Engravers in 1874.



Fig. 2. Monet, Claude. *Impression, Sunrise*. 1872, Musée Marmottan Monet, Paris

Louis Leroy, art critic and journalist, derived the term "Impressionism" from the aforementioned painting's title. In his article dated 1874, Leroy meant to be satirical as he criticized the exhibition paintings, but the Impressionists took the name for themselves; "*Impression* – I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it ... and what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape" (Leroy).

In 1875, Monet returned to figure painting, which continued for the next four years, reaching its best form in 1877 and concluding in 1890. He started to abandon Impressionist techniques in the 1880s, and his works featured harsher weather conditions and deeper hues, with his continuous studies of the Seine River. Monet concentrated on nature's elemental aspects for the remainder of the decade.

Monet and his family moved to Giverny, a picturesque village in northern France in 1883. Giverny became a creative sanctuary and home to the artist with its natural beauty. After moving there with his family, Monet rented a residence with extensive terrain which he later bought and turned into one of the most well-known artist residencies in history. Monet carefully planned his gardens, adding flowers, trees, and a lily pond with a Japanese bridge, all of which became classic elements in his artwork. Giverny gave Monet an abundance of ideas and allowed him to devote himself entirely to his work, especially the paintings in his Water Lily Pond series. This scene provided Monet with a great chance to pursue his passion by portraying the fleeting aspects of nature through reflections, shifting light, and color interactions.

In his later years, Monet began developing bilateral age-related cataracts (also known as nuclear sclerosis), which consequently had a significant impact on his artwork. Starting in the early 1910s, his vision steadily declined, making it harder for him to see colors correctly and causing his perception of the outside world to become hazy and distorted. His paintings from this era, which present a tendency towards warmer tones, such as reds and yellows, and a more abstract style, reflect this visual impairment. In his paintings, forms dissolved into larger, more emotive brushstrokes, and details lost their definition. Motivated by his strong bond with his art, Monet persisted in painting despite these obstacles.

As one of the greatest artists in history, Monet's legacy had been solidified by his persistent commitment to portraying the fleeting beauty of nature. In 1926, he passed away, significantly influencing art history. Monet's garden in Giverny blurred the boundaries between art and life, serving as a living studio and a source of inspiration. Today, Giverny and its gardens are conserved as a museum, attracting tourists worldwide to witness the landscape that influenced Monet's famous late paintings and to experience the setting that fostered his creative genius. He

continuously defied scholastic constraints, inventing methods that revolutionized artistic expression, from his disobedient upbringing in Normandy to his role in the Impressionist movement.

2. Paul Cézanne

Impressionists mainly focused on showing the light's impact on its surroundings, not the actual light source, and it created a problem of disorder and inequality for Paul Cézanne. According to Cézanne, Impressionists disregarded the permanent forms in nature to capture the transient moment, which led to the loss of order and equilibrium in a painting. He hated the untidy and disorganized look of the Impressionist paintings. As Impressionists emphasized the sudden changes of light and color in nature, their focus was on reflecting images very quickly, which resulted in the deactivation of the painter. The painter had no emotion or opinion; they were just there to catch and reproduce a scene from life. Until Charles Baudelaire, painters did not feed on their lives to create art, but this approach began to dissolve with the publishing of *The Painter of Modern Life* in 1863. Baudelaire claimed that artists should have imagination, and paintings should emphasize sentiments (Baudelaire 32-33). Thus, the painters started to think thoroughly about an observation of a scene, and they began to create an internalized version of reality. Now, their notions and emotions mattered in the case of painting.

Born in 1839 in France, Paul Cézanne was the son of a wealthy bourgeois family. After attending the Collège Bourbon in Aix for his classical education, Cézanne enrolled in the University of Aix-en-Provence's law school in 1858 at his father's insistence. His father was a successful banker and wanted his son to follow in his footsteps, yet Cézanne wished to follow an artistic path from a young age. After convincing his father a few years later, in 1863, Cézanne settled in Paris. It was also a crucial year for modern art as 1863 was the year when Napoleon III listened to the complaints against the art of the Salon and ordered the establishment of the *Salon des Refusés*. It was a place for artists who had failed in the eyes of the jury. Eduard Manet's *Dejeuner sur l'herbe* was the exhibition's biggest hit and worst scandal. The painting featured a nude woman having lunch with two fully dressed men in a rural setting. The canvas size was a deliberate decision; it measured 208 by 264.5 cm, which was often used for historical, religious, and mythological subjects, yet the subject matter here was a mundane event. Its style deviated from the scholarly conventions of the day.

Manet drew inspiration from Titian's *Le Concert Champêtre*, shocking the public with its realism by presenting naked women and dressed men in a modern environment, modernizing the idea of an earthly paradise. *Dejeuner sur l'herbe* profoundly influenced Cézanne due to its thematic approach to creating modern, lyrical art rather than its realist effect.



Fig. 3. Manet, Édouard. *Dejeuner sur l'Herbe*, 1862, Musée d'Orsay, Paris.

Cézanne considered himself a visionary who utilized his art to convey his inner life and poetic concepts, unlike Manet, who concentrated on realistic representation. Instead of evoking memories of earlier artistic creations, he was meant to establish a powerful new reality for the present world. He had a very spiritual and poetic approach to nature, which reflected his strong connection to the natural world. Cézanne intended to portray his themes' essence and the mass of the subject matter, going beyond simple representation. To achieve a universal order that radiated a calm and poetic aspect, Cézanne sought harmony and balance in his works. His use of color and brushstrokes produced dramatic atmospheres that evoked strong feelings. He discovered the geometric roots of nature via close observation and precise painting, using color planes to construct structures and provide depth without the use of conventional light and shadow. This careful and persistent study of natural forms, which frequently involved returning to the same topics, revealed an intense spiritual commitment to comprehending the complex nature of the world around him. For Paul Cézanne, everything in nature was where it should be; nothing was confidential or uncertain; as he stated, "I always come back to this: the painter

should devote himself completely to the study of nature and try to produce paintings that will be an education” (Danchev 235). Cézanne believed that every form was distinct, and each form was a mass with its own density. The idea of highlighting the object of emphasis in the painting by using contrasting colors was an Impressionist idea. They proposed using warm and cool colors to complement or increase the appearance of light and shadow. Cézanne, however, brought the color intensity up so that the forms stood out. Art critic Roger Fry, who can be considered his prophet if Cézanne was a God, meticulously studied the artist, his style, and his technique and worked to explain Cézanne’s development in the philosophical terms of vision and design.

Fry defined the Cézannesque characteristic as using a pyramid and placing it in the center of the canvas as a base for the composition, and to have a form and structure in a geometric sense. (Fry 60) Therefore, Paul Cézanne’s paintings always had an architectural sense. In his letter to a young painter called Emile Bernard, Cézanne described how he paints. He gave direct instructions to this fellow artist:

[...] to treat nature in terms of the cylinder, the sphere and the cone, everything put in perspective, so that each side of an object, of a plane, leads to a central point. Lines parallel to the horizon give breadth, be it a section of nature or, if you prefer, the spectacle that Pater Omnipotens Oeterne Deus spreads before our eyes. Lines perpendicular to this horizon give depth. Now, we men experience nature more in terms of depth than surface, whence the need to introduce into our vibrations of light, represented by reds and yellows, a sufficient quantity of blue tones, to give a sense of atmosphere. (Danchev, 233)

This can be considered as the first definition of Cubism as it comprises all the elements and colors needed to construct a Cubist painting. It can be sensed that painting true to nature was almost like a religious activity; it was a divine creation. This statement on how to paint affected other young artists apart from Emile Bernard, such as Pablo Picasso, who will be focused on later in this work. He can be considered as the bridge between Impressionism and Cubism. Therefore, even though it is considered that Pablo Picasso was the father of Cubism, it is right to say that Paul Cézanne was the grandfather of it.

In the late 1870s and the early 1880s, it appeared that Cézanne had arrived at a consistent method. According to Roger Fry Cézanne, he achieved a unique depth and resistance in his work during this period, as well as surface hardness and shine like that of enamel or lacquer. This is the outcome of his endless iterations and alterations to the shape, especially the curves. However, a gradual shift in his approach became noticeable in 1885. His work in watercolors

influenced his technique, which changed to a more fluid application of paint around 1885. This new method made the brushstrokes thinner and freer, frequently leaving tiny white areas on the canvas. In contrast to the consistency needed in oil painting, Cézanne's watercolors allowed for minimalistic touches that indicated forms without entirely defining them. Like crystallization in a solution, he marked important planes and structures with simple suggestions in an attempt to show underlying geometric harmony in nature. His application of color at strategic intervals enhanced saturation and depth by transforming tones into hues. Due to this watercolor method, his oil paintings eventually grew less thick and more translucent, though there were occasional reversions to thicker impasto. This thinner, more translucent application became a defining characteristic of Cézanne's painting style by the century's end, as his creation technique underwent a slow but significant transformation.

According to Roger Fry, Paul Cézanne was the last to gain fame and recognition among all the painters in the first Impressionist group exhibition in 1874. Still, he was also the one who would have the biggest impact on Western art's future. Cézanne broke away from Impressionism following the second Impressionist Exhibition in 1876, but he remained acquainted with Renoir, Pissarro, and Monet—painters he greatly liked. He was shocked by the public's harsh response to his works and began to withdraw more and more in Aix-en-Provence and Paris. He developed and matured his style during his isolated years from the 1870s to the early 1890s. In *Still Life with a Curtain*, it is visible that the artist's concept of perspective and color palette differed from that of the Impressionists. With *Bathers*, which is considered his finest work, it is right to say the artist perfected his geometric approach to describing nature.



Fig. 4. Cézanne, Paul. *The Bathers*. 1906. Philadelphia Museum of Art, Philadelphia.

The beauty of Provence deeply inspired Cézanne, and he meticulously studied the landscapes, capturing the essence of the place through a methodical and analytical approach. During this time, his brushstrokes started to have a structure, as seen in *Montagne Sainte-Victoire*. As they became more intentional, Cézanne's emphasis on the geometric shapes within nature heightened.



Fig. 5. Cézanne, Paul. *Montagne Sainte-Victoire*. 1885. Barnes Foundation, Philadelphia.

This period also was the time when his palette shifted into a richer and more nuanced use of color to depict shadows. His innovative techniques and re-definition of perspective and form laid the foundations for Cubism, influencing artists such as Pablo Picasso and Georges Braque. Roger Fry highlights the importance of Cézanne's legacy by saying, "Those artists among us whose formation took place before the war recognize Cézanne as their tribal deity, and their totem. In their communions they absorb his essence and nourish therewith their spiritual being, [...] like primitive man, know the efficient magic ritual" (Fry, 1). Even though he lived a reclusive life, Cézanne's paintings became well-known in his final years. Following his death in 1906, he became a significant figure who connected Impressionism with the early stages of modern art.

3. Pablo Picasso

Pablo Picasso was born in 1881 in Malaga, Spain. He was a Spanish expatriate painter, sculptor, printmaker, ceramicist, and stage designer who spent most of his life in France. His influence on the art world was profound, making him one of the twentieth century's greatest and most influential artists. He was the co-creator of the Cubist movement along with Georges Braque. Picasso was a prodigious talent, and his talent began to manifest itself early. The son of a drawing professor, he received formal artistic training from a very young age and later from prestigious art schools. Picasso created his first oil painting, *The Little Yellow Picador* when he was 8. At the age of 13, his sister fell ill and died at the age of 7. His sister and the grief he had remained recurrent themes for the artist during his youth, as can be seen in *The Barefoot Girl*.

His early works, which displayed his remarkable skill in realistic painting, laid the foundation for his later revolutionary art. American novelist and art collector, also a close friend of Pablo Picasso's, Gertrude Stein, describes him as:

[he] wrote painting as other children wrote their a b c. He was born making drawings, not the drawings of a child but the drawings of a painter. His drawings were not of things seen but of things expressed, in short they were words for him and drawing always was his only way of talking and he talks a great deal. (Stein, *Picasso 2*)

In her memoir *Picasso*, Gertrude Stein said that in the nineteenth century, painting was done only in France and only by French painters. In the twentieth century, it was painted in France, but this time by the Spanish. Painters discovered in the twentieth century that they did not require models, breaking the myth that they had to draw from life to create. Pablo Picasso went to Paris in 1900 when he was nineteen years old. At that time, established painters debated conventional visual depiction's limitations. From Realism to Impressionism, artists studied nature through certain perceptions, but the new century brought uncertainty to the reliability of vision itself. Moreover, the self-perception that emerged with Freud's theories was not fixed and stable but evolving, fluid, discontinuous, and fragmented. This environment, combined with the rich heritage of Spain, influenced the young artist's innovative approach. Picasso's defiance of accepted artistic conventions and his ability to make a significant contribution to the growing modernist movement in Paris is a testament to his unique vision and determination.

Gertrude Stein argues in *Picasso* that most of Picasso's friends were writers or members of the literary community. The artist first met French poet Max Jacob, then Guillaume Apollinaire,

Andre Salmon, Gertrude Stein, and later Jean Cocteau. Their literary perspectives and ideas fed his vision. Unlike most other painters, he surrounded himself with literature, which opened a new perspective on perceiving the world. Picasso knew how to paint; therefore, he did not need guidance from other painters. Instead, he surrounded himself with intellectuals who could offer him a variety of viewpoints on contemporary life, philosophical debates, and avant-garde thought, all of which helped him to develop his artistic style (Stein, 3-5). The close friendship between Gertrude Stein and Pablo Picasso began when, in 1905, Picasso wanted to paint Stein's portrait. According to Ann Charters' "Introduction" to *Three Lives*, Picasso worked on Stein's portrait during the winter and spring of 1905-6, while Stein was working on writing "Melanchta". Their conversations about the details of their cultures strengthen their connection. They pioneered a new territory together, and their friendship greatly aided the emergence of Cubism.

Picasso's art is often periodized, particularly his works from his early career. Each has unique elements and reflects his evolving style and experimentation. It is remarkable and almost impossible for an artist to create a new sensational style and eliminate it to create a new one. For this reason, Picasso was truly a genius for achieving very distinct and recognizable not one but many styles. Stein was aware of his genius and described how he achieved this ability to reborn:

The thing that I want to insist upon is that Picasso's gift is completely the gift of a painter and a draughtsman, he is a man who always has need of emptying himself, of completely emptying himself, it is necessary that he should be greatly stimulated so that he could be active enough to empty himself completely. (Stein, *Picasso* 5)

Picasso's Blue Period (1901–1904) encompasses the period between 1901 and mid-1904, during which the artist spent most of his time in Spain. After his stay in Paris, Spain's melancholy and monotony of color palette struck him deeply. During this period, the artist primarily created monochromatic blue and blue-green paintings, occasionally using warm tones. The journey to Spain and his friend's suicide had an impact on Picasso's choice of gloomy colors and occasionally melancholic subject matter, which included prostitutes, beggars, and drunks. The melancholy theme pervaded in *Femme Assise*, *La Vie*, and *Le Bock*. The Blue Period was followed by The Rose Period (1904–1906).

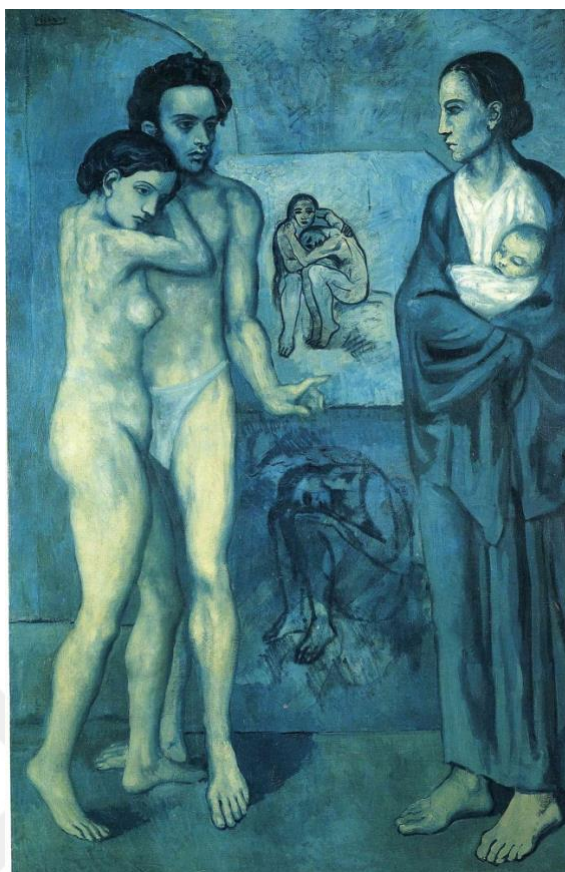


Fig. 6. Picasso, Pablo. *La Vie*, 1903. Cleveland Museum of Art

After his stay in Spain, Picasso moved to Montmartre with other bohemian writers and poets, marking this era's start. Rose Period uses bright, cheerful colors like red, orange, pink, and earth tones to express joyful topics like clowns, harlequins, and carnival performers. Everybody in the early 1900s met at the Cirque Medrano which inspired Picasso with its clowns, jugglers, and horses. The artist widely used the circus theme in various paintings such as *Acrobate et jeune Arlequin*, *Famille au Singe*, and *The Family of Saltimbanques*. Although Picasso formed both styles while residing in Paris, the Rose Period is thought to have been more French in influence, whereas the Blue Period was more Spanish.

Picasso painted *Les Femmes d'Alger* in 1907, which marked the start of his African-influenced Period (1907–1909). Also called Proto-Cubism, Picasso was strongly influenced by African sculpture and masks, the art of ancient Egypt, and the art of Paul Cézanne and El Greco during this period. African art was being transported to Paris in the early 1900s as a result of the French Empire's expansion into Sub-Saharan Africa. Moreover, Joseph Conrad's popular novel *Heart of Darkness* exposed the mistreatment of Africans in the Belgian Congo. Because of this environment, Picasso and other artists might have started looking to African art for inspiration. Gina M. Rossetti argues that the controversial nature of *Les Femmes d'Alger* comes

from the artist's brutal portrayal of the feminine body and his mask-like painting of the faces, which was influenced by his study of African art (Rossetti 146).



Fig. 7. Picasso, Pablo. *Les Demoiselles d'Avignon*, 1907. Museum of Modern Art, New York.

Both Ingres's harem scenes and Paul Cézanne's *Bathers* were major influences on the composition. Nonetheless, *Les Demoiselles*—named after Avignon Street in Barcelona, where sailors could find brothels—was viewed as a direct assault because the women were prostitutes who defied the basic norms, they were born into rather than conventional representations of beauty (Hunter and Jacobus 135-136). Other works of Picasso's Proto-Cubist Period include *L'Usine*, *Horta de Ebro*, *Harlequin*, and *Mother and Child*.

The most recognized periods are Analytic Cubism (1909–1912) and Synthetic Cubism (1912–1919), also known as the Crystal Period. His landscapes, dating back to 1908, mark the beginning of change. Picasso and Braque worked closely during the next three years and created Analytical Cubism. Critics and viewers misinterpreted early Cubist paintings, believing them only geometric art pieces. However, the artists themselves thought that, particularly in terms of perspective and illusion, they were presenting a new reality that deviated from Renaissance tradition. Its systematic breakdown of the subject, viewpoint after viewpoint, resulting in a fragmented image of several viewpoints and overlapping planes, is why it is called Analytical

Cubism. Analytical Cubism was also characterized by a dense image in the center of the canvas and a reduced color palette that kept the viewer's attention on the form's structure. As mentioned before, with the twentieth century, perceptions changed. Three major factors, according to Gertrude Stein, contributed to the birth of Cubism. First, life's composition had changed, giving equal weight to all aspects of existence and impacting how artists structured their compositions. Second, since the basic ideas of science were well known, there was a declining belief in the accuracy of what the eyes could see and in the excitement of scientific discovery. Lastly, the idea that a picture could only exist inside a frame was questioned as paintings demanded freedom from their confines, leading to Cubism's birth. Works from this period include *Girl with a Mandolin* and *Portrait of Henry Kahnweiler*.

By 1912, Picasso and Braque had advanced the Cubist idea of a work as a self-contained built item by gluing actual paper and other materials to their paintings. That new technique, called collage, marked the start of the Synthetic phase, which reintroduced color to their works, while the actual materials often had an industrial sense. For both artists, still life and heads were their main subjects. Additionally, Picasso's Synthetic compositions include multiple references that refer to different items simultaneously, such as curves that refer to guitars and ears. These references add a playful element to Picasso's work, which is evident in many of his pieces, such as *Student with a Pipe*, and they suggest transforming one thing into another. For instance, *Absinthe Glass* combines elements of painting, collage, and sculpture (a real silver sugar strainer is welded onto the top). Nevertheless, the piece is neither a painting nor a sculpture; the object has three dimensions, but the planes suggest two dimensions. As a result, the artwork wanders between illusion and reality. Some significant works of his Cubist period include *Bottle of Vieux Marc*, *Guitar and Newspaper* and *Bowl of Fruit*, *Violin and Bottle*.

Cubism meant seeing the world from multiple perspectives instead of from one perspective. The objects in Cubist paintings are analyzed, broken up into their simplest forms, and reassembled in an abstract form. Gertrude Stein declared Cubists as those who saw a reality that was not the vision of the nineteenth century, which was not a thing seen but *felt*. To her, Cubism perfectly defined the period they lived in. Everything changed with World War I; the world was not like as it was it used to be, and there was no other example in the world that can be compared to this state which Stein declares:

Really the composition of this war, 1914-1918, was not the composition of all previous wars, the composition was not a composition in which there was one man in the centre surrounded by a lot of other men but a composition that had neither a beginning nor an

end, a composition of which one corner was as important as another corner, in fact the composition of cubism. (Stein, *Picasso* 11)

Picasso's art in the late 1910s and early 1920s was mainly neoclassical, whereas his mid-1920s work frequently exhibited Surrealist elements. What was particularly fascinating about his newer work was his incorporation of elements from his past styles, creating a sense of continuity and evolution in his artistic journey. Picasso embraced Surrealism in the 1930s and used magical, dreamy aspects in his works, such as *The Weeping Woman* and *Minotauromachy*. His 1937 masterwork *Guernica*, a potent political statement against the horrors of the Spanish Civil War, demonstrated his intense emotional involvement and became a globally recognized emblem of anti-war sentiment. Picasso's experiences and changing ideas were mirrored in his work both during and after World War II, giving rise to various styles and themes, including his later colorful, expressive paintings and avant-garde sculptures. Picasso was increasingly involved in politics after the war and joined the French Communist Party in 1944, which impacted his artworks. He created a series of interpretations of works by older artists in the late 1940s and early 1950s, including *Las Meninas* by Diego Velázquez and *Le Déjeuner sur l'herbe* by Édouard Manet. He also worked with a pottery workshop, leading to a ceramic creation period. With vibrant shades and energetic brushstrokes, Picasso's art became more expressive and colorful throughout the 1960s and early 1970s. He explored themes of his mortality, love, and death. His later works, referred to as his "late style," are known for their emotional intensity and raw vitality, which indicate that his love of painting did not fade even in his later years. On April 8, 1973, Pablo Picasso died in France, leaving behind a huge legacy of over 50,000 pieces in various media, such as printmaking, painting, sculpture, and ceramics.

4. Henri Matisse

Henri Matisse was born in 1869 in a small town in northern France. Along with Pablo Picasso, Matisse is widely recognized for making major contributions to the definition of the revolutionary developments in painting and sculpture that characterized the early decades of the twentieth-century visual arts. Up to the age of twenty, he showed little interest in painting. Although his early works were traditional and scholarly, he started experimenting with other styles and techniques by the late 1890s. In 1900, Matisse pioneered the Fauvist movement and dedicated his professional life to the expressiveness of color. His artistic development was significantly influenced by his discovery of Impressionism, the works of artists such as Vincent van Gogh, and especially Paul Cézanne's use of color and composition.

Matisse experimented with new techniques throughout his career and drew inspiration from his trips to Tahiti, Morocco, and Algeria. These experiences enhanced his unique creative style, adding vivid palettes and exotic patterns to his paintings.

He studied law in Paris from 1882 to 1887 as his parents wanted him to have a stable career. After graduating from law school, he was employed in Le Cateau-Cambrésis as a court administrator. He started painting in 1890 while recovering from a severe attack of appendicitis. At first, he copied the colored replicas found in an oil box his mother had gifted him during his recovery process. That was the year he found his passion as he later described it: “[...] For me it was Paradise found, a place where I was completely free, alone, quiet, tranquil, whereas I was always a little anxious, bored and worried in the different things that I was made to do”. (Théry 270). Despite his father’s objections, Matisse gave up practicing law in 1891 and returned to Paris to become a professional artist. He studied art under esteemed Salon painter William-Adolphe Bouguereau at the Académie Julian and Symbolist Gustave Moreau at the École Nationale des Beaux-Arts. Matisse started painting still life and landscapes in the traditional manner, and he was somewhat proficient at it. His traditional education led to his early paintings being executed in the 17th-century Dutch style that the French Realists of the 1850s favored, as seen in *Le Pont* and *La Deserte*. Initially, Matisse was inspired by established styles and built-up knowledge by studying the paintings of previous masters at the Louvre, like Jean-Baptiste-Siméon Chardin and Nicolas Poussin. Matisse left the Academy in 1892 to enroll in evening classes and study in Gustave Moreau's atelier. Instead of imposing his own teaching approach on his students, Moreau was a tolerant instructor who allowed them to explore their own identities and learn from the masterpieces kept in the Louvre. Matisse displayed four paintings at the Salon de la Société Nationale des Beaux-Arts in 1896. The government purchased his *Woman Reading* and he was recognized as an associate member of the Salon. He grew more daring and confident after this triumph, both as a man and as an artist. After Moreau's death, Fernand Cormon, an intolerant painter, took over as the professor, and Matisse eventually had to leave the atelier in 1899.

On French Impressionist painter Camille Pissarro's recommendation, Henri Matisse went to London in 1898 to study J. M. W. Turner's paintings. Then, he went on a trip to Toulouse and Corsica, where he discovered the light of southern France and the colors of the Mediterranean. During his travels, Matisse gathered a collection of objects, fabrics, and furniture that he later used in his paintings. These objects, further improved by the travels throughout his life, fed his artistic contemplation and the iconography of his works. Between 1898 and 1901, Matisse used a Divisionist style, defined by the separation of colors into

individual parts that interact optically, in many of his paintings. *Study of a Nude* is an example of this style. After his return to the North, Matisse was inspired to use color in radical new ways, which led him to reach a critical turning point in his career. Matisse achieved his breakthrough in the early 1900s with the emergence of Fauvism, defined by bold brushwork and vivid, non-naturalistic colors. Some of the artworks from Matisse's Fauvist period are *Pastoral*, *Woman with a Hat* and *The Joy of Life*.

Period's famous art critic Louis Vauxcelles named the painters "Fauves" (wild beasts) after seeing the vividly colored canvases of Henri Matisse, André Derain, Albert Marquet, Maurice de Vlaminck, Kees van Dongen, Charles Camoin, Robert Deborne, and Jean Puy at the Salon d'Automne in 1905 at their first collaborative exhibition. This gave the movement the name Fauvism. The group got its name when Vauxcelles used the term "Donatello chez les fauves" ("Donatello among the wild beasts") in an article for a newspaper dated 17 October 1905 to describe the exhibition, contrasting artists' "orgy of pure tones" with a Renaissance-style sculpture by French sculptor Albert Marque that shared the room with them.

Although the style of Fauvism started around 1904 and lasted until 1910, the movement itself only existed from 1905 to 1908, with three exhibitions during that time. According to art critic Özkan Eroğlu Matisse's involvement with the expressionist Fauve style is more related to a Mediterranean romantic foundation than a movement (Eroğlu 13). Fauvism is often associated with German expressionism, which began around 1905. On the other hand, German expressionism embraced a whole collective mindset, giving it a strong philosophical foundation. For Eroğlu this included the association they founded, galleries, publications, and interactions with other art groups and artists. An artistic outburst must be multidimensional and involve a web of interconnected ties to become a movement.

Following the initial shock of Fauvism, Matisse developed a more refined and harmonic approach to his artwork. In 1906, Matisse went to Algeria to study primitivism and African art. He studied Moorish art for two months in Spain in 1910 after discovering a major exhibition of Islamic art in Munich. During his two trips to Morocco in 1912 and 1913, he painted in Tangier and made several artistic changes, including adding the color black. The result was a new defiance of Matisse's use of vivid, uncontrolled colors, as seen in *Dance (II)*, *L'Atelier Rouge* and *Le Coucous, Tapis Bleu et Rose*.



Fig. 8. Matisse, Henri. *Dance*, 1910. The Hermitage, St. Petersburg

Henri Matisse and Pablo Picasso met for the first time at Gertrude Stein's salon in Paris in April 1906. The Stein family was an important patron and collector of Matisse's paintings in the early 1900s. Furthermore, Gertrude Stein's two American friends became significant Matisse and Picasso collectors, collecting hundreds of their drawings and paintings. Matisse and Picasso, being Leo and Gertrude Stein's contemporaries, joined their social circle and frequently attended Saturday evening gatherings at 27 rue de Fleurus. Picasso and Matisse became rivals and longtime friends and were frequently compared. Picasso was inclined to create his works from imagination, but Matisse was more prone to drawing and painting from nature. Picasso and Matisse were regarded as the pioneers of "color" and "line" in the modern breakthroughs of the twentieth century, having greatly expanded the dimensions of color and line in modern art. Paul Cézanne was the primary inspiration for both artists. In Picasso's works, cool colors and intellectual effects aim to be the character; in Matisse's work, warm colors and sensory impact become the central theme. In his work titled *Matisse ve Picasso*, Özkan Eroğlu states that Picasso was dynamic and unable to control the fierce, disobedient, and passionate parts of his psyche; he felt the need to demonstrate rather than think. While Matisse, who was serene and meditative, created life with emotions. Regarding the context of Nietzsche's philosophy, Picasso is more Dionysian, while Matisse is more Apollonian (Eroğlu 19).

In the 1920s, Matisse adopted a more ornate and decorative approach. He made many trips and was influenced by the people and scenery of Tahiti, Morocco, and Algeria. His travels influenced the artist's use of foreign patterns and themes, as seen in the *Odalisque series* and the *Moorish series*. Matisse experienced health and personal difficulties throughout the

1930s. In the 1940s, Matisse created a new method called "cut-outs." Unable to paint because of his illness, he started making compositions by cutting painted paper shapes and assembling them into colorful collages. His most well-known pieces, like *The Blue Nudes* and *Jazz*, were created using this method. These cutouts have attracted praise due to their vibrant colors, dynamic arrangement, and inventive use of shape and space. Henri Matisse died in France on November 3, 1954. He left a lasting impression on the art world with his inventive use of color and shape and his contributions to twentieth-century art.



THIRD CHAPTER
REFLECTIONS OF TWENTIETH-CENTURY MODERN ART ON AMERICAN
MODERNIST LITERATURE

1. Gertrude Stein

Gertrude Stein was born in Allegheny, Pennsylvania, in 1874. However, she spent her childhood in various European countries. Growing up with governesses and tutors, she became accustomed to European culture and their worldview. The Stein family lived in Vienna for three years and then in Paris, where Gertrude Stein first went to school. In *The Autobiography of Alice B. Toklas*, Gertrude Stein explains the reason why the Stein children went to European schools was so that they benefitted from European education and learned French and German. In 1878, the Stein family moved back to America and settled in Oakland, California. During all the moving in her early years, Gertrude Stein grew very close to her brother Leo. Gertrude Stein's life in California was an important part of her book *The Making of Americans*. She was an avid reader during her California years, often reading Shakespeare, Wordsworth, and Bunyan's *Pilgrim's Progress* (Stein, *The Autobiography* 82). After the loss of their mother and then father, the Steins moved to Baltimore in 1892. During those years, Gertrude Stein began to write small pieces for school and was very successful, which helped her overcome her grief. She then attended Radcliffe College, where she was a student of William James. James then was a philosopher and mathematician who was conducting research in psychology. Stein joined his research and wrote her own results, which were published in the *Harvard Psychological Review* in 1896. This article, "Normal Motor Automatism," was Stein's first-ever printed work. The method she used in writing that review later developed and showed itself in *Three Lives*.

William James had an immense influence on Gertrude Stein's life as well as her literary technique. In her last year at Radcliffe, James advised her to get a medical education to further study psychology, which would open various doors in the field. Thereupon, Stein enrolled at Johns Hopkins Medical School in 1897. Stein enjoyed her first two years of medical school, which were full of laboratory work; however, she lost interest in the last two years, and consequently, Stein left without finishing her degree in 1901. This period inspired the creation of two stories in *Three Lives*. One of them is "The Gentle Lena," the story about the life and death of a German servant girl, which was based on Stein's servant named Lena while she was at Johns Hopkins (Stein, *The Autobiography* 88, 89). The other story was the revolutionary

“Melanctha,” a story starting with an uncommon depiction of a birth scene. According to Stein, this idea came to her in the last year of medical school when they had to deliver babies;

It was then that she had to take her turn in the delivering of babies and it was at that time that she noticed the negroes and the places that she afterwards used in the second of the Three Lives stories, Melanctha Herbert, the story that was the beginning of her revolutionary work. (90)

Although it is known that Henry James’ influence on Stein made it possible to create groundbreaking changes in literature, which would later be named “modernist literature,” his brother and Stein’s mentor at Radcliffe, William James, first made a lasting impression with his *The Principles of Psychology*. In the book, William James describes four key concepts: stream of consciousness, emotion, habit, and will. The most famous one is the stream of consciousness, which is described as a continuous flow of thoughts and experiences. James emphasizes the fluidity and ever-changing nature of consciousness. Stein’s narrative in *Three Lives* exemplifies the stream-of-consciousness technique:

Jeff did not know how it was that it had happened to him. It was all green, and warm, and very lovely to him, and now Melanctha somehow had made it all so ugly for him. What was it Melanctha was now doing with him? What was it he used to be thinking was the right way for him and all the colored people to be always trying to make it right, the way they should be always living? Why was Melanctha Herbert now all so ugly for him? (Stein, *Three Lives*, 109)

In this quote, Stein uses the stream-of-consciousness technique to describe the characters’ internal state and emotional turmoil. Jeff’s thoughts are fragmented and lack reason. He questions his relationship with Melanctha and his perception of his values and identity. The repetitive usage of “what was” and “why was” emphasizes Jeff’s panic in comprehending the reasons behind his emotional turmoil. It also underscores the unresolved ongoing inner questioning.

After dropping out of medical school, Stein left America and settled in Paris. Stein and the salon at 27 rue de Fleurus, where she lived from 1903 to 1938, had an important place in the intellectual life of the twentieth-century Parisian avant-garde. It served as a museum of modern art and a place to share ideas for artists and writers; as stated in *The Autobiography of Alice B. Toklas*, “Little by little people began to come to the rue de Fleurus to see the Matisse and the Cézannes, Matisse brought people, everybody brought somebody, and they came at any time and it began to be a nuisance, and it was in this way that Saturday evenings began” (47). The Steins house was a famous Saturday evening gathering place for artists and writers.

Her two brothers, Leo and Michael Stein, had already settled in Paris; therefore, they reunited and created a close-knit family circle. During Stein's last two years at medical school, her brother Leo lived in Florence with the idea of becoming a painter. There, Leo first heard of Paul Cézanne. When they settled in Paris, Gertrude and Leo Stein went to Vollard's picture dealer to purchase Cézanne paintings in 1904. The owner of the gallery, Ambroise Vollard, was regarded as one of the most important art dealers in French contemporary art who supported numerous artists. Their first visit there "left an indelible impression on Gertrude Stein" (Stein, *The Autobiography*, 34). The atmosphere, the pile of canvases, and Vollard's stories about Cézanne must have affected Stein so much that she later wrote a poem called "Vollard and Cézanne" (35). Acquiring a Cézanne painting was a very difficult and important decision for the Steins. They wanted a big picture and had eight options, which narrowed to two. They then decided upon *Portrait of Madame Cézanne* (38).



Fig. 9. Cézanne, Paul. *Portrait of Madame Cézanne*, 1881. E. G. Buhrle Collection

Stein wanted to start writing and was excited to create something new because she was dissatisfied with what she had written so far. She wanted to experiment with certain theories about prose and composition after being introduced to Impressionism and Post-Impressionism by Leo (Charters, viii). Leo's knowledge and interest in art and art history were undeniably shared with Stein, and this resulted in a multi-leveled understanding of writing. They were excited to buy new art and explore new artists at the time, and their enthusiasm profoundly stimulated Stein's writings for the rest of her life. As it was stated in *The Autobiography of*

Alice B. Toklas, paintings, especially Cézanne's portrait, served as a catalyst for Stein's creative process:

It was an important purchase because in looking and looking at this picture Gertrude Stein wrote *Three Lives*. She had begun not long before as an exercise in literature to translate Flaubert's *Trois Contes* and then she had this Cézanne and she looked at it and under its stimulus she wrote *Three Lives*. (39)

Her brother Leo, who advocated people to "free themselves of all conventions," was a great source of inspiration for Stein (Charter, Introduction xii). In 1905, with Leo's encouragement, she translated Gustave Flaubert's "Un Coeur Simple" to improve her French (Charters, viii). It was a story about a servant girl named Felicité who seemingly lived a pointless life. Flaubert's detailed and realistic narrative, which focused on the inner life and experiences of the protagonist, inspired Stein to start writing the first story of *Three Lives*, "The Good Anna." Stein's focus on Anna's life as a servant and her moral integrity was similar to Flaubert's examination of Felicité's simple yet significant life.

In the following months of 1905, Steins attended the Salon d'Automne exhibition at the Petit Palais. The Salon d'Automne, founded in 1903 in Paris, was an important institution in the evolution of contemporary art. It provided a place for avant-garde movements that were left out of more conventional exhibitions, such as Cubism and Fauvism. This exhibition led Stein to meet with Henri Matisse's works and the Fauvism movement. For Stein, Matisse's painting was "very strange in its colour and in its anatomy" (Stein, *The Autobiography* 39). The Steins bought Matisse's *La Femme au Chapeau*, which served as the inspiration for the second narrative Gertrude Stein created for *Three Lives*, "The Gentle Lena."

One day, Leo finds the Sagot Gallery, where he first saw and purchased a Picasso painting. The painting "Young Girl with a Flower Basket" was from the artist's Rose Period, a period inspired by the harlequins and saltimbanques, clowns, jugglers, and other acts of The Cirque Médrano. According to *The Autobiography of Alice B. Toklas*, Gertrude Stein found the painting ugly: "[...] she found something rather appalling in the drawing of the legs and feet, something that repelled and shocked her" (Stein, 49).

Shortly after the purchase, the Steins and Picasso met at the artist's studio via their common friend. After a very short time, Picasso began the portrait of Gertrude Stein, which marked the beginning of a great friendship between the two artists. Stein sat nearly ninety times for posing. During all of them, they shared anecdotes about their lives and talked about life, and Picasso's then-partner Fernande read La Fontaine's stories to amuse them.



Fig. 10. Picasso, Pablo. *Portrait of Gertrude Stein*, 1906. MoMA, New York.

It was 1905, the beginning and end of Picasso's Rose Period. Stein and Picasso understood each other and had an intimate intellectual friendship that fed their artistic creation. Stein would go to the painter's studio every day, and after posing, she would walk around Paris and the rue de Fleurus (52-55). During the sittings for posing, Stein was working on her story "Melanctha." The long sittings and the walks after them gave Stein an opportunity to meditate on her story and create Melanctha Herbert's life. As stated in *The Autobiography of Alice B. Toklas*,

[...] the poignant incidents that she wove into the life of Melanctha were often these she noticed in walking down the hill from the rue Ravignan. It was at that time that the hungarians began their pilgrimages to the rue de Fleurus. There were strange groups of americans then, Picasso unaccustomed to the virginal quality of these young men and women used to say of them, ils sont pas des hommes, ils sont pas des femmes, ils sont des américains. They are not men, they are not women, they are americans. (56)

1.1. The Good Anna

In *Three Lives*, Gertrude Stein examines the themes of identity, sacrifice, and the complexities of daily life in the early twentieth century through three ordinary women—Anna, Melanctha, and Lena. It is evident that Gustave Flaubert's *Three Tales* influenced Stein while creating her *Three Lives*. This impact can be seen from the book's title, dealing with three women's ordinary lives and the characters' psychological depth throughout all the stories. To understand this influence's roots and see its reflections on Stein's stories, Flaubert's position in literature, the innovations that came with *Three Tales*, and how Stein incorporated them into her writing should be taken into consideration. Gustave Flaubert has been considered the leading figure of nineteenth-century Realism. Also regarded as the founder of the modern novel, Flaubert is known for his objective point of view, psychological depictions, and meticulous details, especially in *Madame Bovary*. In *Three Tales*, Flaubert uses three different storylines to examine the human experience at historical and personal levels. All stories' attention to detail and intensity in the narrative are among the striking innovations of *Three Tales*. The characters' emotions are not depicted. Instead, they are revealed by their dialogues and relations with their surroundings, and each story has its unique narrative.

To further analyze "The Good Anna," Flaubert's "A Simple Heart" in *Three Tales* must be taken as a guideline as it has nearly the same plot and characters. The main themes of depth of individual sacrifice and simplicity were illustrated in "A Simple Heart" with the narration of the simple life of a servant girl called Felicité. She does not have a family, is uneducated and reliant on her mistress, and her death is unnoticed. She lives a simple life, and despite her seemingly pointless life, she possesses the capacity for love, which she expresses even in the absence of exchange. Stein transforms Flaubert's meticulous, detailed, but classical structure into an experimental narrative. Similarly, "The Good Anna" portrays a German American servant whose identity was shaped by devotion, hard work, and an uncompromising sense of duty. However, unlike Felicité, Anna has power over her surroundings. Anna's voice has this power; she scolds, disciplines, manages, and eventually conquers with it. This division is evident within the first pages of both stories; Anna, although inferior due to her position, has control over her mistress Miss Matilda, her money, and running the house in general, "This one little house was always very full with Miss Mathilda, an under servant, stray dogs and cats and Anna's voice that scolded, managed, grumbled all day long" (Stein, *Three Lives* 3). Felicité on the other hand, has a shrill voice; she hardly ever speaks "[...] and her upright stance and

deliberate movements gave her the appearance of a woman made out of wood, driven as if by clockwork” (Flaubert 24).

The difference in vocal presence highlights the fundamental difference between Flaubert’s and Stein’s narrative strategies. Felicité, whose emotions mostly remain internalized, presents a passive resilience, while Anna’s dreadful sound gives her some authority within the domestic sphere despite her subservient position. Stein’s emphasis on Anna’s voice challenges traditional representations of servitude while portraying a working-class queer woman who shapes and dominates her environment. This shift also signifies the transition from Realism to Modernism. Also, instead of Flaubert’s objective style of expression, Stein emphasizes the character’s inner world with a rhythm based on repetitions. Anna’s repetitive scoldings become the center of her identity, the story, and the narrative structure: “She cooked and saved and sewed and scrubbed and scolded” (Stein, *Three Lives* 33).

Flaubert does not directly reflect the stream of consciousness of the characters but reveals their inner world with details. Stein, on the other hand, emphasizes the psychological change of character by using the insistence technique instead of the flow of consciousness. Anna’s top priority is upholding discipline and order in the families she manages, and she takes pride in her ability to manage people and resources effectively. Stein uses a unique narrative approach that interrupts linear storytelling, emphasizing repetition significantly, which she refers to as insistence. As Thomas Fahy observes, “Throughout *Three Lives*, Stein specifically uses repetition or, to use her term, “insistence” to expose and undermine culturally reinforced biases...” (Fahy 25). Although Fahy links this repetition to sexuality, this approach stretches beyond it to shed light on broader issues of cultural and personal identity.

For example, this insistence can be seen in the depiction of Anna’s social and individual dedication to her servitude; Stein challenges nineteenth-century perceptions of the domestication of women. Being an expatriate, queer, and wealthy woman in Paris, Gertrude Stein had the freedom to defy the stereotypes that were expected of most women during the time. In the story, Anna suppresses her own sexual desires and her urge to control the morality of others. With repeated statements such as “The widow Mrs. Lehntman was the romance in Anna’s life” and “Remember Mrs. Lehntman was the only romance Anna ever knew,” Stein shows Anna’s inner conflict between a strong sense of commitment and her emotions (Stein, *Three Lives* 18-35).

These repetitions produce a rhythm that reflects Anna’s inner struggles. It is right to say that Stein was able to emphasize the changing dynamics of Anna’s character and her struggles since this narrative rhythm does more than repeat concepts; it also subtly changes their meaning

with each repetition. According to Ogawa Ayuto, this method aligns with Jacques Derrida's idea of "iterability," which he describes as the ability to change rather than repeat identity (Ayuto 1). For instance, the first chapter illustrates Anna's constant dedication to her job with moral rigor and gratitude, "She worked away her appetite, her health and strength, and always for the sake of those who begged her not to work so hard. To her thinking, in her stubborn, faithful, german soul, this was the right way for a girl to do" (Stein, *Three Lives* 19) and her unshakeable perfectionism, "Not that Anna's conscience ever slept, for neither with interference or without would she strain less to keep on saving every cent and working every hour of the day. But truly she loved it best when she could scold" (Stein, *Three Lives* 23). However, the story's final paragraphs have a melancholic tone with a similar pattern of repetition:

"The things that Anna really needed were to rest sometimes and eat more so that she could get stronger, but these were the last things that Anna could bring herself to do. Anna could never take a rest. She must work hard through the summer as well as through the winter, else she could never make both ends meet" (Stein 55).

In the first essay of *Limited Inc*, "Signature Event Context," Derrida explains that meaning is not fixed by intention or context, because it may alter due to reinterpretation of language. It exposes distinctions that traditional narratives could disregard, reversing traditional meanings. Similarly, Stein's insistence in "The Good Anna" offers a more nuanced understanding of Anna's experiences while reshaping her simple life. Stein's emphasis on Anna's job shifts from something positive to a criticism of her self-induced misery. The reader is forced to consider the price of Anna's principles as her identity—once characterized by strength—becomes obscured by exhaustion and an inability to support herself. The insistence technique works with this logic; the repeated statement, "Mrs. Lehntman was the only romance Anna ever knew," changes its meaning over time, illustrating how Anna's emotional dependence weakens her discipline. The voice once gave Anna the power to maintain order, discipline, and control, loses its strength when "romance" comes into the picture and breaks the balance of emotions and duties of a servant. Although her authority comes from her moral integrity and ability to control, it is evident from the repeated statements that her self-control is broken. As the story continues, Anna's requirements and struggles consume more of her life. She finally retires from her position as a housekeeper as her health deteriorates each day. Her life ends without any personal fulfillment or acknowledgment, despite her sacrifices and unbreakable dedication to her principles, highlighting the story's examination of the unspoken challenges of ordinary women.

For Stein's narrative approach, Paul Cézanne's artistic innovations play an important role. Cézanne's paintings inspired her to experiment with nonlinear narrative structure for the first time, breaking away from realistic fiction standards. If "The Good Anna" were to be examined from this perspective, Paul Cézanne's paintings, epitomizing a visual form of iteration, would provide a strong analogy to Stein's prose narrative method. Cézanne's paintings consist of what he called "basic elements," which he repeatedly used. He observed and painted nature's geometric foundations by combining color surfaces to create structures and add depth without using traditional light and shadow. Cézanne also repeated and redefined his brushstrokes to create depth and movement. He demonstrated a strong spiritual dedication to understanding the complexity of the world around him through his meticulous study of natural forms. He repeated geometrical shapes, famously the cylinder, the sphere, and the cone. Like how Cézanne's iterative process changed his subjects and revealed subtleties that defied traditional representations, Stein's insistence recontextualized Anna's actions and desires.

Paul Cézanne's famous *The Bathers* is based on an understanding of composition where figures are integrated with nature, and forms and colors are expressed with geometric arrangements. By doing so, Cézanne broke away from the traditional anatomical understanding of accuracy and perspective, in which repetitive geometric arrangements express forms and colors. Instead of dealing with individual figures, he considered them a whole with nature and made the scene a constantly changing experience rather than a fixed narrative. Cézanne's figures are united repeating forms and color spaces. If we compare *The Bathers* to "The Good Anna," we see that Gertrude Stein's narrative style offers a similar repetitional structure, moving away from tradition. Stein's narrative approach aims to give the reader a particular experience rather than just a story. By using tactile sensations of different textures and their feelings' repetitions, she constructs a narrative purely based on experience. The following passage from "The Good Anna" shows this situation:

On this bright summer Sunday afternoon she came to the Lehntmans', much dressed up in her new, brick red, silk waist trimmed with broad black beaded braid, a dark cloth skirt and a new stiff, shiny, black straw hat, trimmed with colored ribbons and a bird. She had on new gloves, and a feather boa about her neck. Her spare, thin, awkward body and her worn, pale yellow face though lit up now with the pleasant summer sun made a queer discord with the brightness of her clothes. (Stein 25)

In this passage, Stein not only depicts Anna's physical appearance but also draws the reader into the feeling of character with contrasts between different textures, surfaces, and colors. By emphasizing the color "black," creating a contrast with the phrase "bright summer day," and

using words such as "stiff, shiny, beaded braid" that have sensory and visual implications, the reader can feel the scene in addition to seeing it. Like Cézanne's way of depth, which juxtaposes colors instead of light and shadows, Stein gives the narrative depth with images and rhythmic repetitions instead of character development and a traditional linear plot.

In both situations, iteration serves as a tool to challenge established identities and promote active participation in the work. Drawing inspiration from Modernist experiments of her day, Stein crosses the boundaries between the visual and literary arts by using repetition as a narrative technique. Consequently, this artistic choice reflects the cultural shifts of the early twentieth century and establishes Stein as a pioneer in bringing avant-garde ideas to the literary form.

1.2. Melanctha

"Melanctha" is the second, longest, and perhaps most unconventional story in *Three Lives*. Set in a fictional town called Bridgepoint in Baltimore, it tells the story of an African American woman, Melanctha Herbert, and her emotional growth, sexual liberation, and experiences as a woman who does not follow the rules made for a colored woman living in the twentieth century. What makes "Melanctha" so important today is that it is an experimental story that intricately explores themes of race, gender, and identity through its unconventional narrative style, such as repetitive, fragmented language and the usage of stream-of-consciousness to reflect characters' internal conflicts. The key element of this importance is that the story features early twentieth century Cubism in art through written language. The main subject of the story is the inner emotional and psychological life of Melanctha Herbert. The story revolves around her wandering through life in search of some knowledge and experience, yet she never knows what she wants from life, nor can she wholly acquire it. She spends most of her time wandering around working men, talking to them, and observing how her presence as a woman affects them. While the narrative centers on her struggles with self-fulfillment, love, and identity, the story displays broader issues of individuality, personal growth, and the constraints imposed by society.

Gertrude Stein began writing "Melanctha" when she began modeling for Pablo Picasso for *Portrait of Gertrude Stein*. She stated that her long sittings were an opportunity to reflect on her story, "During these long poses and these long walks Gertrude Stein meditated and made sentences. She was then in the middle of her negro story Melanctha Herbert, the second story of *Three Lives*..." (Stein, *The Autobiography* 56). As mentioned before, Picasso and Stein

developed a close friendship during the creation of this painting. It is known that they met at least once a week to talk about their art. An article titled “A Face is a Face is a Face: Beneath Picasso's Gertrude Stein” reveals X-radiograph details of Gertrude Stein's face, where Picasso worked very hard on the accuracy of Stein's facial expressions. The article shows that the artist worked very quickly to sketch, changing the position, even though the model stood still. These details revealed by X-radiographs prove Picasso's meticulous approach to depicting his subject's emotions. This can be juxtaposed with Stein's approach to narrating her characters' emotions by using repetitive sentences such as Melanctha's declaration of love and frustration to her lover, “Oh you so stupid Jeff boy, of course I always love you. Always and always Jeff and I always just so good to you. Ah you so stupid Jeff and don't know when you got it good with me” (Stein, *Three Lives* 125). Moreover, Picasso's hesitation with placing the subject and his repetitive brushstrokes can be seen in the story with Jeff's hesitation with the relationship and not knowing what to want from life,

It only is, I am really so slow-minded in my ways, Miss Melanctha, for all I talk so quick to everybody and I don't like to say to you what I don't know for very sure, and I certainly don't know for sure I know just all what you mean by what you are always saying to me. And you see, Miss Melanctha, that's what makes me say what I was just saying to you when you asked me. (Stein, *Three Lives* 90).

Other than Pablo Picasso and his artistic vision, Henri Matisse and his wild usage of colors could have influenced the composition of “Melanctha.” The Salon des Indépendants of 1906 was the first time all the Fauve painters would show together, following the Salon d'Automne of 1905, which signaled the start of Fauvism. “Le Bonheur de Vivre” a painting by Matisse, was the exhibition's focal point. Impressionism fundamentally altered how color was perceived, shifting away from traditional representations and toward an emphasis on light and how it interacts with color. This change paved the way for Fauvism, which elevated the expressive and often irrational use of color to unprecedented levels. Through the emotional and psychological complexity of her characters, Stein appears to reinforce this pioneering approach to color in Melanctha. Stein uses descriptive tones to represent her characters' inner moods, much like Matisse did with color to express feelings and emotions. For instance, Rose's feelings and personality can be reflected in the warmth and softness of pink. Melanctha, on the other hand, depicts her complexity, sadness, and yearning by feeling blue. The color yellow could symbolize Jeff's personality traits like cautiousness, optimism, and reason. Like Fauvist paintings, Stein's characters are made as vivid and complex as the most ambitious Fauvist

canvases by these color analogies, which also give layers of emotional resonance and personality to the story.

The Fauvist painters frequently used complimentary color pairings, such as orange and blue, magenta and green, or purple and yellow, at high saturations to intensify contrast and make each hue more vibrant. In addition to enhancing visual impact, this intentional use of contrasts gave their compositions a sense of dynamic tension (Hencz). Stein uses a comparable approach with her characters in *Melanctha*, creating relationships based on conflict. Characters usually exhibit opposing qualities, and their interactions show significant distinctions and a lack of compromise. In the same way that complementary colors accentuate one another, these conflicts draw attention to and emphasize each character's strongest traits.

Stein stated in *The Autobiography of Alice B. Toklas* that she was hugely inspired by the streets of Paris and the accidents she saw there while writing her story. After her long poses for Picasso, she would walk her house, down the hill from the Rue Ravignan (Stein 56). Rue Ravignan situated in Montmartre, was a dynamic and appealing place; the bohemian environment of the city provided artists and writers with inspiration and a sense of community in the late nineteenth and early twentieth century. It was the place where many artists of the Belle Epoque such as Edgar Degas, Pierre-Auguste Renoir, Vincent Van Gogh and Henri de Toulouse-Lautrec lived and worked. But what was it that inspired Stein to create such unconventional setting and characters? In *Women of the Left Bank: Paris, 1900-1940*, Shari Benstock argues that Paris offered freedoms in living and working, both literary, practical, and sexual, that America at the time could not provide. Although Stein's writings were usually about America, "[...] everything in her adult life became a subject for and was subjected to her art" (Benstock 14).

Paris during the nineteenth century underwent a complete urban transformation under the rule of French Emperor Napoleon III. Directed by Georges-Eugene Haussmann, medieval neighborhoods that were considered overcrowded and unhealthy were demolished, and wide avenues, new parks, and squares were built. Haussmann's renovation of Paris between 1853 and 1870, also known as "Haussmannization", is a word coined at the time to define urban renewal by demolition, made the Paris we know now geometric and rational. For his role in this destruction, in changing the cityscape, he acquired the nickname "the demolisher". According to David P. Jordan, the purpose of the newly constructed boulevards was to contain disturbances. The "dangerous classes" were separate from the bourgeoisie by the boulevards, which also served to isolate them from the city center. Paris suburbs lost their support for the poor when they were merged into the city in 1859, uniting the entire metropolitan region under

a single system of government. These efforts included more than just suppressing urban uprisings and removing poor from the center; they also created a characteristic aspect of Parisian existence: the boulevard culture, also known as “la vie Parisienne”. As a result, the term "boulevardier" was coined in 1866 to describe someone who frequented Paris's wide boulevards and personified the boulevard spirit (Jordan, 100).

“La vie Parisienne” refers to a unique lifestyle, culture and social life of Paris. It captures the spirit of the city as a hub for fashion, art and lively street life. This expression evokes images of vibrant boulevards, sophisticated cafés, artistic salons, and an all-around feeling of *joie de vivre*. The core of Parisian life is a certain joy along with artistic creativity and cosmopolitanism. *La vie Parisienne* portrays a lifestyle that prioritizes leisure activities, interacting with others, and having a profound respect for the arts and beauty. It encapsulates the essence of a city that has long been regarded as the pinnacle of culture and elegance, whether via lazy walks along the wide boulevards, vibrant conversations in cafés, or the pursuit of fashion and art. Knowing that this was the zeitgeist of Paris when Stein’s portrait was painted and when she wrote “Melanctha,” it is right to say the city’s street culture and intellectual discussions in cafés profoundly impacted Stein’s not only literary but in general understanding of the world. It is highly possible to assume all the artists in this scene discussed new ways of expression in a way that has never been done before and to describe feelings and moments that have never been chosen before. This manner of living and these artistic struggles were central to daily life, and Stein was exposed to them daily. She was conditioned to create a character reflecting the avant-garde, bon-vivant lifestyle. The time's societal changes were also crucial to Stein's search. Paris' atmosphere can be seen in Stein's description of Melanctha's personal journey with aesthetic sensitivity. Considering the city’s influence, the following passage and its detailed description show the depth of Melanctha and her lover’s relationship and how they perceive their environment:

They were very happy all that day in their wandering. They had taken things along to eat together. They sat in the bright fields and they were happy, they wandered in the woods and they were happy. Jeff always loved in this way to wander. Jeff always loved to watch everything as it was growing, and he loved all the colors in the trees and on the ground, and the little, new, bright colored bugs he found in the moist ground and in the grass he loved to lie on and in which he was always so busy searching. Jeff loved everything that moved and that was still, and that had color, and beauty, and real being (Stein, 105).

“Melanctha” reflects a period when modern identity was forming, and cultural-social norms began to break during a transformative period. In this context, women’s societal roles were particularly affected by two widely held but strongly opposed viewpoints famously known as the early stages of “Flapper” versus the “Victorian Woman”. Naomi Schor, in her article titled “Cartes Postales”: Representing Paris 1900,” argues that women’s position at the beginning of the century, suggests that two opposing viewpoints shape our perception of daily life. In contemporary Western cultures, the masculine or masculinist perspective situates the everyday in public settings dominated by men, whereas the feminine or feminist view associates the everyday with household rituals and routines traditionally associated with women. According to the feminine perspective, the everyday is defined by recurring activities; on the other hand, the everyday is defined by random encounters in public places, with the flâneur serving as its central figure for the masculine perspective (Schor 188). This analysis of feminine and masculine routines helps us to understand the relationship and the fights between Melanctha and her father as their relationship first described as:

Melanctha Herbert almost always hated her black father, but she loved very well the power in herself that came through him. And so her feeling was really closer to her black coarse father, than her feeling had ever been toward her pale yellow, sweet-appearing mother. The things she had in her of her mother never made her feel respect. (Stein 63)

It is understood from the passage that although Melanctha respects her father's authority, she is also aware of its limitations and social pressure. She simultaneously opposes the standards of femininity of the time and rejects her mother's feminine principles. The conflict in Melanctha's relationship with her father reflects both the freedom Melanctha desired and the masculine dominance of her father. Melanctha's quest for independence aligns with the desire for redefinition and liberty in "feminine casual," yet her father is portrayed in Schor's "masculine everyday" perspective as an authoritarian, dominating person in public space.

Also, from pages 63 to 67, we learn that Melanctha loved spending time with horses as a little girl; however, her father banished her from riding them. The story with the Bishops and the restriction of Melanctha's horseback riding rights represents a scenario in which the feminine range of motion is constrained by masculine authority. This incident strengthens Naomi Schor's argument that women's lives are restricted to the home, while men's everyday lives create power over the public domain. Riding a horse represents freedom, mobility, and Melanctha's pursuit of identity. In this context, horse riding is not just a physical activity; it also signifies Melanctha's wish to participate in public life and live freely. This desire’s restriction can be interpreted as a metaphor for the women's liberation movement of the time.

Moreover, Melanctha is far away from the traditional women stereotype. She has free will; she independently explores her sexuality and eroticism, most striking aspects of her when compared to other women. On the other hand, when we make this comparison, we see that she is a better wife and a better mother to raise a new-born baby when compared to Rose. Rose's incapacity to be a mother and Melanctha's natural love for the child demonstrates that Melanctha does not completely reject conventional roles but rather reshapes them on her own accord. This displays her sense of autonomy and her capacity to adjust to social norms. For instance, "Rose Johnson was careless and negligent and selfish, and when Melanctha had to leave for a few days, the baby died (Stein 59)" their dynamic shows Melanctha's depth and her capacity to exhibit traits like compassion and empathy while going beyond the bounds of conventional femininity.

When all these factors are considered, Melanctha is a profound reflection of the creative, social, and cultural changes that occurred in the early 20th century. Melanctha is profoundly influenced by the contemporary woman of the 1900s, who must reconcile the conflicts between old Victorian values and the emerging flapper identity. Her intricacy, autonomy, and quest for self-discovery reflect the changing roles of women amid a period of aggressively redefining social norms. The impact of the period's moral and political turmoil is also notable. Stein's story resonates with the growing interest in psychology and human interactions, questioning strict conventions and the emergence of individuality. Melanctha's examination of her identity, desires, and interpersonal relationships is a microcosm of the more significant cultural changes occurring in a world that is modernizing quickly. Furthermore, Stein's literary approach was permanently impacted by the avant-garde artistic trends of the day, especially the works of Henri Matisse and Pablo Picasso. Picasso's groundbreaking techniques of abstraction and deconstruction are like Stein's fractured narrative style and emphasis on emotional nuance over straight-line narration. Stein's subtle depiction of her characters, where emotional and psychological contrasts bring each person vividly to life, is the literary counterpart of Matisse's daring and expressive use of color, which is seen in Fauvism. Consequently, Melanctha is a product of its day, influenced by the interaction of early 20th-century social shifts, changing gender roles, and modernist art. In addition to demonstrating Stein's literary talent, her ability to combine these many influences into a single, ground-breaking story reinforces Melanctha as a major figure in modernist literature by providing readers with an angle through which to view the complicated nature of relationships, identity, and the human condition in a time of change.

1.3. The Gentle Lena

“The Gentle Lena” is the third story of *Three Lives*. Like the other stories in the book, Stein uses a straightforward narrative and repetitive language. At first glance, it tells the story of a naive immigrant woman named Lena. However, her life story is elaborately crafted, focusing on her marriage. Lena is gentle and shy, which makes her numb to the harshness of life and people. The detailed narration does not give the reader an anticipation of a revolt through her passiveness, yet nothing really happens. The story does not have a linear path of actions; it only has Lena and how she responds to her life without taking action. She never revolts or even talks and dies without a sound, which makes the story so infuriating. The reason why the story has such emotional intensity is due to Henri Matisse and his Fauvist technique, especially with his painting *Woman with a Hat*. As mentioned in previous chapters, Stein encountered Fauvism while visiting Salon d’Automne’s exhibition in 1905. By creating a language similar to Fauvists’ approach to color and their usage of it for expressing unfiltered feelings, “The Gentle Lena” portrays an important role in Stein’s literary innovation in combining art and literature.



Fig. 11. Matisse, Henri. *Woman with a Hat*, 1905. Museum of Modern Art, San Francisco.

All three stories of *Three Lives* have a minority woman at the center, and they are very distinctly different from each other. Each character's personality is very different, and Stein

uses various techniques in each story to further deepen this difference. The most important and one that makes Stein a bridge to Modern American Literature and twentieth-century Avantgarde European Art is her use of Post-Impressionism, Cubism, and Fauvism in each story to give her descriptions a different taste. The effects of Fauvism and especially the influence of Madame Matisse painting can be seen with the Lena's description with her hat:

[...] poor Lena stood there in her hat, all trimmed with pretty flowers, and the tears coming out of her eyes, and Lena did not know what it was that she had done, only she was not going to be married and it was a disgrace for a girl to be left by a man on the very day she was to be married. Lena went home all alone, and cried in the street car” (Stein, *Three Lives* 184).

In this quote, Lena does not know what to do, and it certainly is not her fault for her sadness, but she stands there and cries, like the painting. Madam Matisse sits there with a big hat ornamented with flowers, and she seems sad for an unknown reason. *Woman with a Hat* portrays an unhappy woman with an angry look. A sense of uneasiness is created through the abrupt transitions of warm to cold color changes: pink to blue and green to purple. The rest of the painting consists of vivid colors with loose brush strokes, creating an unfinished look that supports the senses of anger and rebellion. This sense of aggression comes from Fauvism. The painting carries Matisse's rage and his desire to shout. Unlike Madam Matisse's intense look in the painting, Lena in the story is a symbolic scream of a German immigrant woman. Lena tries to yell as hard as she can, but her voice can never overcome discrimination or society's norms. Stein turns this power to reflect an emotional state into a passive resistance and then decay. She took this new art movement and created a new language. In the story, Lena was “always dreamy and not there” (176) and “[...] always stood there so stupid and did not answer” (183). In this sense, Stein uses the character's mood descriptions, such as scolding angrily, crying, or laughing, which can be compared to Matisse's loose color blocks.

On the other hand, Lena's friend the German cook represents the German woman stereotype by her motherly figure who cares about being proper and is an ideal house servant. She scolds Lena constantly to be appropriate because of her perfectionism. Her practicality, motherhood, and strong commitment to maintaining proper behavior are traits that fit very well with the strict standards set for working-class immigrant women. She reinforces the concept of a well-behaved and submissive servant by disciplining Lena and pushing her to act accordingly. However, Lena continues to be disconnected, passive, and indifferent to these social expectations, even while the cook's perfectionism gives her a sense of control over her life. This dynamic resembles to the visual contrast in *Portrait of Madame Matisse*, where the passionate,

fragmented colors that seem to be against any implemented order contrast with the structural parts, such as the solid brushstrokes separating the figure. Stein challenges the typical portrayal of immigrant women by refusing to minimize Lena to a simple cliché, much as Matisse's painting challenges traditional portraiture with Fauvist emotion. Instead, she turns Lena's indifference into a silent act of defiance, a refusal to fit the stereotype that society has imposed on her. Unlike other tragic heroines, Lena does not experience a dramatic transformation or battle against oppression. She is there, she goes through life, at the end she disappears quietly. *The Gentle Lena* is a modernist masterpiece because of this unnerving depiction. Stein creates a new form of literary realism that is consistent with the experimental visual art of the avant-garde by abandoning a distinct narrative arc and prioritizing emotional states over plot development. The lack of action reinforces the story's themes of quiet sadness and identity erasure by giving the reader a strong sensation of incompleteness, much like Matisse's unfinished brushwork does.

Using form and color to determine meaning instead of depending on traditional narrative structure, Stein's use of Fauvist techniques goes beyond fundamental aesthetic influence and becomes a storytelling tool. The use of brown as a defining characteristic in Lena's portrayal is not accidental; rather, it is closely related to both aesthetic and thematic reasons:

Lena was a brown and pleasant creature, [...] not with the yellow or the red or the chocolate brown of sun burned countries, but brown with the clear color laid flat on the light toned skin beneath, [...] and not too abundant straight, brown hair, hair that only later deepens itself into brown from the straw yellow of a German childhood. (172)

Brown is in the middle; it is neither the "straw yellow of a German childhood" nor the "yellow or the red or the chocolate brown of sunburned countries." Instead, it is a color that changes over time. This change represents Lena's uncertain identity. In the context of Fauvism, color was employed to provoke an emotional truth rather than to replicate reality. Non-naturalistic hues were frequently used by Fauvist painters, especially Matisse, to undermine traditional depictions of the human form. Likewise, Stein's multi-layered depiction of brown—its nuanced changes, its connection to depth and light—makes it seem almost abstract. In addition to being a skin tone, it is a conceptual area where national, racial, and individual identities are blurred. As a color, brown is frequently connected to neutrality, earthiness, and a feeling of stability. Stein's frequent use of it, however, challenges its typical association with steadiness by evoking a sense of instability. Stein simulates the dynamic use of color in Fauvism, where colors vary and evolve to reflect a fluid, shifting sense of identity, by emphasizing the subtle shifts in brown rather than taking it as

an unchanging aspect. Like a Fauvist painting, Lena is thus depicted through words rather than only being described, with color having a significant influence on how she is perceived.

With Freud's theories, people of the twentieth century became familiar with the term subconscious and started to explore mental illnesses. Because of this reason, modernist characters in literature have a more profound sense of reality, and in this story, the reader is faced with Lena's melancholy and depression. Lena is a silent woman who is alone in an alien land with rude and uncaring people. She withdraws into a dreamy, detached state, hiding not only from other people but also from her own thoughts. According to Freud, melancholia occurs when a person internalizes what they have lost and channels their negative emotions inward instead of letting them out via grief (Freud "Mourning and Melancholia"). This process can be seen in Lena, who secures herself in a dissociated and passive existence because she lacks the capacity or even the will to interact with her own reality as Stein writes;

Lena now fell back into the way she always had of being always dreamy and not there, the way she always had been, except for the few days she was so excited, because she had been left by a man the very day she was to have been married. Lena was a little nervous all these last days, but she did not think much about what it meant for her to be married. (188)

The absence of control in her life is closely linked to her melancholy. She was brought to America by her aunt, works as a servant, receives repeated corrections, and eventually marries a man who never asks about her feelings or desires. After the marriage, Lena moves in with her husband's family, and she slowly starts to die inside day by day. This loss of control eventually shows up physically as she retreats deeper into herself: "[...] Lena began soon with it to look careless and a little dirty, and to be more lifeless with it, and nobody ever noticed much what Lena wanted, and she never really knew herself what she needed" (193).

It is possible to analyze Herman's character development, his early disinterest in marriage, and his change following the birth of his child through the lens of Fauvism. Fauvism is defined by the freedom of color and form, which emphasizes unadulterated and powerful emotional expression. Like how Fauvists defied conventional principles of art in favor of bold, expressive choices, Herman first demonstrates a disconnected and unsure sense of self by conforming to his parents' expectations. Nevertheless, Herman changes profoundly after the birth of his first child. At this point, obligations and connections that seemed meaningless to him suddenly became significant. The sudden, vivid color contrasts and emotional intensity observed in Fauvist paintings can be seen in this change. Fauvist painters expressed intense feelings with sudden outbursts of color and form in parallel with Herman's newfound bond with his child marks

a departure from his earlier apathy and reveals an unadulterated emotional depth with the following passage;

Herman never had cared really very much about his father and his mother, [...] but to be really a father of a little baby, that feeling took hold of Herman very deeply. He was almost ready, so as to save his baby from all trouble, to really make a strong struggle with his mother and with his father, too, if he would not help him to control his mother.
(197)

Artists such as Matisse and Derain frequently used unusual hues while depicting figures to emphasize emotional reality over realistic representation. From this perspective, Herman's experience can be viewed as a Fauvist-style awakening, when previously repressed or unacknowledged emotions suddenly and profoundly emerge.

In conclusion, the *Gentle Lena* is a modernist story by its following distinct features; its narration technique inspired by Fauvism, dealing with the main character's subconscious, and in terms of reflecting ideas on that period's society. This story conveys Stein's look at the problems of the minority, immigrants, and especially of women by using the *Lena* character. Gertrude Stein breaks traditional rules, silencing and despotic approach, and like Matisse's brutal brush strokes, she crushes them by creating something so powerful and new. This tradition-breaking is provided in such a unique way by Stein that this book is considered a milestone in terms of both narration technique and characterization.

2. Ernest Hemingway

Ernest Hemingway was an American novelist, short-story writer, and journalist born on July 21, 1899, in Oak Park, Illinois. According to Michael S. Reynolds' biography about the writer, Hemingway grew up in a middle-class family and attended Oak Park and River Forest High School, where he developed an early interest in writing. After graduating in 1917, he worked briefly as a reporter for the *Kansas City Star* before enlisting in the American Red Cross as an ambulance driver during World War I (Reynolds 17-24). His experiences during the war, including being wounded and recovering in a hospital in Milan, would later influence much of his writing. After the war, he moved to Chicago and began working as a journalist before moving to Paris in 1921 to join the expatriate community of writers and artists there. In Paris, Hemingway wrote for various publications and began establishing himself as a writer, publishing his first collection of short stories, *In Our Time*, in 1925. He also became friends with other writers and artists, including Gertrude Stein, F. Scott Fitzgerald, and Pablo Picasso.

Hemingway stayed in Paris between 1921 and 1925, yet it would become a memorable landscape for him, synonymous with happiness, destruction, and disillusionment. He arrived in Paris with his wife Hadley on December 20, 1921. A year earlier, he had been dragging his boredom and dissatisfaction between Oak Park, Chicago, and Canada, where he had begun to write for the *Toronto Star*. Sherwood Anderson explained to the aspiring young writer that the best way to learn the craft of writing was to go to Paris. In addition, he pointed out that because of the favorable exchange rate, an American could live better in Paris than at home. Anderson also introduced Hemingway to Gertrude Stein, James Joyce, and Ezra Pound. Getting to know them and embracing the Parisian elite of the arts and their fascination with Modernism would considerably widen his views (Reynolds 250). By the end of November 1921, everything was prepared: Hemingway would be the Paris correspondent of the *Toronto Star* and, simultaneously, learn the craft while learning from some of the already more established writers and artists.

Paris in the 1920s was a vibrant and exciting place for writers and artists, who found inspiration and camaraderie in the city's bohemian atmosphere. Known as an intellectual and artistic hub of Paris, Montparnasse is home to many theatres, museums, and art halls. Many artists, from Hemingway to Picasso to Bourdelle, used to live in this area, and traces of this 1920s artistic flair remain all over the neighborhood. The community of Montparnasse was an area where creativity was embraced and encouraged. It became famous in the 1920s, referred to as *les Années Folles* (the Crazy Years), and the 1930s as the heart of intellectual and artistic life in Paris.

A Moveable Feast, Hemingway's memoir published posthumously in 1964, chronicles his experiences as a young writer living in Paris in the 1920s, where he was part of a community of expatriate artists, writers, and intellectuals. The book is divided into several chapters, each focusing on a different aspect of Hemingway's life in Paris. Hemingway writes about his friendships with other writers and his struggles to make a living as a writer. He also describes his writing process, travels, and experiences with love and loss. Also, in "A Moveable Feast," Hemingway describes how he learned from Cézanne and the Impressionists by constantly visiting museums and observing the artworks:

I went there [Musée du Luxembourg] nearly every day for the Cezannes and to see the Manets and the Monets and the other Impressionists that I had first come to know about in the Art Institute at Chicago. I was learning something from the painting of Cezanne that made writing simple true sentences far from enough to make the stories have the

dimensions that I was trying to put in them. I was learning very much from him but I was not articulate enough to explain it to anyone. (Hemingway, *A Moveable Feast* 8)

The work offers a glimpse into the life of one of the most celebrated writers of the 20th century. It provides valuable insight into Paris's cultural and artistic scene in the 1920s. It also refers to the addresses of specific locations such as bars, cafes, and hotels, many of which can still be found in Paris today.

Soon after settling in Paris, Hemingway and his first wife, Hadley, met other writers and many great masters of twentieth-century painting; among them were Miró, Masson, Gris, and Picasso. Gertrude Stein, who lived in Paris then, was a close friend of Hemingway and an art collector. Stein encouraged the young American writer to study the art in the city. At the same time, Hemingway, who attended Stein's dinners, which became a classic every Friday evening, exchanged ideas with many artists (Stein, *the Autobiography* 27). These gatherings enriched Hemingway's style by causing the language used by the author to gain a different dimension and be influenced by the art movements of the period. In 1925, Ernest and Hadley purchased Joan Miró's painting *The Farm*, which is now in the National Gallery of Art in Washington, D.C. A few years later, Hemingway wrote an essay for *Cahiers d'Art* about his purchase of the painting and the impact that Miró's composition had on him. This writing marks the beginning of the author's admiration for many European and American painters and his friendship with them. In 1931, Hemingway and his second wife, Pauline Pfeiffer, bought *The Guitarist* and *The Bullfighter*, owned by their friend, Juan Gris. Shortly thereafter, Ernest and Pauline purchased a series of paintings by the French Surrealist André Masson; five are currently in the Ernest Hemingway Collection at the John F. Kennedy Library in Boston (Hemingway, "Ernest Hemingway and Art").

Ernest Hemingway's arrival in Paris in 1921 marked the beginning of his assimilation of Modern painting and literature. One of the most important stories with Modern painting's influence is "Big Two Hearted River". Published in 1925, "Big Two Hearted River" is the first Hemingway story to feature Cézannesque characteristics. This story was, as Hemingway said in a letter to Gertrude Stein, "dedicated to creating a landscape like Cézanne's". To create a medium like Cézanne's, it was essential to reduce the object to its simplest form and present it without any embellishment since a Cézannesque medium was about structural clarity and ideal beauty. In this environment, one can see the form and structure. For Hemingway, it was this unique arrangement that made Cézanne so fascinating. Hemingway wanted to write as Cézanne had drawn. He describes this process in his letters: "I can make a landscape like Mr. Paul

Cézanne, I learned how [...] by walking through the Luxembourg Museum a thousand times" (Gehlawat). As mentioned before, Paul Cézanne was an essential figure in the visual arts and an inspiration for American Modernist Literature. Cézanne's works consisted of harmonious colors and selected subjects from ordinary objects, and his style was so architectural that it could be traced back to basic geometric shapes. On the other hand, Modernist writing used a similar experimental language. Hemingway's fragmented narrative can be likened to Cézanne's idea of reducing objects to their simplest forms.

Another story that can be analyzed under Modern art's influence is "Hills Like White Elephants". Published in 1927, the story focuses mainly on the conversation between a man and a woman. The story's emphasis on an underlying conflict between the characters—conveyed through limited description and no dialogue—like Picasso's geometric painting, in which the absent is equally important as the featured. The abstraction of Hills Like White Elephants can be compared to Hemingway's portrayal of landscapes in Big Two-Hearted River, where he captures Cézanne's structural clarity. In this case, Hemingway lets the couple's disagreement develop under the surface of their conversation rather than directly addressing it. The emotional intensity of the situation seems obvious but only becomes apparent through close examination of the conversation's subtext, much like the hidden meanings in a Cubist painting.

Cubists' works with simplified, geometric structures parallel Hemingway's writing techniques with his famous Iceberg Theory. Zoe Trodd argues in her paper "Hemingway's Camera Eye" that Hemingway uses repetition in his writing to create a patchwork of different images that come together to create a whole picture. She says that his theory of icebergs "resembles a glacier waterfall, energized by his multi-perspective approach" (Trodd). With Iceberg Theory, one can conclude that by breaking things apart and avoiding unnecessary details, such as Picasso's Cubism or the simplified shapes in Cézanne's paintings, Hemingway offers the reader a more profound understanding when looking at the surface of an event. The foundation of the Iceberg Theory is only a portion of what we perceive at first look. This idea—the impact of meanings we cannot see but feel yet cannot put into words—is heavily stressed throughout Modernist literature and art. Hemingway uses simple language, allowing the reader to figure out the deep meaning of each incident.

Another essential element in Hemingway's writings is the character called Nick Adams. Nick Adams is a semi-autobiographical character who recurs in his works. Nick is a fictional figure who reflects many different eras and experiences of the author, from his teenage years to adulthood. Nick also symbolizes Hemingway's experiences with wars and the emotional maturation process. He has a close relationship with nature, which is crucial to Hemingway's

life. Inspired by Hemingway's childhood, Nick discovers himself through nature. For example, in the story "Big Two Hearted River", which will be analyzed in detail in the next chapter, Nick has returned to his completely burned city after the war and is fishing to distract his head from this destruction. Nick Adams, in the short story "A Way You'll Never Be," written in 1933, reflects Hemingway's trauma after World War I. In this story, Nick, who was injured in Italy during the war, suffers from shell shock or post-traumatic stress disorder (PTSD). He struggles with nightmares in which he sees the eyes of an Austrian soldier shooting at him, a yellow house, and a river. In short, Nick Adams' development throughout the stories reflects the important events and traumas in Hemingway's life, allowing the reader to see the author's inner world more closely.

Throughout his career, Hemingway became known for his spare and direct writing style, often using short, simple sentences and avoiding adjectives and adverbs. He wrote several novels, including *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*, as well as numerous short stories and essays. He won the Nobel Prize in Literature in 1954. His personal life was tumultuous, marked by several marriages, numerous affairs, and struggles with depression and alcoholism. He ultimately died by suicide on July 2, 1961, in Ketchum, Idaho.

2.1. "Big Two-Hearted River"

"Big Two-Hearted River" is a short story by Ernest Hemingway, written in 1925. In the story, Hemingway deals with the theme of PTSD through his famous protagonist, Nick Adams' inner journey through nature and his healing process after the war. By going to a deserted riverside in Michigan, Nick goes through a spiritual healing process by fishing. This process offers him both physical and emotional purification. The story can be analyzed through Hemingway's "Iceberg Theory," the influence of Modern art, especially Paul Cézanne's innovations, and a deep psychoanalytic approach to understand the underlying meanings.

Hemingway employs nature as a therapeutic field, and depictions of nature play a significant role in the narrative. His concentration on nature creates a rich setting for the story by reflecting the character's mood. This interest in making a rich landscape comes from the writer's fascination with Modern art, especially the art of Paul Cézanne. According to Hemingway, he spent numerous days in the Luxembourg Museum and learned how to create a landscape from Mr. Paul Cézanne (Ross 60). In a letter to Gertrude Stein dated in 1924, Hemingway wrote,

I have finished two long stories [...] and finished the long one I worked on before I went to Spain where I am doing the country like Cézanne and having a hell of a time and sometimes getting it a little bit. It is about 100 pages long and nothing happens and the country is swell. I made it all up. (Jordan, *Hemingway's Secret*)

Nothing happens throughout “Big Two-Hearted River,” as Hemingway stated in his letter. The main character, Nick, steps outside the train station, and the reader is faced with elaborate descriptions of the landscapes one after another until the story ends. Hemingway depicts statements in a very solid way, like Cézanne positions his objects in his paintings; things build up with their relations to other things, such as this following excerpt from the story;

There was no underbrush in the island of pine trees. The trunks of the trees went straight up or slanted each other. The trunks were straight and brown without branches. The branches were high above. Some interlocked to make a solid shadow on the brown forest floor. Around the grove of trees was a bare space. It was brown and soft underfoot as Nick walked on it. (Hemingway “The Nick Adams”, 181)

In this quote, Hemingway presents nature in a meticulous and carefully placed way. Like how Cézanne places objects in his paintings, Hemingway connects every element in nature in relation to each other. The “flat and brown” tree trunks and their branches are intertwined high up, symbolizing the existence of a pure order of interrelated objects. Contrary to “nothing happening,” as Hemingway himself calls it, this is an attempt to create an atmosphere where everything is interconnected. Nature is no longer a background; it makes a structure that parallels Nick’s inner world, like how elements in Cézanne’s paintings take on a greater meaning when they come together. Nick’s experience about fishing also has similar characteristics with the previous description in terms of being Cézannesque;

Nick knew the trout’s teeth would cut through the snell of the hook. The hook would imbed itself in his jaw. He’d bet the trout was angry. Anything that size would be angry. That was a trout. He had been solidly hooked. Solid as a rock. He felt like a rock, too, before he started off. By God, he was a big one. By God, he was the biggest one I ever heard of. (Hemingway, “The Nick Adams”, 194)

There is a similar structure here: Hemingway does not provide an explicit action of the fishing process; instead, he deepens the interaction with nature and Nick's relationship with the fish. His experience of catching fish functions not only as a hunting action but also as a reflection of

his psychological state. When Nick thinks the fish's teeth will cut the hook and get stuck in the hook's mouth, these thoughts drag him into a feeling of getting stuck in parallel with his own mental state. The trout's anger and solid state are identified with Nick's emotional and physical state; his "solid rock" analogy symbolizes this emotional hardness and resistance to change.

As Modernism is defined as the individual breaking away from the traditional and old orders and feeling lost in a new world order, water is not just an element of nature in the story; it also reflects modern man's fragmented inner world by being "two-hearted." Hemingway uses water as a metaphor to symbolize this fragmentation in Nick's life, "He did not need to get his map out. He knew where he was from the position of the river" (Hemingway "The Nick Adams", 180). The tension that Hemingway creates through water metaphors symbolizes the fragility and fragmentation in the modern man's life. While clean water represents a kind of idealized search for order, balance, and peace, the swamp represents Nick's chaotic inner world and his inability to confront it. This fragmentation inherent in Modernism is explored both externally and internally through Nick's relationship with nature. Searching for serenity is symbolized by going to clean water while remaining in the swamp represents the psychological turmoil resulting from his inability to face his past and wartime traumas. Considering all, one can understand that Nick is not ready to deal with his emotions and face his traumas at that time with this following quote towards the end of the story, "In the swamp fishing was a tragic adventure. Nick did not want it. He did not want to go down the stream any farther today" (Hemingway "The Nick Adams", 198).

Throughout the story, there is an emphasis on being burnt, and repetitive words evoke this sensation, such as burnt, burned, fire, brown, and black. These words create a kind of rhythmic repetition in the story, like Cézanne's color palette. Both artists use repetition to reflect the depth of what is being told and direct the viewer's or reader's attention. Cézanne's color palette usually consists of basic and pure colors of nature. The connections between colors are more important than the colors themselves; colors combine to form a greater whole. Cézanne's use of color occasionally recurs and blends. By doing this, he allows the audience to see a composition in its whole before it is broken down. The viewer's sight is guided by the repetition and constant flow of the colors, producing a sense of simplicity, unity, and continuity. Hemingway's choice of words and narration style parallels Cézanne's use of color. Hemingway simplifies the narrative, pointing out that every word and every sentence has a purpose, just like Cézanne.

There is an emphasis on concrete objects throughout the story. Nick deliberately concentrates on these objects and physical actions for they are uncomplicated, unblemished by emotions and ideas. This way, he drives away painful thoughts. It can be linked to William James's definition of Pragmatism. According to his lecture "What Pragmatism Means" dated back to 1904, he believes that a pragmatist rejects traditional methods, "[...] He turns towards concreteness and adequacy, towards facts, towards action and towards power. That means the empiricist temper regnant and the rationalist temper sincerely given up" (James "What Pragmatism Means"). James advocates that individuals establish a more direct relationship with the outside world to avoid mental restlessness and control their negative thoughts. For him, the human mind can achieve a healthier balance by focusing on the concrete, physical world rather than getting lost in abstract thoughts and emotions. Nick's focus on concrete objects and physical actions may be an effective strategy for regaining his mental peace and healthy functioning, as suggested by William James.

To conclude, what was so fascinating about Cézanne's art for Hemingway was his unique arrangement. As Cézanne believed, nothing was coincidental; every object served a purpose. Therefore, it can be understood that Hemingway learned to erase the non-essential from Cézanne. As Kenneth G. Johnston states in his article titled "Hemingway and Cézanne: Doing the Country," the secret Hemingway discovered in Cézanne's landscapes is "The oblique rendering of more than meets the eye; the repetition of line, color, and motif; the fusion of simplicity and complexity; the union of abstraction and reality; the elimination of non-essential detail [...]" (Johnston 30). Hemingway wanted to write like Cézanne painted, and by eliminating the non-essential, he created a unique style with which everyone is familiar now.

CONCLUSION

The comparison between the works of Modernist writers such as Gertrude Stein and Ernest Hemingway and the works of twentieth-century modern artists reveals the intricate relationship between visual and literary experimentation during this transformative period, which occurred during and after WWI. The interdisciplinary framework used in this study highlights how artistic movements are interrelated and emphasizes how modernism was a cultural movement that redefined artistic expression across disciplines rather than being limited to a single medium. While this study has explored the profound impact of twentieth-century modern art on American Modernist literature, it also analyzed the tendency of why the writers chose this way of expression. Other Modernist short stories might have been studied in this context; however, *Three Lives* and "Big Two-Hearted River" were selected since Stein and Hemingway both expressed their admiration of art, had art collections, and wrote about artists and their movements. Hemingway's minimalist, image-driven narrative reflects the Post-Impressionistic concerns with perception and subjective reality, while Stein's disjointed, repetitious style resembles the stylistic breaks found in Cubism. Like their contemporary painters, these writers aimed to reject conventional forms of representation to embrace abstraction, fragmentation, and unique perspectives on temporality and narrative construction. Their literary works represent some of the most potent examples of Cubist and Fauvist narratives in American Modernist literature.

Additionally, this thesis has emphasized the ways in which larger socio-historical elements, such as the aftermath of World War I, the emergence of industrialization, and changing ideas about identity and awareness, influenced modernist literature and art. Literature and visual art engaged in an interaction that went beyond influence to include philosophical and aesthetic issues that were similar and came from a desire to express the complexity of contemporary life. The theoretical foundations used in this study that were established by prominent scholars like Roger Fry, Clement Greenberg, E.H. Gombrich, Jacques Derrida, Malcolm Bradbury, Peter Childs, and Ferdinand Tönnies offer a thorough framework for comprehending the creative and intellectual transformations that characterized twentieth-century modernism. These academics' examinations of literary and artistic changes provide important new perspectives on how modernist philosophy defied accepted aesthetic and ideological norms and questioned conventional forms of representation. Their theoretical views shed light on the intricate relationships between literature and visual art, showing how

modernist experimentation was a part of a broader intellectual and cultural movement rather than being restricted to a single field. Using these theoretical foundations, this research places Modernism within larger philosophical and scientific discourses and traces its aesthetic evolution. Modernist literary and creative techniques were significantly influenced by the intellectual currents of the day, such as Friedrich Nietzsche's criticisms of morality and truth, Sigmund Freud's psychoanalysis, and Albert Einstein's ideas of relativity.

The story of Stein's distinctive writing style and its influence on the growth of her heroine, Anna, were examined throughout the analysis of "The Good Anna". The emphasis was on how Stein challenges conventional storytelling methods, especially her use of repetition, to produce psychological insight and emotional depth, considering the work has strong roots in modern art's aesthetic. "The Good Anna" and Gustave Flaubert's "A Simple Heart" are also compared in this research, emphasizing how both writers portray ordinary women negotiating complex emotional landscapes. This study explores how Stein's narrative method both reflects and differs from other modernist works by examining Stein's departure from Flaubert's objective realism via the framework of repetition. In the same way that Cézanne's visual repetition challenges conventional perspectives; Stein's narrative repetition reconstructs Anna's identity in an intricate and multi-layered way. The main objective of this analysis was to comprehend how these recurring strategies challenge the reader's understanding of Anna's identity and function by painting a changing and evolving portrayal of her.

Stein's artistic involvement with Picasso's Portrait of Gertrude Stein, which reflects her artistic and intellectual life at the time, paralleled her work in "Melanctha". This study further investigates the relationship between Picasso's visual approach and Stein's literary strategy. Both artists used abstraction and repetition to delve into more profound emotional concerns. Melanctha's complicated inner world is depicted through an unusual narrative that declines to provide definitive resolutions, making the work an early example of literary Cubism reflecting modernist art's fractured visual language. With the focus on issues of identity, gender, and race in ways that were revolutionary for its time, the analysis of "Melanctha" provides a thorough understanding of Modernist thought.

"The Gentle Lena"’s emotional depth can be linked to Stein's encounter with Henri Matisse's work and Fauvism. Stein's portrayal of Lena is based on Fauvist painting's vivid, non-naturalistic hues and intense emotional content. Stein's use of color in Lena's portrayal bears resemblances to Fauvist methods in that color conveys an unfiltered emotional state, an abstraction of identity, and the erasure of individual autonomy. "The Gentle Lena" captures the era's fascination with the subconscious and the intricacies of identity within the larger

framework of modernity. This story is a distinctive examination of identity, stillness, and resistance because of Stein's use of Fauvist-inspired approaches, such as prioritizing emotional states above plot, expressing emotions through color, and disregarding conventional narrative form.

Hemingway's appreciation of Cézanne's artwork is evident in "Big Two-Hearted River". The narrative's focus on repetition, nature, and simplicity reflects Cézanne's expertise at converting commonplace objects into powerful emotional expressions. Using this technique, Hemingway effectively conveys the intricacy of human emotion and the challenge of recovery in the face of trauma. Additionally, Hemingway's use of color repetition produces a rhythmic flow that is reminiscent of Cézanne's use of color to express depth of feeling. The narrative's minimalism is reminiscent of Cézanne's method of removing unnecessary elements to emphasize the scene's primary concepts. Both artists invite readers to look past the obvious and explore the underlying emotional terrain by emphasizing structure and purpose.

In conclusion, this research supports the idea that modernist literature and the visual arts that developed during the same period cannot be completely comprehended apart. The breakthroughs of painters who reinterpreted composition, form, and spatiality were intricately entwined with the experimental methods of modernist writers. Understanding these interdisciplinary interactions helps the reader to better comprehend modernism as a cultural phenomenon that transformed the parameters of artistic expression. The primary objective of this dissertation is to show how modernist literature's narrative structures, subjects, and stylistic devices were directly influenced and altered by the structural and conceptual changes in modern art. This research underscores the deep interconnectivity between visual and literary Modernism by drawing parallels between short stories and paintings. In addition to demonstrating how diverse narratives and theoretical frameworks demonstrate the dynamic nature of artistic expression, the emphasis is on how modernist writers and artists collectively responded to the quickly changing reality of their era. These multidisciplinary discussions demonstrate that modernism was a more comprehensive intellectual reaction to modernity than just an aesthetic trend, aiming to reinterpret how literature and art could convey experience, memory, and perception. Achieving this comprehension enables one to analyze a piece of literature or art within its cultural and historical context rather than in isolation. A work of literature or artwork is a part of a wider constellation of artistic and intellectual exchanges rather than being purely formed by its discipline. Understanding these connections enables a more thorough and in-depth analysis of modernist works, which enhances our understanding of how various artistic mediums influence and inform one another.

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RESUME

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- 2024 Art and Culture Management and Institutions Training Program
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Work Experience

- 2021-... Art Tutor
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