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Lost Generation's Loss; The Critical Study of the Lost
Generation Writers: Ernest Hemingway, Scott Fitzgerald and T. S.
Eliot

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January 2018



Malayer University
Faculty of Faculty of Literature and Humanities
Department of English language and literature

Title:
Lost Generation's Loss; The Critical Study of the Lost
Generation Writers: Ernest Hemingway, Scott Fitzgerald and T. S. Eliot

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Thesis submitted to the Graduate Studies for the
Degree of Master of Arts (M.A).

In January 2018

Malayer University
Malayer – Iran

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In the Name of God



ABSTRACT

By the beginning of the twentieth century a set of changes in political, technological and social foundations paved the way for the literature to renew itself through the hands of a group of writers who were disillusioned by the First World War and left all their old values and even homes behind. Gertrude Stein was the first member of this group who left America and settled in Paris. Her salon was a place to host expatriate writers and artists where they could be inspired by each other's revolutionary ideas and works. The Great War was the turning point in the process of their disillusionment and shattered their old beliefs and left them with alcohol and chasing wealth to forget about the absurdity they felt by the possibility of being alone on a planet with no spiritual power to help them. Among American writers who chose Paris as their new home to produce their works Fitzgerald, Hemingway and Eliot are the pioneers of this movement who gave the Lost Generation its fame and reflected the mood of this era in the best possible way. Different attitudes towards the same major events and changes in the new century highlighted these causes of lostness differently for each writer. Fitzgerald's novels portrayed characters longing for wealth and external beauty while Hemingway's characters were mostly wounded by the war and steeped in drinking and physical passion to forget their loss. Eliot's poetry also reflected distressed characters who lived and loved like machines in the wasteland of post war years. This study aims at evaluation of the features of this group of writers and the overall dominant atmosphere in that specific time in the generation that have already experienced war. This study also tries to clarify the different attitudes of the major writers of the Lost Generation in their choosing of subject, style and tone for writing their works which made them exclusive in the first decades of the twentieth century. In order to be more specific the researcher will

concentrate on three well known writers of the company Ernest Hemingway, Scott Fitzgerald and T.S. Eliot.

Keywords: The Lost Generation, First World War, Gertrude Stein, Disillusionment, Hemingway, Fitzgerald, Eliot, Twentieth century.



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Chapter One: Introduction



Introduction

Lost Generation is a movement which is started by American expatriate writers who were disillusioned by the Great War and found no relief in the old values in a time which was filled with horror and devastation. Stein was the first of them who left America in order to start her new art life in Paris. Her innovative spirit and passion for art and literature soon made her a well-known figure among literary figures in Paris and her apartment became a gathering place for them to discuss the modern art and literature they were about to engender. When young men experienced the Great War they no longer found sense in the concepts they were raised on. Faith, patriotism and morality were not anymore the matter of concern in trenches but casual deaths and brutality were the common happenings of the war. With this turning point in the first decades of the century and the rapid-changing technology, this generation couldn't stick to its old values and was deeply lost. Even the characters of the novels reveal the destruction the Great War caused, as Dick Diver in Fitzgerald's *Tender Is the Night* explains it when he witnesses the battlefields of war "all my beautiful lovely safe world blew itself up here with a great gusts of high explosive love," (*Tender Is the Night*, 57) each of the Lost Generation writers in a way reflected their time with the new techniques they mastered. The virtues and vices they portrayed in their works are the ones which to varying degrees exist in themselves and every member of this generation. These young writers, touched by the patriotic slogans left their hometowns for the adventure of a place they only knew by the novels they had read. During the war they were serving in motor units away from the danger of the fronts. In Paris and generally Europe, they were treated respectfully as

strangers who volunteered for a war which they have no allegiance. John W. Aldridge in his book *After the Lost Generation* tracks disillusionment, exile and the reasons behind it and focuses on the writers of two wars, the disappearance of their old society and changes that occurred in literature. In his book he not only explains the social conditions of the era and the reasons behind the exile of these authors but he evaluates each writer by evaluating his works and comparing the protagonists and themes of these works to reveal the connection between writer's life, context and his works. Aldridge's literary language and his exact portrayal of the time and vivid explanation of the events which were the major stimulations for emergence of this movement has made his *After the Lost Generation* one of the best sources for getting to know this era in English literature.

To evaluate modernism and the literature of modern era it is crucially important to consider different parameters in emergence of the Lost Generation. In this regard, autobiographies are precious sources of information which Craig Monk in his *Writing the Lost Generation* included them to consider how they tried to reflect themselves as the pioneers of the modernist movement. This book focuses on autobiographical writings of the authors of this group as criticism of their contemporaries and a way to extend new-born modernism among the people. As it is mentioned in this book "one might cynically suggest that the works of expatriates largely forgotten found eventual influence because of their audience's perception of autobiography as a more accessible, an "easier" form that tantalizingly promised to elucidate modernism" (Monk 12). Writing autobiographies was a way for these writers to communicate with their generation and find a position among mass audience. *The Autobiography of Alice B. Toklas* was one of the prominent examples which its objectivity is gained through being written in the voice of her

companion and became well accepted by the audience. It's only through such sources that we can get general information about these writer's relationship with each other, their competition and point of view towards each other how they reflected each other in such works.

One cannot separate the Lost Generation from its main basis, the First World War. Keith Gandal in his *The Gun and The Pen* reveals a different aspect of War's influence on works of Lost Generation writers. He states that these writers were not inspired by the horrors and dangers of the battlefield but their motivation roots from their inability to have such experiences and being a real part of this war. The wounds the protagonists of their story have, the loss they feel are all the consequence of being rejected by the Army. In Gandal's view symbolism and the style these authors chose for writing their works can be a cover for their 'mobilization wounds'.

In *The Modernist Nation* Micheal Soto focuses on the modern literary movements and explains that most of these movements are known to be engendered outside of America but they are shaped in the context of American culture. He believes these American authors were against the national culture and institutions and this culture had a profound impact on the American youth identity. The book focuses on thematic and historic evaluation of divergent currents of U.S literary culture to reveal they "derive from similar sources and, further, identifies important interrelationships across ethnic and national boundaries" (Soto 12).

David Lundberg in his article *The American Literature of War* asserts that a great deal of American literature is produced during wartime. He mentions that one of the most influential wars was the First World War which had a deep impact on the Lost

Generation writers. Although they didn't partake in the battlefields directly and they served as ambulance drivers but the dangers and destruction they witnessed triggered their disillusionment. However, Lundberg believes the Great War and its destruction was part of a cultural rebellion that had begun before 1914 with rejection of moral codes and optimism of the nineteenth century. He explicates the shattered belief of this generation about the shortening of war with new technologies and describes war as the representative of all deficiencies of western civilization.

So many books and articles refer to the grounds of the changing attitude of the twentieth century and evaluated the reasons for modernism, expatriation of American writers and the disillusionment this generation suffered. There are also works which analyzed the works of the authors of the Lost Generation. Ritu Rani in his article "Sense of Alienation in Ernest Hemingway's *The Sun Also Rises*" weighs the effects of World War I on the generation who came of age during it. This sense of alienation he believes is reflected most faithfully in this novel through recurrent imagery of parties, empty glasses and mopping of tables. Through evaluation of the characters and themes of this novel he concludes that experience of war shattered the old beliefs in the world being ruled by a mighty, just and omnipotent God which left this traumatized generation nothing to heal itself spiritually so alienation and nihilism is what they choose to cover this void.

Eric Haas in his article *The Lost Generation in Paris* refers to the uneasy friendship of Fitzgerald and Hemingway and illuminates why Paris was a new beginning for such writers. The competition and friendship of both writers was what Haas focused on. He also explains how they helped each other for the constitution of the best literary works of 1920s. The heroic image of daring and masculine Hemingway was something

that Fitzgerald idealized for himself and admired. Both writers have characters who were emasculated during war and it might be something they felt in their life and suffered from. All these daring and self-devastating actions might be an attempt to cover up this feeling of emasculation.

In the third chapter of this study Fitzgerald will be discussed as a member of Lost Generation and some of his works will be analyzed to assess the grounds of loss in his view, era, life and works. Tim Xu wrote an article about the influence of Europe on Fitzgerald's writing and claims that Europe worked as a double-edged sword for him. In His article "F. Scott Fitzgerald: Writing under the Influence of Europe" Xu asserts in spite of triggering Fitzgerald's passion for writing and putting him in the spot, Europe was a place for his breakdown. His study explains the declining years of his life in Paris and his serial failures in his life and career after his golden years.

Since Lost Generation's contribution to modernist movement is somehow parallel to creating it, it's important to know how they practiced modernism in their works. Ivan Strba's article *Fitzgerald within the Concept of American Literary Modernism* evaluates Fitzgerald's works in the context of Jazz Age which was an appropriate time for the contradiction in American culture that faced prosperity and disillusionment at the same time. Through his use of language, metaphor and he enters the soul of his era and portrays life as it was in his time to highlight the vanities of the standards of the new era.

In his comprehensive book *The Cambridge Introduction to F. Scott Fitzgerald* Kirk Curnutt gives the reader a complete map of Fitzgerald's personal life, social and political situation of the era and how these writers ended up in Paris. In different chapters he analyzes Fitzgerald's works and his themes and characters and the way they relate to

the common loss of the Lost Generation. Since each writer in this movement experienced a different aspect of disillusionment and loss because of his or her life and surroundings, scrutinizing the biography of each writer help us to perceive a special angle of loss they highlighted in their works.

Since existentialism was interlinked with the emerging mood of after First World War literature, it seems important to follow its trace in the works of Lost Generation writers. J'aime L. Sanders dissertation focused on the evaluation of existentialist philosophy in the works of F. Scott Fitzgerald and Ernest Hemingway and Norman Miller. In His dissertation *The Art of Existentialism: F. Scott Fitzgerald, Ernest Hemingway, Norman Mailer and the American Existential Tradition* he examined the influence of philosophers like Friedrich Nietzsche and Martin Heidegger on the works of mentioned authors. He explains that these writers portray the philosophical crises of their generations by highlighting the matter of existence for American readers.

T. S. Eliot was another key figure in the composition of the Lost Generation literature. His poetry was his tool to give his generation a voice to reflect what it felt during the years of war and the following years. Lidia Vianu in her book *T. S. Eliot--An Author for All Seasons* echoes a great deal of writer's life and the time he wrote his best works. She evaluates Eliot's works contextually and in different aspects from his poetry to his plays and literary criticism.

In *The Expatriates: Biographies of Lost Generation Writers*, Paul Brody mentions the biography of forerunners of the Lost Generation including: Eliot, Stein, Hemingway, Fitzgerald, Pound and how their separate lifestyles and writing styles gathered them under a name of a movement which manifested common concepts in the entirety of their

works. Although these writers didn't visit each other on a regular basis but Paris was their common setting to create their stories.

Eliot's poetry and the characters of his poems portrayed the modern man, baffled in the new era that he cannot recognize himself by the old values. In an article, Abdul Bari Khan, Hafiza Sana Mansour and Muhammad Yasir Khan evaluated the symbolism and allusions in *The Wasteland*. Their article, *The Critical Analysis of Allusions and Symbols in The Poem "The Wasteland" By Thomas Stearns Eliot* assesses the symbols and allusions Eliot used in his *The Wasteland*; modern man with his commerce eye and his blinded spiritual eye and modern cities abound with new technologies and light are representative of a hollow era. Through evaluating symbols and allusions in this works the researcher tried to reveal the barrenness of the modern life.

This study aims at measuring grounds which led to formation of Lost Generation movement. The political, financial, social and scientific changes will be discussed. The importance of Paris and the general reasons behind expatriation of American writers will be assessed in the second chapter. Stein's immigration to Paris and her Salon as the gathering place for expatriate writers as Sylvia beaches Shakespeare and Company bookstore will be reviewed. The years of war will also be discussed in the second chapter and how the First World War affected this generation and it will generally track the traces of war in the Lost Generation's works. Modernism and different writing styles and new writing techniques which were unique for each writer are also evaluated in this chapter. The expatriate writer's collaboration for constitution of the best literary works of the twentieth century will be mentioned as well. Their comments and pieces of advice through letters and meetings had a remarkable influence on the quality of their works.

The reflection of their lives and works in newspapers will be reviewed as well as their jobs in newspapers of the time and finally, the common features of their writings will be evaluated to get to a shared perspective of the concept of loss in their works and lives.

The third chapter focuses on Fitzgerald's life and how his early life and education introduced him to social classicism. The chapter reviews Fitzgerald's works before moving to Paris and Fitzgerald's moving to Paris and his Parisian years. This chapter also examines the writing style of this writer, his themes and motifs. In the end his works will be analyzed in the context of war and loss.

The fourth chapter will particularly evaluate the life and the works of Ernest Hemingway. This chapter briefly reviews the early life and education in America and the important elements which seemed to be effective on his attitude in adulthood. His contribution in World War I and its effect on his life and works is also mentioned as it was a prominent experience which overshadowed his writing during his life. His years in Paris and his acquaintance with Stein and other writers, the influence of other authors on him, his unique writing style will be mentioned and assessed. In the end this chapter will review some of his works and tries to analyze it regarding to collective elements of the Lost Generation and their loss.

The fifth chapter addresses Eliot's early life and his childhood setting and education, his moving to Paris and Europe and his works there. This chapter will evaluate Eliot's life in the beginning of a new era and modernized cities and devastating war. His declining years to mental break downs and their effects on his works will be discussed as well. In the end the chapter analyzes Eliot's poetry to track the traces of loss and disillusionment to find out why he was named the voice of his generation.

Their contribution and achievements will be discussed generally in the second chapter and in each chapter their individual involvement to the group will be analyzed along with their loss and gains.



Chapter two: Lost Generation in Context



2.1. Introduction

Lost Generation is known as a term attributed to the group of writers who were born between 1883 and 1900 and experienced many striking events which happened in the first half of the twentieth century specifically the two World Wars and the different social and political changes afterward. The term is coined by Gertrude Stein and Ernest Hemingway made it popular by mentioning it in his *The Sun Also Rises* as an epigraph. Later on, Hemingway included this phrase in his *A Moveable Feast*, “All of you young people who served in the war. You are a lost generation,” (29) he claimed Stein happened to hear this term in a garage while having her car serviced. Most of the writers who are known to be under this title are exiled American writers that found Paris suitable for their avant-guard activities. Puritan America was not a proper place for writers who wanted to find freedom of existence and freshness of thought in a way they could find anywhere else in the world. Paris got more freedom, it was cheaper and sprightlier city which was entitled “city of lights” (Chandler 1)

In the last years of his life in his *A Moveable Feast* which was only published posthumously, the American author describes Paris in this way:

There is never any ending to Paris and the memory of each person who has lived in it differs from that of any other. We always returned to it no matter who we were nor how it was changed nor with what difficulties now what ease, it could be reached. It was always worth it and we received a return for whatever we brought to it. (236)

These writers were disillusioned by World Wars and lost faith in any social, political and religious institutions. They believed human being is no longer capable of finding prosperity in the aforementioned concepts. Lost generation is not only a term which contains well-known writers but also a modernist movement that influenced so many authors who never met these writers, so it can be broadened to a term which can be defined as a movement with traceable elements in the majority of post-war writers and pioneers of modernism.

In American literature, the Lost Generation is a movement, which is closely related to Modernism. This term includes existential and psychological leftovers of the Great War. Like other modernists, the writers of this movement tried to seek sense in the world that lost its last traces of social, spiritual and religious entities in a war that brought about viciousness and devastation. To find this meaning in the new era, they turned their trend from exterior elements to interior ones and from Victorian values, which were social and moral, to existential and mental qualities of life. Works of the writers of the Lost Generation discarded the definite comprehensibility of the things and concepts in the world. Systematic advances of the early twentieth century in different branches especially psychiatry and physics reinterpreted truth as something relative and not certain but in change. The experience of the war and its brutality shattered their belief in the existence of a spiritual supremacy who governs the world and a single absolute pathway to reach prosperity if it exists at all.

2.2 Historical backgrounds of first decades of the twentieth century

Among many political movements, the twentieth century witnessed an entirely different method of governing of the states. By the commencement of the twentieth century, monarchy was still the governing system of many countries in the world. Queen Victoria who ruled the vastest empire 'on which the sun never sets' died with the advent of the new millennium. Many believed her death would put an end to monarchy system which did not come true.

In spite of the sensation of a great change, nothing actually changed in 1901 which had any significant effect on the lives of those who had been her subjects. That the old queen was no longer on the throne did not alter the way they went about their work, thought about their families, worshiped and prayed, sought pleasure and suffered, nor did it improve or worsen their real incomes and standards of living. (J.M Roberts 9)

On the other side of Atlantic, an assassination shook the political atmosphere of America. William McKinley, the president of the United States, was killed and his vice president, Theodore Roosevelt succeeded his office. All in all, these changes in great political roles didn't change the political system in the states until other authoritative sources made their way for changing the long lasting structures of governing. Migrations of early twentieth century, technological and scientific advances and great wars could be seen as the main reasons for political changes in the world in the first half of the twentieth century. Immigrations from Europe to America dramatically increased by the last decades of the nineteenth century and first decades of the twentieth century. People

tried their chances in finding new life and job opportunities in their new land. So many people left their homelands because of religious persecutions and war. A magnificent growth in manufacturing machinery altered the appearance of the cities and lifestyle of their citizens. Horses and carriages were replaced with automobiles and consequently stables gave their place to gas stations. The traditional way of posting envelopes was substituted by using of the telegram or the newly invented telephone. Scientific advances and theories engendered a sweeping view towards the old-fashioned accepted way of understanding science and the world. The classic physics which was founded by Newton spread the belief that everything in the world is predictable by the means of physics and its laws. The new perspective which was introduced by Einstein denounced conventional absolutism and broadened the relative perception of different physical entities. All these factors were the primary reasons for alteration of the positivist view towards scientific knowledge and traditional approaches in science and governing states. By such reconstructions and social changes New Enlightenment prepared the conditions for a gradual shift towards democracy and abolished the dynastic ruling of states.

From a sociological perspective the twentieth century's social status was largely influenced by the rapid advances in technology; the gap between poor and rich was growing and the social class diagram was more like a pyramid with working class at the vast end and getting narrower by approaching to middle and upper class. Rich classes found new technologies proper to highlight the shining of their luxurious lives. They were the first to use modern machinery and used it as a sign of their wealth. Luxurious cars, telephones and other modern appliances became a standard of wealthy lifestyle.

Even Fitzgerald pointed out such new machines as something weird in Gatsby's deluxe mansion:

There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb. (TGG 26)

While the mass pursued the traditional way of production, imperialist states took advantage of emerging technologies to spread their territory and fix their power. Such kind of technological competition was obvious in world wars

Nor was imperialism the only pervasive inequality. The progress of technology also transformed social relations within states, establishing a particular sort of stratification in industrial societies based on access to scientific based on access to scientific knowledge and on control of financial and industrial resources as well as the more traditional ownership of land or high governmental rank. (Mayer 21)

With the advent of the new century women's role became more important and they made some unions to fight for their right to vote and started more active roles in social life. The new portrayal of women in the novels of the time shows new representation of the twentieth century woman having an independent sound to speak for herself and do whatever she desires.

In the nineteenth century, methodical and scientific education was the field for a competition between church and universities to deny one another and highlight their materials. By the end of this century, church lost this competition and widespread literacy

and education prepared the grounds for the advent of revolutionary theories which could be a substitution for the Bible. Consequently, in the new century people were more willing to find truth in scientific theories rather than old holy books. This new path and its literate and educated followers had their eyes set on the pioneers of this new movement to gradually replace science with traditional beliefs.

Frazer's *The Golden Bough*, like Yeats's *A Vision*, Freud's later writings, and some of Lawrence's novels, owes much of its fragile grandeur to the attempt to write a Bible or sacred book for modern, post-religious humanity. In Frazer's work, the classic lecture on the origin of mankind had become a new spiritual history for the human race. (Nicholls and Marcus 31)

Such changes in the old biblical education and changes in rich people's exclusive access to universities towards public education in new scientific majors and growing interest in new theories made a new pathway to change the social order of the societies.

Emigration was one of the most prominent social factors which influenced many other issues at mid-nineteenth century and first decades of the twentieth century. So many Europeans left their homeland behind and sought their fortune in the new world which was assumed to offer new opportunities for newly-arrived people. Throughout this period-- from the second half of the nineteenth century until great depression of 1930—over 55 million people migrated from different parts of the world to America.

Global migration increased dramatically from the 1840s to the 1870s; slowed a bit in the global depression from 1873 until the early 1890s; reached new

peaks in the years up to 1914; shrank during World War I; revived during the 1920s; contracted again with the Great Depression of the 1930s and the Second World War [...] (Moya and McKeown 10)

During the course of this mass migration to America, there was also a counter flow which was so small in number but so magnificent in its legacy. During the same period, several artistic and literary figures chose Paris as their new home. Cities became the new centers of the modern world and the main destination for many migrations. Big cities, more lustrous than before were also first places to use modern technology. Great increase in production of machinery and new communication tools like telephone cannot be overlooked in modern societies. In one of telephone advertisements in 1915, “in making us homogeneous people” (Fischer 163) the capacity of such technologies for social alteration is evident and reveals their prominent role in choice of style and content of the lost generation writers. Ernest Hemingway’s simple sentences and blunt language as his style of writing is probably influenced by the short communications on the phone or Einstein’s theories of relativity could have inspired the sense of uncertainty or suspension in his stories. The same elements can be traced in Fitzgerald’s works such as the use of telephone and cars to show their emergence and function in modern human’s life. The gradual revelation of a well-decorated portrayal of Gatsby in Nick Caraway’s view could devise relativity theory of Einstein underneath it.

The early twentieth century brought about rapid changes in various fields like economy and industry and society which had a great lasting influence on art. Vast international trade resulted in rising growth and prosperity; however, an increase in poverty and slums in major cities were noticeable. At the beginning of the twentieth

century, America was the leading state of consumption lifestyle. Due to the relative affluence of First World War a mass consumption was modeled by American urban industrial society for other major cities in the world. The automobile industry was rising along with a discovery of new resources of petroleum. The middle-class aspiration to comfort, affluence and luxury brought about a great desire towards consumerism. Advertising companies highlighted these ambitions through newly-expanded media like magazines and radio.

In the years after 1945, the United States would become globally recognized for having by far the highest rates of energy and resource consumption of any society in the world, thus making its relatively small population (5 to 7 percent of the world total) the largest threat to the world's environment.

(Tucker 322)

The world tended to have a global economy due to growing international trading and imperialism of European countries, U.S. and other states. This change from rural and agricultural economy to industrial one along with the advent of technologies, created more jobs in the cities and intensified the procedure of urbanization and consequently, increased consumerism of urbanized life which was once just in control of wealthy and royal families of towns and cities. Billboards started to create the necessity of owning new goods which were made by the companies. While American economy was experiencing a sequence of rising and depression, European economy was more stable and living in European cities was more affordable than the U.S.

This growth in mass production of machinery and equipment also influenced World Wars. In the way that one cannot think of those wars and their destruction apart

from the new technologies which were used in them. By getting access to raw materials by modern global industry, European powers had the aptitude of mass production of different goods and even guns or war machines. Even some novelists like G. H. Wells speculated the imminent weapons that could put an end to human's life and soul.

British novelist H. G. Wells captured such prospects in two novels, *The War in the Air*, published in 1907, and *The World Set Free*, which appeared just before the outbreak of war in 1914. The first novel evoked visions of global air war waged by giant German dirigibles, Japanese powered kites flown by samurai swordsmen, and American flying machines that ultimately destroy the world in a conflagration of bombs, riot, and revolution. In the second novel, Wells foresaw the world similarly ravaged by nuclear war. (Morrow 166)

In the years after the war, factories which were in use of the war, were ready to produce goods for civilians. After the mass destruction caused by the World Wars, cities needed to be reconstructed, so economy turned its way towards making the grounds for rebuilding the razed towns and cities and also meeting civilian's needs. In the following chapters these historical elements of the new century will be discussed in the works of the selected writers, as they were entangled to the context which they lived and raised in.

2.3. Formation of the Lost Generation

2.3.1. The Origin of the Lost Generation

To refer to the Lost Generation's origin, one should first evaluate Modernist movement. Although these movements were shaped outside the United States, it can be also defined in the American context. There are many suppositions about the starting date of the Lost Generation movement but as Bernard DeVoto, critic and historian, asserts "nobody can decide just what a literary generation is" (18) because one cannot categorize each writer in a particular generation due to the continuous procedure of making up of such generations:

The time scale is ambiguous: the first novelist of the Younger Generation began publishing in 1900, [...]. No date can be agreed on for its beginning: Mr. [Carl] Van Doren believes that it began with the Armistice, [...]. The end is also undetermined. We are told that the period closed with 1929 and the Wall Street crash. (DeVoto 18)

This 'younger generation' gets its meaning in its opposite 'older generation'. If 'younger generation' of writers in the twentieth-century American literature is mentioned, this term distinguishes them from Victorians. There are different explanations for 'younger generation' and it is similar to the term 'lost generation' in this respect. When Michael Soto counts the characteristic of the term he explains one of them as:

The indeterminacy and instability of the Lost Generation: its capacity to mean depends upon key variables embedded in the history of the verbal act (who, where, when, and of course, how). Like its predecessor, the Younger Generation, the shape of the myth was largely up for grabs for at least two decades, and it did not evolve into a hard fact of literary scholarship until after World War II. (34)

This term was used by other authors in different articles like *A Generation Lost?* Written by Florence Valentine Keys but their implication didn't contain any comprehensive mode of cultural and literary meaning and it only referred to a generation of soldiers who couldn't get back to their normal lives after the war. Lost generation as a movement includes an entire population and it first showed up as the term known today in Hemingway's *The Sun Also Rises* as an epigraph. Although Hemingway tried to explain this epigraph, not as a hollow and absurd concept in his novel, the same characteristics of this age's youth which could be spotted in other works of contemporary writers, turned this term to an expression that described the post-war generation of people who had common features. Hemingway In a letter to his editor Maxwell Perkins explains:

The point of the book to me was that the earth abideth forever—having a great deal of fondness for the earth and not a whole hell of a lot for my generation. ... I didn't mean the book to be hollow or bitter satire but a damn tragedy with the earth abiding forever as the hero. (*Selected Letters, 1917–1961* 208)

Hemingway received a variety of feedbacks for using Stein's words as an epigraph and the mood of being lost in his novel, but after publishing this book it soon

turned to be a great success and it was widely accepted in the American context as a good representative of the lifestyles, relations and disillusionment of this generation.

“It was a good novel and became a craze,” Cowley continues, “young men tried to get as imperturbably drunk as the hero, young women of good families took a succession of lovers in the same heartbroken fashion as the heroine, they all talked like Hemingway heroes and the name was fixed.”

(qtd. in Soto 39)

Because of this mass influence on public perception of life, the meaning of Lost Generation transformed from “youth culture” regarded as “younger generation” to refer to this movement’s writers who had “literary or aesthetic aspirations.” (Nicholls vii) By this shift, some scholars concluded that these writers tried to highlight their role in the history by framing their cultural manner but it has not been investigated, proven and generally accepted. Obviously, what is agreeable is that self-conscious and innovative writing of Lost Generation writers set up modernism as the predominant social venture of the main portion of first half of the twentieth century. Also, historians admit the significant role this movement played in the alterations happened after their arrival and activities: “The Twenties were really the formative years of modern American history” (Mowry 1).

2.3.2. Duration of the movement:

The historians and the authors of *Generations*, Neil Howe and William Strauss in their book assert that members of the Lost Generation were born between “1883 and 1900.” (36) This movement started its activity with emerging of roaring twenties but the members came of age during World War I. Activities of this movement had been initiated by Gertrude Stein who was the first member of the group of American writers who immigrated to Paris. In Europe, this movement is also known as ‘Generation of 1914’ for the year World War I began. Writers of this movement were mostly prolific after First World War and in the twenties, when the second wave of expatriate writers entered Paris. Authors like Hemingway and Fitzgerald along with other literary figures established a set of works which shared some elements resulted from The Great War. Stein’s immigration to Paris in the first decade of the twentieth century was the starting point for the creation of this movement.

After the world war, America with its growing boundaries like prohibition of sale of alcohol was less appealing for the literary figures. In early 1920s, more expatriate writers chose Paris as their new home and Stein’s salon was appropriate to gather them in one place. This movement and its writers were prolific until the end of this decade. When in 1929 great depression marked the end of roaring twenties, the extravagant life and extremist lifestyle ended along with the movement itself. This movement was gradually replaced by next generation which adapted itself with immigration and experienced great depression in its formative years. But the effects of lost generation moved along with American society and literature during rest of the century.

2.3.3. Stein's Immigration to Paris

Gertrude Stein, one of the self-expatriate writers, left America to seek her passion for art and literature in Paris in early years of the twentieth century. In 1903, she moved to Paris with his brothers and with their help she established a salon which presented the works of her painter friends like Picasso, Matisse and Braque. This art collection soon became a gathering place for European and expatriate artists who were fond of modern art. Soon she was known as a mentor for young expatriate writers who wanted to start their own literary style in Paris:

So while this was the period in which Stein completed and published her *Three Lives* (1909), now acknowledged as a landmark of American modernism, the regular Saturday night gatherings at the rue de Fleurus drew artists in Paris not because of her writings but because of this art collection—and Stein's willingness to discuss art. (Monk 41)

By developing her art salon she witnessed the change in visitors, “old crowd” (*Autobiography* 102) is substituted with a young generation of American expatriates. She describes “When I first came to Paris there was a very small sprinkling of Americans Saturday evenings... this sprinkling grew gradually more abundant” (*Autobiography* 103).

By this time, she was the main figure among younger and new expatriate writers and also a prominent literary and artistic character between French and other international artists.

Among the group of artists she hosted, Stein mentions the names of Sherwood Anderson, T. S. Eliot and Ezra Pound in the pages of the *Autobiography*; young Americans like John Dos Passos, E. E. Cummings and Ernest Hemingway who first came to Europe to volunteer for serving in First World War are also mentioned. Stein entitles these gatherings “a neo romantic circle” which contains “less than a dozen poets, painters and composers” (Thomson 183). These gatherings were an opportunity for the authors and other artists to brainstorm and impress each other’s work. While they had different tastes in their style of being modern such meetings mixed different colors on a canvas of modernism and made every inch of it, intermingled and comprehensive. Reading and critiquing their works, Stein acted as a mentor for these writers and helped them to be more courageous in using modern techniques, the researcher believes that the first idea for emergence of the best works of these writers with the same themes but different personal tastes might be inspired in these gatherings and the discussions in Stein’s place.

2.3.4. Temporal and spatial meetings of the group

After leaving their place in 1903, Gertrude and her brother Leo, shared their new household, which was close to the Luxembourg Garden on the Left Bank of Paris. It was a two-floor apartment situated in the interior courtyard at 27 rue de Fleurus. It would be the first genuine and permanent home for Stein since immigration from Oakland and one that she would stay in until 1938. Gertrude Stein’s apartment was the place that hosted numbers of literary gatherings and meetings. Many writers, critics and artists became frequent guests for the Saturday night dinner parties. Soon this place got its popularity as

a sanctuary for expatriate writers and artists. When Leo and Gertrude Stein moved to this place, Leo started to buy paintings from different modern painters. By hanging them on the wall of their house, he made a humble art gallery which was attractive for artists and it turned to a kind of competition for them. While critiquing and discussing avant-guard works of art, Gertrude continued her literary works and soon their home was a place to learn how to see and not simply look. Michael Stein and his wife Sarah were also collecting some artworks in their house

They too opened their doors on Saturdays, apparently receiving at earlier hour, whereas the salon at rue de fleurus started at nine and went on well into the night, enabling visitors who so chose to attend both.

(Braun 50)

Our knowledge of Saturday evenings of Stein's salon includes records of her, modern paintings and styles. After the war and in 1920s, she supervised mostly literary gatherings on Saturday evenings.

The Autobiography of Alice B. Toklas presents a litany of the famous, infamous, unknown and upstart modernist figures who visited Gertrude and Alice at 27 rue de Fleurus from the 1910s to the 1930s. attending one of Saturday evening parties at Stein's salon served as an admission to the expatriate avant-garde of Paris, and figures as diverse as Ernest Hemingway, Edith Sitwell and Charles Demuth were 'invited to dine on Saturday evening which was the evening when everybody came, and indeed everybody did come. (Goody 148)

Of other places which is worthy of attention as a gathering place for writers and other prominent occasional visitors was Shakespeare and Company. Soon after opening of this bookstore, many writers were absorbed to it to converse with each other, check the latest literary advances and borrow books from its owner, a member of American expatriates living in Paris, Sylvia Beach. She also helped many of young lost writers to publish their books which soon became some of the most important works of the twentieth century literature. When no English speaking country showed any interest in publishing Joyce's *Ulysses* because of its graphic language and unconventional style which was a violation to literary standards of its time, Sylvia Beach asked Joyce for the honor of publishing his work.

Hemingway was a frequent visitor of this bookstore and explains this place in his *Moveable Feast* as:

A warm, cheerful place with a big stove in winter, tables and shelves of books, new books in the window, and photographs on the wall of famous writers both dead and living. (20)

Fitzgerald was also a visitor of this bookstore and he met one of the greatest writers of the time, Joyce, through Sylvia Beach's help and once again this bookstore served as a link to connect great writers. In her memoir Sylvia Beach remembers Fitzgerald with respect:

One of our great pals was Scott Fitzgerald. [...] We liked him very much, as who didn't? With his blue eyes and good look, his concern for others, that wild recklessness of his, and his fallen-angel fascination. (Beach 116)

Beach's bookstore was a shelter for young expatriate writers who sought freedom in Paris during post-war years. She attached great writers to each other and gave them the opportunity to know the latest literary styles and advances. It was because of her that Hemingway met Pound or Fitzgerald met Joyce. As Stein's salon, Beach's bookstore hosted great writers along with their books and provided them a place to share ideas and borrow books.

2.4. The Lives of the members

The Lost Generation movement consists of protagonists and famous writers like Gertrude Stein, Ernest Hemingway, Francis Scott Fitzgerald, Thomas Stearns Eliot and John Dos Passos. Other writers like Sherwood Anderson were considered as less noticeable writers who didn't have a close relationship with the circle of celebrated American expatriate authors. So in order to find out the why they have been called Lost Generation writers , the lives and personal experience of the new century, effects of the war and rapid social, technological and scientific advances on viewpoint of selected writers will be scrutinized.

2.4.1. Francis Scott Fitzgerald:

Francis Scott Fitzgerald was a gifted novelist and short story writer who was regarded to be among the best American writers of the twentieth century. In 1924, just before the publication of *The Great Gatsby*, Fitzgerald immigrated to Paris to join a growing community of expatriate American writers drawn to France for its inexpensive cost of living, freedom in sexual codes, sprightly bars and many presses and magazines ready to publish their works. Living cheaply in Paris helped writers create fine works and they could sell their written works to the magazines and publishers in the United States which were looking for new tastes in artworks and ready to pay.

In 1924, they moved to France, where they could live more cheaply.

Two years after their removal there, two more books were published: a third collection of stories, *All the Sad Young Men*, and Fitzgerald's third and probably finest novel, *The Great Gatsby*. (Gray 436)

Scholars believe this group of American expatriates possibly brought about the greatest Renaissance in American literature. In addition to Fitzgerald, other members of the Lost Generation who published their works during the 1920s included Gertrude Stein, T.S. Eliot, Sherwood Anderson, Ezra Pound and young and talented Ernest Hemingway. Fitzgerald and Hemingway's complicated relationship started in friendship, continued to rivalry and terminated in unpleasant dislike.

Fitzgerald's *Great Gatsby* is known to be the best work of the writer and the one which reflects post-war generation which confronted disillusionment. It was published by Scribner's on April 10th, 1925. The typical tale of the glory, lustrous lives, consumerism

and tragedy of American aspiration won Fitzgerald great critical admiration. It also generated a caricature of the era which helps to the perception of the roaring twenties. In “The Crack-Up”, an essay by Fitzgerald, he explains how a shift changed euphoria of the early 1920s to the trauma at the end of this decade. It is also significant that Gray believes: “Of all American writers concerned with the inventions of Modernism, F. Scott Fitzgerald (1896–1940) was the most autobiographical.” (433) When he got married to Zelda one week after the publication of *This Side of Paradise* he didn’t think that it will bring him great success and attention. After Fitzgerald’s success, the couple started to live like the characters in his novels. Flamboyant lifestyle along with drinking caused some hardships in their relationship. After moving to Paris and joining American community of expatriate writers, Fitzgerald tried a new life and spark of talent for his career. It was in Paris which he wrote his finest work *The Great Gatsby* and Gertrude Stein wrote a supportive letter to Fitzgerald after reading his book:

My dear Fitzgerald:

Here we are and have read your book and it is a good book. I like the melody of your dedication and it shows that you have a background of beauty and tenderness and that is a comfort. The next good thing is that you write naturally in sentences and that too is a comfort. You write naturally in sentences and one can read all of them and that among other things is a comfort. You are creating the contemporary world much as Thackeray did his in *Pendennis* and *Vanity Fair* and this isn't a bad compliment. You make a

modern world and a modern orgy strangely enough it was never done until you did it in *This Side of Paradise*. My belief in *This Side of Paradise* was alright. This is as good a book and different and older and that is what one does, one does not get better but different and older and that is always a pleasure. [...] Do please remember me to her and to you always

Gertrude Stein (*The Crack-Up* 308)

This letter reveals Stein's acknowledgement of Fitzgerald's fine natural style which she found it a rare thing in other writers' works. *The Great Gatsby* was also acclaimed by another great writer of the Lost Generation, T.S. Eliot.

Fitzgerald was one of the callers in Stein's Salon which had a prolific friendship with her and always praised Stein as a great writer and his mentor. Alice B. Toklas in her autobiography remembers Fitzgerald visiting Gertrude Stein in her famous salon on his thirtieth birthday:

One afternoon he said, you know I am thirty years old today and it is tragic. What is to become of me, what am I to do? And Gertrude told him that he should not worry, that he had been writing like a man of thirty for many years. (Toklas 117)

Scott Fitzgerald	• <i>This Side of Paradise</i> (1920) • <i>The Beautiful and Damned</i> (1922) • <i>The Great Gatsby</i> (1925) • <i>Tender Is the Night</i> (1934) • <i>The Love of the Last Tycoon</i> (1941)
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2.4.2. Ernest Hemingway

Ernest Hemingway, the first writer who popularize the term "Lost Generation" in his novel *The Sun Also Rises*, was one of the privileged authors of this group of expatriates who immigrated to Paris. The Hemingways arrived in Paris in December 1921. Their first apartment in Paris was not luxury at all But it was a start for boheimian sort of life for the couple. In Paris, by the introduction of Sherwood Anderson, Hemingway met prominent expatriate literary figures like Gertrude Stien, Ezra Pound, Sylvia Beach, James Joyce and started a friendship with them. He also met painters and artistic figures like Picasso and Miro. In Paris, he started to work in a *Translantic* journal and it was there that he experimented his artistic theories and had them printed in a reputable magazine. In his short story collection *In Our Time* (1925) which contained 'The Big Two-Hearted River', Hemingway practiced his unique prose style which is mostly known for its iceberg technique. In 1926, he published his first novel, *The Sun*

Also Rises in which also introduced 'lost generation' as a term to signify him and his expatriate friends as the generation after First World War. Published in 1929, *A Farewell to Arms* one of his best works which won him the reputation after the successes, Hemingway had experienced subsequently by the publication of *The Sun Also Rises*.

Much like his contemporaries, Hemingway's longing for truth was significant; In his works, he tried to approach the truth about his identity. He believed that the writer's job is, to tell the truth and if he could see himself clearly, his vision might be interesting for others who experienced life in the same world. His personal life was challenging and attractive for the public which made him one of the most famous modern novelists. Hemingway's accuracy of description and search for truth can be traced in his concise, economical prose style, which is broadly conceded to be his greatest contribution to literature.

Hemingway's first two major novels, *The Sun Also Rises* and *A Farewell to Arms*, were chiefly descriptions of a group of people representing the society that had lost the values of love and belief. These two novels are filled with moods of infertility, boredom and decay. As a post-war writer of the Lost Generation, Hemingway portrayed his generation realistically with his unique style of writing and techniques of report.

Ernest Hemingway	• <i>Three Stories and Ten Poems</i> (1923) • "Indian Camp" (1926)
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	• <i>The Sun Also Rises</i> (1926) • <i>A Farewell to Arms</i> (1929) • <i>Death in the Afternoon</i> (1932) • "The Short Happy Life of Francis Macomber" (1935) • <i>To Have and Have Not</i> (1937) • <i>For Whom the Bell Tolls</i> (1940) • <i>The Old Man and the Sea</i> (1951) • <i>A Moveable Feast</i> (posthumously publ. 1964)
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2.4.3. T.S. Eliot

T.S. Eliot is one of the symbolist writers of the 1920s. He was born in St. Louis, Missouri in 1888. He sailed to Paris when he was 22 after finishing his education in Harvard school. There are different reasons for self-expatriate American authors' leaving of their continent but T. S. Eliot and Ezra Pound, for example, were expatriates because "they left forever an America they viewed as "inhospitable" to art" (Monk 28).

When Eliot Published *The Wasteland* in 1922, publicly, it was assumed to reflect the post-war Europe and disillusionment after The Great War. So many people were dead and a myriad number were wounded in the war. For these people who came of age during and after the war, life seemed to be severe and purposeless. However, Eliot was not a common visitor of Stein's place. Ezra Pound and T.S. Eliot were pioneers of modernism and among prominent literary figures who visited Stein:

Caught up in this enthusiasm were ambitious young artists who had simply “heard of 27 rue de Fleurus,” and one measure of their initial success was whether or not they were admitted there. By the early 1930s, Gertrude Stein is able to say that “geniuses, near geniuses and might be geniuses” came to her salon. Older writers like Sherwood Anderson, T. S. Eliot, Ezra Pound, and Alfred Kreymborg are discussed in the pages of the Autobiography.

(Monk 57)

Eliot can be considered as one of the chief voices of post-war years and the leader of a generation who was assumed to give this generation’s disillusionment a voice. Regardless of what his works represent, he didn’t believe himself to be a representative of a generation.

This notion Eliot simply calls nonsensical. What he objects to is the term ‘generation’. A poet expresses his own ideas and emotions, not those of a generation, if it may be said to have any. A great poet may be writing his time, but he does so in writing himself, and how the outlook of a ‘time’, or an age, is not identical with the outlook of a ‘generation’, which suggest a mere clique of self-conscious and self-important contemporaries. (Smidt 147)

His contribution to modernism was not similar to other expatriate writers of the time. He didn’t join his fellow writers after the war in Paris and he was a self-contained intellect. In spite of domination of post-Romantic tradition in Europe at the time of his arrival he modernized himself by developing an individual concept of classicism. Eliot

like Pound felt the need for change and cutting off himself from Romantic norms of writing and sentimental poetry. Using their American perspective they wanted to develop a realistic, urban, industrialized sort of poetry, using accurate, clear-cut and flexible diction as exists in prose.

T.S. Eliot introduced himself to the world as a pure talent by the publishing of *The Love Song of J. Alfred Prufrock*, one of his famous poems. The poem randomly portrays chaotic remains of a city, along with the interior monologue of a middle-aged and shy fellow who is in a quandary about how to propose to a lady at the party he is about to attend. By juxtaposition of protagonist's conditions with the fates of mythical and literary heroes, Eliot enriches this poem with universal aspects. In this way Eliot presents a tragedy of the modern man who cannot succeed in his love and life because he is distraught by the hollowness of modern life.

Sweeney, another reputed poem of Eliot, is an animal-like creature with some resemblance to a human who is enthused by the urge to satisfy his blind instinctive desires. By introducing his themes of disillusionment, emptiness of life and human's inability to love and act in the world, Eliot prepared the grounds for *The Waste Land*.

The Wasteland could be considered as a poetic manifest for young modernist writers and one of the most influential modernist texts. It was published in *Criterion* in 1922. The poem is about a desolated fragments of a country which is capable of revival by a fertility ritual. There are different symbols and allusions in this poem juxtaposing this modern wasteland to mythic, religious works of preceding literature. Along the ruined cities of Europe after the First World War, and dead soldiers crossing the London Bridge, Eliot's *The Wasteland* evoked the emptiness of life felt by a generation who had

experienced the war. This poem was illustrative of the Lost Generation of which he was a part, as the majority of his works. Being part of this post-war generation and suffering from the disillusionment from the aftermaths of the war; eventually, he sought meaning and peace in the church. Even after his conversion, despair and emptiness did not vanish completely from his works. Eliot continued his work as one of the most prominent figures of a generation in disillusionment but his isolation was also true about his relationships with other writers of the time, except Ezra Pound. His works proved him as a true modernist author whose works represented a different voice for a generation who lost all old values and experienced the helplessness and disillusionment of modern life. Had it not been for his acquaintance with Pound in the group of Lost Generation in Paris, the ground-breaking masterpiece of *The Waste Land* could have been in a lower rank and a less important poem, rather than a ‘modern epic’ as some critics called it.

T.S. Elliot	• <i>The Waste Land</i> (1922) • <i>The Hollow Men</i> (1925) • <i>Selected Essays, 1917–1932</i> (1932) • <i>Prufrock and Other Observations</i> (1917)
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2.5. Years of war

In the history of America, Great wars can be counted as one of the main factors which constitutes the body of its literature and have provided a perfect theme for talented American writers to express their potentials. Profound influence of great wars like Civil War, World War I, and World War II on American society, drew attentions to the literary

assessment of them and analyzing their impact on current concepts of war. The literature generated by World War I was a prime subject of literary studies in last decades, the literary works of this period and their lasting impact on perception and understanding of the war are the main reason for their attraction for new literary discussions.

Just before the outburst of war in Europe in 1914, different armies were settled in the borders, ready to be part of a war that the world has never experienced before. Battles were no longer won by number of soldiers, horses or acts of bravery but by weapons and machine guns. Although there are reflections of different wars in English literature, The Great War played the most prominent role in the construction of the body of American and English literature due to its shocking degree of brutality and massacre. Recent studies indicate, however, that American and English writers had different reactions to the war which are worth examining.

John Dos Passos's *One Man's Initiation: 1917* (1920) and *Three Soldiers* (1921), E. E. Cummings's *The Enormous Room* (1922), and Ernest Hemingway's *In Our Times* (1925) and *A Farewell to Arms* (1929) have been lumped together as a collective expression of American disillusionment with World War 1. (Aldridge 68)

All these works portrayed war as something lethal which is not a scene of bravery of the face to face combats but mass slaughters of bombs and machine guns without any feelings of security due to the number of armies or being away from the battlefield. Many of these writers served in ambulance units and experienced a close confrontation with death. The battles continued in trenches with using of machine guns and chemical bombs. There were millions of soldiers slaughtered and wounded by these attacks without any

victories for any side of the war. Europe was experiencing a new phase during this massive war. France was under attack by allied forces and Britain announced war on Germany. Economic conditions were affected by war and finding daily requirements to live became an ordeal. The works of the writers of the Lost Generation are abundant with the atrocities of Great Wars. Disillusionment, bewilderment, mass immigration, irreligiosity, pending death, mechanicality of life and so on, constitute the spirit and structure of the works of the authors whose works this research intends to investigate.

2.5.1. Two different reading and writing of the War

The First World War was like a catalyst which quickened the change of the attitude in the new century. During the war soldiers on different fronts killed one another under the influence of war propagandas in a century which man supposed to move in the direction of civilization. The act of killing and being killed gradually vanished the propagandas aimed at bringing them to the war under effects of nationalist and religious slogans and soon they found themselves in a wasteland with no protection and no moral principles. The only way to escape this disillusionment caused by war was the well-advertised consumerism and materialism.

Although this war caused great changes in European nations it didn't cause significant change in American perception of it. While these young men chose to voluntarily serve in war, they experienced the excitement of death without feeling the pain of it. The soldiers returning from France in 1919 were not the same as the other local soldiers. They had accomplished what they set out to do at a minimum cost and they just witnessed the disillusionment caused by the war through a safer distant than other nations

who were part of this war. They didn't have the restrictions of regular local military units and they were treated with respect as foreigners who were fighting in a war outside of their borders. "They were onlookers at a struggle in which, at the time, they had no personal stake." (Aldridge 4) Even if this disillusionment happened to them, Keith Gandal of *The Gun and The Pen* believes:

[...] stems, not principally from the disillusionment or the alienation from traditional values brought on by the crisis of the Great War or the failure of civilization it represented [...] but instead from personal rejection by the U.S. Army. Fitzgerald, Hemingway, and Faulkner were all, for different reasons, deemed unsuitable as candidates for full military service or command, and the result was that they felt themselves "emasculated": again, not because of their encounters with trench warfare in a mechanized army or their consciousness of mass slaughter, but because either they got nowhere near the trenches or because they got to them in "trivial," noncombat roles. (5)

Dos Passos, Cummings or Hemingway were ambulance drivers and only took part in war by carrying casualties from frontlines to rear. The English authors who wrote a great deal with the themes of direct confrontations in war, had a different experience of war in comparison with American authors. English war poets and novelists were fighting in trenches while American authors never fought on the front lines. Although they faced dangers and shocking scenes of mass slaughter during the war, this massive slaughter acted as an initiator which triggered a great change. Critics believe that "their reaction to

the war, and indeed the reaction of most writers and intellectuals of the twenties was part of a larger cultural rebellion that had begun before 1914.” (Lundberg 380)

In fact, in American literature, the theme of being lost commenced after the warfare. As Richard Ruland and Malcolm Bradbury explain in their book *From Puritanism to Postmodernism*, “the area of the United States was untouched by the battles, less directly affected than Europe, but First World War’s results toughly influenced them.” (Ruland 295) The impact of war on literature, among other things, showed itself through numerous war and postwar novels. Some of the writers used their experience of participation in battles and military training in their writings, some of them just reflect a psychological trauma from their involvement in the battles. John Dos Passos and Ernest Hemingway were among the writers who had their experiences of battlefields. Gray also deals with war and postwar novels. Based on his *A History of American Literature*:

first two novels, *One Man’s Initiation*: 1917 (1920) and *Three Soldiers* (1921), are typical of their time in that, like so many works reflecting postwar disillusionment, they reveal the horror with which sensitive and idealistic young men confront war and an alien society. *Three Soldiers*, in particular, anticipates Dos Passos’s later work. (440)

These novels contained his regular theme for his later works and reveals the point that cynicism of the new era was not emerged only because of the Great War but it was also caused by other factors like:

[...] the conflict between humanity and system, between a consciousness struggling to maintain its autonomy and the crushing, reductive power of a

social machine – sometimes identified as the army sometimes called the law, the corporation or the city, but always identified with the impersonal mechanisms of the modern world. (440)

Hemingway's *A Farewell to Arms*, as its title indicates, is also set in the First World War. In this novel, Hemingway focuses on the truth which lies in the individual, emotional and first-hand experience of the war. According to *A History of American Literature*:

Like so many of his generation, Hemingway learned from that war not just a distrust but a hatred of abstraction, the high-sounding generalizations used as an excuse, or justification, for mass slaughter. (445)

For Hemingway, like his protagonist in *Farewell to the Arms*, abstraction and meanings of the words are just explaining ideas and they can't convey experiences in the real conditions of it. Like Frederic Henry, Hemingway came to feel that "abstract words such as glory, honour, courage, or hallow were obscene." (445)

The United States joined the war in 1917 and after Armistice in 1918, Americans were not as exhausted as Europeans. Even 'Jazz Age' is considered to be a consequence of American people's unconsumed energy by Fitzgerald. There is no question that World War I left a profound influence upon American authors of the time but it did not infuse a feeling of disillusionment in them by itself. Relatively, the war intensified their critical views over the cultural standards of American society, the doubts which were commenced before starting of the World War I.

Many views towards technology changed after the war. Before First World War people believed technology might affect wars in a positive way, it might shorten wars, decrease the casualties or even stop them at incipient stages. After the First World War, these naïve beliefs changed into pessimism towards technology, as being something in the hands of power to rule over the world without regarding its consequences.

2.6. Emergence of Lost Generation group

2.6.1. Modernism and Narration Technique

Modernism is known to be a concurrent phenomenon with fast-tracked technological revolution in the society and war. Although there were technologies which helped people in some ways, there was also a dark side to these advances which shattered the hastened optimism about merits of the technology. The development of modern industrialized societies, World Wars, gender, class and race struggles paved the way for the emergence of modernism.

The literature of the modern period marks a distinctive break with Victorian morality. The radical disruption of the linear flow of the narrative, choosing language as a central element, above artistic exploration and concentrating on individual and his alienation and confusion are some of the characteristics of modern literature. Some authors celebrated modern advancements of the new era while others disdained them. The writers of the time conceded the point that old literary forms would not work for

modern times and they were inspired by the substituting old forms with something entirely new ones.

Of the Americans in Paris during this period, Gertrude Stein, Hemingway, Ezra Pound, T.S. Eliot and F.S Fitzgerald were the famous ones. All these writers can be taken as icons of Modernist art, literature, thought and of the American expatriate lifestyle in post-war years. Stein's work is marked with its containing linear thought and conventional syntax and its playful language which can be compared to or even inspired by modern paintings of her friend Pablo Picasso. Stein and her home-mate Toklas owned one of the most famous salons in Paris, gathering American and European authors and artists. The conversations, exchanges, and meetings at the couple's apartment at 27 rue de Fleurus played an important role in defining and developing of the art and literature of the Modernist period. These meetings were also influential in creation of many intellectual movements and trends during the twentieth century. In this study we are going to evaluate the elements and traces of modernism in the works of due writers in a way that modernism and the works of the members of the Lost Generation seem to be as the two sides of a single coin; inseparable and one accomplishes the other.

Hemingway's simple, direct and plain style of writing introduced a new perspective to a realistic way of narration different from adorned and flowery prose of the nineteenth century.

Fitzgerald's style of writing was a way to express his world. Like his characters, he lived a rough and tragic lifestyle during the Roaring Twenties. Fitzgerald portrays the deficiency of American democracy in an increasingly commercial and consumer culture of the time and rejects the capitalistic standards, trends and norms encouraged by the

progressively despotic social and political structures. He is a modernist author in a way that he criticizes his current norms and lifestyle while separating his style and content from moral values of the nineteenth century.

Many readers remember modernism with Eliot's works. His poetry is a collection of allusions which makes it mysterious and adds more layers to it. As modernist movement was against ethics and moral values of the Victorian era, Modernist poets needed a new form to express their vague and modern feelings about what was happening around them, especially after the war. Eliot is the pioneer of creating his style in modern poetry. His realistic way of expression, application of different allusions and repetitive lines made him a leading figure in modernist literature.

The American expatriate writers started to try their hands in different newly-established branches of literature like Surrealism, Symbolism and Dadaism but, in fact, they were originally involved in Modernism. Modernist authors in their search for a new way to express their content innovated new forms and mixed some features which used to be distinct theretofore. By doing so, they set up new styles in writing with the search for more associativity in a combination of incoherent elements.

2.6.2 Lost Generation not in vacuum

Howe and Strauss, the author of *Generation* believed that members of the lost generation were born between 1883 and 1900 (36). Its members experienced different ups and downs such as massive immigrations, rapid progression of technology and The First World War which brought about modern lifestyles and new perspectives towards life. In addition to these elements, scholars of the time believed that living in a

standardized, machine-made society of America was impossible for an artist due to consumerism and solidity of life in America. To preserve their talents, they started to leave the country which was not cultured or gay enough to be worth of their presence. As Aldridge asserts they couldn't stand the stagnancy of American society since they needed "Incessant movement, the incessant search for excitement, and to find another faith to replace the one they had lost in the war" (12).

American writers such as Ezra Pound, T. S. Eliot and Gertrude Stein who were living in Paris and London after their departure from America, were the first self-exiled group of writers who practiced modernism, until two decades later, in the wake of the First World War, a new group of expatriate writers joined the American Modernists who had already settled in Europe and especially Paris for years. This group intended to reflect cultural and social problems which their society was dealing with. War, consumerism and the growing product of machinery along with the hidden consequence of these phenomena, including disillusionment caused by the war or materialism resulted by growing industry of advertisement, were the themes and social issues that these writers tried to assess. Although they stayed in Europe for a long time, they never ceased their assessment of American history, culture, and societal constructions. During this period, some scholars believed that looking at America from the distance of a foreign country or even continent was the only way for an American scholar to see and understand what happens in his or her country.

The culture of the 1920s was entangled with the expansion of decadence and purposelessness as literature of the time reflects these elements in the best possible way. America's rejection of joining the League of Nations, raised its isolationism which

resulted in the political situation of this decade being a period of prohibition and conservatism. In contrast with this political conservatism, communities were active by the coming of new technologies, consumption, new sciences like psychoanalysis and the delight of living in big cities. This can explain why “The American novel of this period contains both the enthusiasm of the novelty and the awareness of losing the past.”

(Ruland, Bradbury 296)

Feminism was also another significant factor in the establishment of Modernism as a cultural movement. By the end of the nineteenth century and the following years of the twentieth century women’s condition changed dramatically. They were able to vote, educate and choose a profession, they could decide if they want children or not. Immigration was another fact which evoked changes in the society of 1920s. The American literature and culture was not rooted deeply in history of the nation, so ethnic minorities were mostly successful in being mixed in the new context but after different movements and tolerating varieties of difficulties. Different nationalities of immigrants found out that through literature they could restore their culture and present it as a part of their contemporary literature. The Wall Street Crash in 1929 was another shock for the society in the 1920s. “Within four years after the Crash, per capita income had dropped 100 per cent and unemployment, which had been remarkably low in the 1920s, had risen from 500,000 to thirteen million” (Gray 346). It was also a time for a transformation in literature.

All in all, Lost Generation writers tried to reflect their era in a blunt, realistic and even pessimistic way. They set using literature as a means to end the bitterness of their time through expressing how they felt about the things what they had experienced. It seemed

after the war years these lost authors found an opportunity to find themselves. They not only evaluated the lostness of their generation and produced the main body of the literature of a special period but also to established modernism in their works which continued to be the dominant movement for decades.

2.7. Lost Generation Inked By the Members

2.7.1. Diaries, Memories of Paris

For the American expatriate writers of this group, Paris and their individual experience of it was remarkable. They wrote a different set of memoirs and recorded their hilarious days, activities and even their bitter memories of war years. *A Moveable Feast* which was published posthumously in 1964, is a record of Ernest Hemingway's beginning days of Paris life in the 1920s. This memoir includes stories about Ezra Pound, Gertrude Stein, F. Scott Fitzgerald and others. It also contains a clear description of the Paris and its people. Hemingway exposes his thoughts and feelings about the people who had a trace of influence in his life at this time. One chapter is about Gertrude Stein and another one is about the assessment of Scott Fitzgerald's talent in writing and Hemingway's first encounter with him. These authors were so interlinked and important which their influence on one another's lifestyle and more importantly writing style cannot be overlooked.

The Autobiography of Alice B. Toklas is a captivating and gossipy book, written in first person view of Alice B. Toklas, which contains stories about the lifetime companion of Stein and Alice in Paris. The book starts with the childhood of Alice before she moved to Paris. In the following chapters, Stein describes their acquaintance from Alice's point of view and the years they spent together before and after the war. It is remarkable that surprisingly this book enjoyed more audience than any of Stein's previous books. Some of their acquaintances with different contemporary writers who were portrayed in her book seemed to be misrepresented by Stein and some of those figures were discontent of their portrayal in the book and its popularity.

The Crack-Up is not a diary but a collection of letters and essays which tell the story of Fitzgerald's sudden shift at the age of thirty-nine from a life of success and fascination to sort of desolation and despair and his reclamation after this period of despair. This enthusiastic and enlightening collection of essays and letters expresses the tale of a man whose life and stories still charm us all and whose jauntiness and genius made him an existing symbol and the Jazz Age. This astonishing autobiographical collection which is edited by Edmund Wilson provides a unique personal combination of the romance and reality provided by Fitzgerald's literature and his life.

2.7.2. Intellectual Collaboration through Letters

Members of this movement wrote letters to comment on each other's work and since they were friends and colleagues they regularly reported their lives and plans to each other in letters. So letters would be a good source to know about their state of mind and ideas and quality of their relationship.

During the ending year of war while Hemingway was serving as an ambulance driver he was badly wounded in a mortar attack and hospitalized in Milan. He explains his situation and the emasculation he felt by not being accepted in the U.S army in a letter to his family:

We never came over here until we were all disqualified for military service, you know. It would be criminal for me to come back to the States now. I was disqualified before I left the States because of my eye. I now have a bum leg and foot and there isn't any army in the world that would take me. But I can be of service over here and I will stay here just as long as I can hobble and there is a war to hobble to. (*Ernest Hemingway Selected Letters 1917-196* 18)

The physical wound along with the deficiency he felt by the rejection of U.S army made war the central element in his successful novels like *The Sun Also Rises* or *A Farewell to Arms*.

Hemingway was introduced to Stein and Ezra Pound through the recommendation letter of Sherwood Anderson when he was in Paris. Soon they became friends and Stein wrote to Sherwood Anderson “He is a delightful fellow and I like his talk and I am teaching him to cut his wife’s hair” (Reynolds 36). Hemingway also wrote to Sherwood Anderson about his new friend “Me and Gertrude are just like brothers and we see a lot of her” (*Ernest Hemingway Selected Letters 1917-196* 62). They met each other in Stein’s place, cafes and Hemingway’s lodge. Stein became godmother to Hemingway’s first child and a mentor to the young writer. When she read the manuscripts of

Hemingway's autobiographical novel *A Farewell to Arms* she advised him to "begin over again and concentrate" (Reynolds 4) which Hemingway complied and the final version was published. Their relationship was so brilliant that Hemingway used her statement as an epigraph in his famous novel and told John Peal Bishop that "Gertrude was always right" (Young 174).

When Fitzgerald met Hemingway in 1925 at Dingo bar another strange friendship was about to begin. Ernest Hemingway and F. Scott Fitzgerald had an edgy and complicated relationship and this uneasy relation can be found nowhere more clearly than in their exchange of acerbic letters. When Hemingway finished *A Farewell to Arms*, he sent Fitzgerald a draft of it. Fitzgerald edited ten pages of the draft and sent it back, to which Hemingway's reply was: "Kiss my A--." (Tate 316). After their acquaintance in Paris in the 1920's, the two continued their uneasy relationship. Selling short stories to common publications was one of their main incompatibilities. In Fitzgerald's view, it was nothing more than whoring, nonetheless, at different levels of their literary careers, both of the writers relied on the money gained from selling works to such publications.

Hemingway introduced Fitzgeralds to Stein and she admired Fitzgerald's work when she read the manuscript of *The Great Gatsby*. She believed that Fitzgerald was one of a few writers who write well enough to be remembered when their contemporaries are forgotten. In one of her letters to Carl Van Vechten in 1927 she asserts that "[F. Scott] Fitzgerald and [E. E.] Cummings are the best of the crowd, the rest are fairly weak in the head," (Stein, Vetchen 142) Fitzgerald also treated Stein respectfully and admired her bright mind and spectacular style. In his letter to Stein, Fitzgerald asserts he tried to convince his publisher to accept Stein's work to repay Stein's favor.

None of your letter was a bad compliment and all of it was a comfort. Thank you. My wife and I think you a very handsome, very gallant, very kind lady and though so as soon as we saw you. [...] I am so anxious to get *The Making of Americans* + learning something from it and imitate things out of it which I shall doubtless do. That future debt I tried so hard to repay by making Scribners read it in the Transatlantic+ convinced one, but the old man's mind was too old. (Turnbull 484)

While Gertrude Stein's compliment for Fitzgerald was always the best one he couldn't believe them to be true and Hemingway in one of his letters assures Fitzgerald that Stein's compliment was not mockery but she really meant it.

It is O.K to not accept the compliments if you don't wish (most compliments are horseshit) but there is no need for me to have to re-iterate that they were complements not slights. (*Ernest Hemingway Selected Letters 1917-196* 309)

In 1922, T. S. Eliot gained fame by publishing his *The Wasteland* and working in *Criterion*, a literary quarterly. In a letter to Jane Heap, he explains his interest to read more works from Gertrude Stein. "I really know nothing whatever of Gertrude Stein's work, but should much like to see some of it" (Eliot, Haughton 486). He read two manuscripts of Stein which Heap send him and reflect his opinion about those works in a letter to Lady Rothermere in 1924 "they are not like story, and they are quiet meaningless to me. It seems to me to be nonsense." Then he expressed his view about Stein's works to a letter to Heap, editor of *The Little Review* which introduced her works to him

I have read them through several times and think I have grasped some at least of intention: and they certainly produce a peculiar hypnotic effect upon me.

But I do not think that they would do for us in *Criterion*; and they seem to me much more for the professional, as a technical study, than for the ordinary reader. (Eliot, Haughton 504)

When Eliot went to Paris and met Stein at her place they talked about different subjects and Eliot considered publishing some of her works in the *Criterion* but finally he didn't publish anything from her in this literary magazine. He wrote this letter to Stein in 1925 informing her about accepting her work in *Criterion*

I no longer, of course, have any claim on your poem, but I should like to use it. That would have to be in October. As the unexpected receipt of two contributions from the people I promised to print as soon as possible, has jammed the June. (Eliot, Haughton 638)

In 1925, when F. Scott Fitzgerald sent Eliot a manuscript of his *The Great Gatsby* Eliot sent him a letter expressing his view about it. This novel gained good reviews by the critics and was admired by fellow writers like Gertrude Stein.

I am not the least influenced by your remark about myself when I say that it has interested and excited me more than any new novel I have seen, either English or American, for a number of years. (Eliot, Haughton 813)

In his letter, Eliot showed interest in having the honor of publishing *The Great Gatsby* and invites Fitzgerald to send short stories for the *Criterion*.

May I ask you, if you have not already committed yourself to publish *The Great Gatsby* with some other publishing house in London, to let us take the matter up with you? I think that if we published the book we could do as well

by you as anyone. By the way, if you ever have any short stories which you think would be suitable for the Criterion I wish you would let me see them.

(Eliot, Haughton 814)

Hemingway always admonished Fitzgerald for writing short stories for yellow magazines to make money. He encouraged Fitzgerald to focus on his novel and try to afford his life through publishing novels

I wish there was some way that your economic existence would depend on this novel rather than the damned stories because that is one thing that drives you and gives you an outlet and an excuse too—the damned stories. (*Ernest Hemingway Selected Letters 1917-196* 306)

Unlike their first meeting, when Fitzgerald's shining years were over and he was dealing with Zelda's mental problems and his drinking habit, Hemingway was enjoying his fame. When Hemingway read *Tender Is the Night* he wrote a letter and expressed his power through his words, gave Fitzgerald some pieces of advice about writing just like Fitzgerald did for Hemingway's first novel.

Forget your personal tragedy. We are all bitched from the start and you especially have to hurt like hell before you can write seriously. But when you get the damned hurt use it—don't cheat with it. Be as faithful to it as a scientist—but don't think anything is of any importance because it happens to you or anyone belonging to you. (Eliot, Haughton 408)

It seems Hemingway enjoys revenging Fitzgerald by telling him how to write and advising him about his weaknesses. Once again Hemingway mentions Zelda as a barrier for Fitzgerald's career and talent.

About this time I wouldn't blame you if you gave me a burst. Jesus it's marvellous to tell other people how to write, live, die etc. [...] Of all people on earth you needed discipline in your work and instead you marry someone who is jealous of your work, wants to compete with you and ruins you.
(Eliot, Haughton 408)

In 1925 Hemingway wrote a letter to Fitzgerald describing him the country he spent his time in. In this letter Hemingway tells Fitzgerald that he knows Fitzgerald hatred of country. He explains Fitzgerald's ideal heaven as somewhere:

[...] you hate country. All right omit description of country. I wonder what your idea of heaven would be — A beautiful vacuum filled with wealthy monogamists. All powerful and members of the best families all drinking themselves to death. And hell would probably an ugly vacuum full of poor polygamists unable to obtain booze or with chronic stomach disorders that they called secret sorrows. (Eliot, Haughton 326)

This explanation reveals Fitzgerald's ideals and shows the similarity between the ideals of his characters and himself. Like Nick in *The Great Gatsby* his view of middle or low-class people was pitiful and mingled with contempt. Hemingway explains his ideal heaven too which can be also traced in his novels:

To me a heaven would be a big bull ring with me holding two barrera seats and a trout stream outside that no one else was allowed to fish in and two lovely houses in the town; one where I would have my wife and children and be monogamous and love them truly and well. (Eliot, Haughton 326)

In October of 1924, Maxwell Perkins received a letter from F. Scott Fitzgerald, accompanied by an initial draft of his new novel, cautiously titled *The Great Gatsby*. Perkins's pleased but constructively critical reply was acknowledged by the author. Fitzgerald took the suggestions for granted and immediately made some major modifications to the story. Six months after the time which initial letter had been sent, in April of 1925, the final version of *The Great Gatsby* was published. There are also some letters exchanged between them which comprise different matters about their contract or the suggestions they give each other.

Under separate cover I'm sending you my third novel:

The Great Gatsby

(I think that at last I've done something really my own), but how good "my own" is remains to be seen. I have an alternative title: Gold-hatted Gatsby (*A Life in Letters* 114)

One of the issues was the title of this novel which today we know it by the first name Fitzgerald gave it. Fitzgerald wanted to know Perkin's idea about the title he chose and he explains his interest to hear his opinion about the novel.

After you've read the book let me know what you think about the title.

Naturally I won't get a nights sleep until I hear from you but do tell me the

absolute truth, your first impression of the book & tell me anything that bothers you in it. (*A Life in Letters* 114)

Ten days later, Fitzgerald wrote another letter and told Perkins about the changes he want to make in some chapters and offered some alternative titles for the work that was going to be his finest work and the masterpiece of the twentieth century literature.

By now you've received the novel. There are things in it I'm not satisfied with in the middle of the book—Chapters 6 & 7. And I may write in a complete new scene in proof. [...] I had two others Gold-hatted Gatsby and The High-bouncing Lover but they seemed too light. (*A Life in Letters* 114)

Finally, Perkins read the novel and sent a letter to Fitzgerald on eighteenth of November in 1924. Perkins' sharp eye explains all the exquisite qualities of this novel which made it a literary manifest for the roaring twenties and the emerging culture of post-war years.

I think the novel is a wonder. [...] it has vitality to an extraordinary degree, and glamour, and a great deal of underlying thought of unusual quality. It has a kind of mystic atmosphere at times that you infused into parts of "Paradise" and have not since used. It is a marvelous fusion, into a unity of presentation, of the extraordinary incongruities of life today. And as for sheer writing, it's astonishing. (*A Life in Letters* 277-281)

Sending letters was the frequent way for the writers of Lost Generation to know about adventures of each other and comment on each other's work. In this regard, their letters can be read as the exact and direct source of their ideas and intentions. Even

though they were labelled as Lost Generation, in return to whatever they lost, the members of the group found a solid foundation of friendship and intellectual cooperation that would gain them the prestigious and respected title of the novelists of an age. Being lost in the mist of war, they were given the opportunity of taking refuge on the vantage land of intimate relationship and the advantage of exchanging ideas in their correspondence.

2.7.3. Newspapers

Some of the Lost Generation members worked in Newspapers and wrote articles, reports and stories for the press. Among Lost Generation members, Ernest Hemingway was the most famous writer who had the experience of working as a journalist. Critics believe that his job had a significant influence on his plain and undecorated writing style. Six months of working for the *Kansas City Star*, provided the then armature journalist with the basics of a professional writer and the freedom necessary of reporting what he observed which later on helped him improve his own writing style both as a novelist and a reviewer. Hemingway's newspaper jobs in his late teens and early twenties affected his writing style magnificently and had consist great volume of his literary work. Totally, Hemingway wrote about two hundred articles in different newspapers during these early years.

F. Scott. Fitzgerald also wrote some detective stories for his high school newspaper which encouraged him to pursue writing more professionally. The memories of the years of war together with the generation and degeneration of those years can be

traced in newspapers of the time. This poem is published on Friday, the seventh of November 1930 referring to the lost generation:

The Lost Generation

I wonder as I sit and dream, while writing out each thought and scheme,
If they came back what life would seem, to that lost generation;
And wonder if this age they'd find, as pure and noble, good and kind,
While fellowship their bruised hearts bind, and not degeneration.

(Motherwell times 3)

Here a small part in a newspaper which was devoted to the introduction of Gertrude Stein as the pioneer figure of modernist movement and was published in 1929 can be seen:

Surely the most remarkable idol of the modern "highbrow" is Miss Gertrude Stein, an American who lives in Paris and writes English prose in such ingenious "patterns" that only a chosen few claim to understand it. Her newest work is a book of essays bearing the illuminating title of useful knowledge. (Aberdeen Journal 2)

2.8. Common features of the Lost Generation's works:

As Lost Generation went hand in hand with modernism and modernist artists share some major elements, there can be found some similarities and common features in the works which are written by writers of this group. There are also some other characteristics in their works which ties them to the Lost Generation movement as well.

In the novels of this era there is an ethnic distinction between the characters. Low-born lovers are fooled by their beloved ones' sexual and shallow love for them. Gatsby was not a high-born man and like Cohn in *The Sun Also Rises* who was a Jew and Brett's lover, hated by other male characters who were involved with the love of the central female character.

Excessive drinking and partying are other elements in the works of these writers used as a distraction to the disillusionment caused by war. War is the main reason which parts lovers in these novels. After Gatsby goes to the war and Daisy chooses to marry Tom, Jake is also sexually disabled because of the wound caused by the war and this is the main reason he cannot have Brett.

In most of the Lost Generation novels like *The Sun Also Rises* or *The Great Gatsby*, there is a male character who pursues a central female character whose first love was a soldier and her relationship with the protagonist is the main conflict in the novel. Such female characters are modern women of post-war society who also act as charity girls during the war years but their image was softened by a romantic connection to the protagonist. Most female characters in modern poems and novels are sexually disorganized and try to escape the patriarchy and get control over men through the act of involving several men with carnal affections.

As modernist writers found it necessary to write about new subject matters for making a new literature, it was clear that their new way of seeing life required a new form, a different way of writing. So many experimental and individual forms of writings

were practiced by the writers of the Lost Generation. But some elements were obvious in the works of all these writers:

Modernist works of these writers were mostly affected by the emergence of psychology and Freud's theories about the human psyche. In modernist literary works, especially works written by the lost generation of writers, consciousness and evaluation of interior world of characters were some of the key elements of their new form of writing. In this manner, reader would be more entangled with inner world of characters. Since dreams and thoughts are indiscriminate and chronologically disorganized in their fictions, time loses its sense of being linear and to be perceived as moment time. New theories of quantum physics and relativity --Einstein's first book on relativity 1905-- were attractive for writers like Hemingway or Stein to highlight the impossibility of being a single way for the salvation of humankind or solving a problem. The substitution of the belief in absolute, comprehensible truth with a sort of relative, conditional truths gradually found its way into a modernist novel and poetry of the writers of this movement.

Cities and their changing roles in the constitution of new societies became more prominent in constitution of their works. Cities were now centers of this radical change, as movie theaters, skyscrapers, electric lights, telephones, automobiles and advertisements were spreading more and more during this era. Even new technologies had some effects on the physical procedure of writing in that era.

With the widespread use of the typewriter, even the mechanical act of writing changed. As media theorist Marshall McLuhan would later

explain, the legibility of typewriting and its visual similarity to published literature gave writers the feeling of being able to simultaneously compose and publish their work: “ Seated at the typewriter, the poet, much in the manner of the jazz musician, has the experience of performance as composition. ” (Seed 14)

Characters in modernist works like *The Great Gatsby* were more ambiguous, contradictory and strange in comparison with discrete well-demarcated characters in works of Victorian writers like Dickens. Characters became more complicated and simple adjectives were not sufficient for their portrayal. So common features of this group of writers are linked with the shared experience of them of changing world and post-war years which brought about the emergence of modernism in literature.

Being affected by lostness and disillusionment of post-war years Lost Generation members were trying to console themselves with searching for new values and distractions like gaining more power in the new system of social class, excessive drinking, enjoying the technology and the flicker of the modern bright cities, but on the other hand they were lost in the abundance of theories in the new century, skyscrapers and vastness of megacities and lost themselves in order to find new identities.

2.9. Conclusion:

Lost Generation as a movement started by expatriate artists and writers accomplished its prime in reflecting their individual experience of life which was influenced by remarkable events like war and technological advances. This movement was also very important in emergence of modernism and its branches and as American modernists, writers of this group tried to find new approaches to report different contexts of modern life. Gertrude Stein and her salon was the first modern gallery which hosted other talented writers on Saturday nights to talk about the change they were about to make. World War I is probably the most important occurrence in those years which engendered a new perspective on life and accelerated the process of changing.

With significant consequences for our subsequent understanding of modernist literature, it was in this postwar period that the canon of modernist literature was also established, as part of the drive to assert a U.S. cultural presence on the international stage commensurate with its geopolitical might. (Seed 22)

The phrase as mentioned in Hemingway's book depicted this generation as doomed youth, entangled with hedonism, unbending creativity, and wounded by the experience of war. These virtues and vices are recognizable in the life story of every member of the lost generation to varying degrees, regardless of their bohemian and wild lifestyles, the range, creativity, and influence of works produced by this community of American expatriates in Paris is remarkable. The themes are mostly life and death, wounds of war, dissatisfaction, and tragic love affair and the novels and the poems

written by Lost Generation authors benefited from modern techniques of writing like dialog in Hemingway's works or Fitzgerald's special diction to describe scenes and Eliot's fragmentation technique. In the following chapters the lives, works, writing styles and contributions of the selected writers will be discussed and the elements of lostness and the mentioned themes will be evaluated in selected works of them.



Chapter Three: F. Scott Fitzgerald:



3.1. The Loss and Gain in the Life of Fitzgerald

3.1.1. Introduction:

If there was a writer of the twenties who truly reflected the disillusionment of the post-war Europe both in his works and in his life it was F. Scott Fitzgerald. He was aware of the new system of values which were emerged after war and he was also aware of the incapability of man to achieve a dream which is lost in the past through gaining more power and wealth. He used the term 'Jazz Age' for the first time, an age known by its jazz music and excessive drinking and unending parties which was as free as the jazz music itself. With Fitzgerald being the spokesman of this age he lived as he dreamed and he generalized the story of his generation's life by reflecting them in a remarkable way by using metaphors and his colorful use of language. Although his language contained a lustrous appearance on the surface but his stories ends in the broken dreams and tasting the bitter taste of reality.

3.1.2. Early life and education:

F. Scott Fitzgerald was born on September 24, 1896 in Minnesota. Fitzgerald went to the St. Paul Academy where He did well in athletics. *The Mystery of the Raymond Mortgage*, a detective story, was the first published work of him in the school magazine *Now & Then*. After he failed to do well in school he was sent to Newman school which was a catholic boarding school in New Jersey. In 1913, he decided to continue his education at Princeton University. He developed his writing there, wrote several scripts for Princeton triangle club and some articles and stories for Princeton's publications. Despite of his progress in writing, he couldn't succeed in his education and was placed on academic probation. In 1917, considering his education as a failure, he

joined the army and before being summoned for duty he hastily wrote *The Romantic Egoist* which was rejected by Charles Scribner's Sons, but proved him to be a talented writer and encouraged them to cooperate with young Fitzgerald in future. He was commissioned as second lieutenant and stationed at camp Sheridan where he met Zelda Sayre and fell in love with her. The First World War ended before Fitzgerald could participate in it. This exclusion from being sent to the war revealed itself as an emasculation he felt and was portrayed in the characters of his novels. Later in a personal essay in his book *The Crack-Up* he asserts that not being shipped over to the war was one of his juvenile regrets. When he was discharged from the U.S army he headed to New York to take an advertising career with the hope that he would earn enough to convince Zelda to marry him.

3.2. After Moving to Paris

3.2.1. Moving to Paris:

After a few month of working in advertisement business, Fitzgerald decided to go back to St. Paul to seek his fortune in rewriting *The Romantic Egoist* with a new title, *This Side of Paradise*. The new manuscript is accepted by the Scribner's editor, Maxwell Perkins, and won Fitzgerald a great fame after its publication. Fitzgerald married Zelda a week after publication of his novel and they dwelled in New York starting a wild, flamboyant life as the characters in his novels. They were steeped in drinking, dancing and carousing. During this time he was earning his life by writing stories for publishers and proved himself as a promising writer. In 1922, He wrote his second novel *The Beautiful and Damned*. After a trip to Europe and the birth of their only child, Fitzgerald

family moved to Long Island to be close to Broadway. At that point, Fitzgerald was working on his plays and expected to earn a lot of money from writing plays but after couple of failures he began to write short stories again. They lived in Long Island until 1924, while living in this place and intermingling with its society inspired Fitzgerald for writing his third novel with the same setting and mood.

In the spring of 1924, Fitzgeralds moved to Paris where he started writing *The Great Gatsby* and made friends with other American expatriates. After spending the following summer and winter on writing and revising of his novel, *The Great Gatsby* was published a few weeks before Fitzgeralds return to Paris from their trip around Europe. There were positive reviews about the book and critics praised this novel but its sale was not as good as the critical praises it received.

3.2.2. Lost in War VS Found in Paris:

In the same year, Fitzgerald met Hemingway, a talented writer which he heard about in literary circles in Paris.

The pervious fall, Scott had admired either one or both of Hemingway's first privately printed collections, *Three Stories and Ten Poems* (1923) and *In Our Times* (1924), and recommended him to Perkins. (*The Cambridge Introduction to F. Scott Fitzgerald* 21)

This meeting was the starting point for their friendship; Fitzgerald which was an established writer by the time helped Hemingway to progress in his career through introducing him to Scribner's and giving him editorial comments on his first novel. On the other hand, Hemingway portrayed Fitzgerald as a coward drunkard who cannot stand

against his jealous wife, in his memoir *Moveable Feast*. Although both authors respected each other's talents, but their rivalry overshadowed their friendship and dwindled it.

Fitzgerald received good reviews from other great writers of his time, among them Gertrude Stein which believed Fitzgerald to be one of the most self-conscious writers of modern time, Fitzgerald met Gertrude Stein after:

One day Hemingway took Fitzgerald to call on Miss Stein at her studio in the rue Feru, and Fitzgerald charmed and was charmed by the priestess of the arts with her beefsteak laugh and quick perceptions. He looked up to her and played up to her, and she made him feel at ease, so that he wasn't tongue-tied as he had been when he met Theodore Dreiser—and would be presently on a visit to Edith Wharton. (Turnbull 153)

In her *Autobiography of Alice B. Toklas*, Stein explains their relationship as a strange one and Fitzgerald is one of a few writers whose writing seemed natural to her:

Gertrude Stein and Fitzgerald are very peculiar in their relation to each other. Gertrude Stein had been very much impressed by *This Side c Paradise*. She read it when it came out and before she knew any of the young American writers. She said of it that it was this book that really created for the public the new generation. She has never changed her opinion about this. She thinks this equally true of *The Great Gatsby*. She thinks Fitzgerald will be read when many of his well-known contemporaries are forgotten. (Stein 218)

The peculiarity of their relationship was due to Fitzgerald's distrust about the actuality of compliments which she gave to him:

Fitzgerald always says that he thinks Gertrude Stein says these things just to annoy him by making him think that she means them, and he adds in his favorite way, and her doing it is the cruelest thing I ever heard. They always however have a very good time when they meet. (Stein 218)

Although Stein's salons hosted some of the greatest intellectuals of the world but there was a dark side to it. The competition between writers and their accomplishments sometimes led into jealousy. In Fitzgerald case, there were some rumors about his love relations with Hemingway. There were other expatriate writers Fitzgerald met in a Sylvia Beach's bookstore. Like Stein, Sylvia Beach hosted expatriate intellectuals like Joyce and Eliot in Shakespeare and Company and Fitzgerald usually visited her bookstore, whenever he was in Paris

Fitzgerald way of life was extravagant one, much alike his protagonists lifestyle in his novels. That was the main reason he was always in debt and continued writing short stories for magazines. Although living in Paris was cheaper than living in America but Fitzgerald did not save any money by moving to Paris. They continued their lavish parties in cafes and clubs where Fitzgerald often paid for the meals and drinks in the gatherings.

Fitzgerald published his third story collection in 1926, *All the Sad Young Men* received good reviews and sold well. His fourth novel progress was little as he was going deeper in his drinking habit and Zelda's behavior was getting more eccentric. In the same

year Fitzgeralds left Paris in order to find more peace out of it. They went to Hollywood and Fitzgerald tried to write a screenplay which was a failure. His marriage to Zelda suffered more quarrels when he was infatuated with an actress in California. At this time, Zelda tried to achieve her ambitions, resumed writing and trained ballet to become a professional dancer. They returned to Paris in 1928 where Zelda could continue her ballet classes and Fitzgerald wrote a series of stories and tried to advance his unfinished novel. When Fitzgerald came to Paris for the first time, he was a famous writer who didn't left America to find more literary accomplishment but he was searching for more freedom to party and extend his fame. So as an established writer, he didn't associate much with other young talented writers and literary circles but this time he wanted to get to know more about these literary communities. Due to his declining relationship with his friends and his troubled condition with Zelda his literary status was going to be vanished through entering the next decade. "Although Hemingway was also in Paris, he resisted Fitzgerald's attempts to contact him because he and his second wife, Pauline, were unwilling with Fitzgerald's drinking" (*A Historical Guide to F. Scott Fitzgerald* 37). At this point, Fitzgerald was losing his fame and got more problem's in his relation with Zelda. She intensified Fitzgerald's emasculation by accusing him of having homosexual affairs with Hemingway. He explain his situation in a letter to Hemingway:

I've paid for it with usual nervous depressions and such drinking manners as the lowest bistro boy would scorn. My latest tendency is to collapse about 11.00 and with the tears flowing from my eyes or the grin rising to their level and leaking over, + tell interested friends or acquaintances that I haven't a friend in the world and likewise care for nobody, generally including Zelda

and often implying current company--- after which the current company tend to become less current and wake up in strange rooms in strange palaces. (*A Life in Letters*, 169)

During these years, Zelda's behavior got stranger and Fitzgerald's drinking got heavier until in 1930 Zelda had her first breakdown which was followed by several breakdowns. In the starting years of the twentieth centuries' third decade and after the Great Depression started in 1929, which ended the colorful years of expatriates in Paris, Fitzgerald wrote about 'the Jazz Age' as a nostalgia in an article titled *Echoes of The Jazz Age*.

Yet the present writer looks back to it with nostalgia. It bore him up, flattered him and gave him more money than he had dreamed of, simply for telling people that he felt as they did, that something had to be done with all the nervous energy stored up and unexpended in the War. (*The Crack-Up* 13)

A month after F. Scott Fitzgerald published his new novel; *Tender Is the Night*, he wrote a letter to his friend, Ernest Hemingway, and asked for his open assessment on the book. Hemingway replied 18 days later and his letter contains plenty of assistance for any writer who wants a good guide to his career.

I liked it and I didn't. [...] If you take real people and write about them you cannot give them other parents than they have (they are made by their parents and what happens to them) you cannot make them do anything they would not do. [...] You can't make one be another. Invention is the finest thing but you cannot invent anything that would not actually happen. (*Selected Letters 1917-1961* 407)

When Hemingway wrote this letter Fitzgerald was not at the peak of his fame and Hemingway was known as a well-known writer so Hemingway dares to advise the writer who once helped him to gain his fame, throughout his letter to Fitzgerald, he mentions some points that function both to help and humiliate Fitzgerald:

In the first place I've always claimed that you can't think. All right, we'll admit you can think. But say you couldn't think; then you ought to write, invent, out of what you know and keep the people's antecedents straight. Second place, a long time ago you stopped listening except to the answers to your own questions. You had good stuff in too that it didn't need. That's what dries a writer up (we all dry up. That's no insult to you in person) not listening. That is where it all comes from. Seeing, listening. You see well enough. But you stop listening. (*Selected Letters 1917-1961* 407)

Hemingway also admonishes Fitzgerald for being under influence of the judgments about his work and advises him to keep the quality of his works and his soberness during his declining years of fame and health.

For Christ sake write and don't worry about what the boys will say nor whether it will be a masterpiece nor what. I write one page of masterpiece to ninety one pages of shit. I try to put the shit in the wastebasket. You feel you have to publish crap to make money to live and let live. [...] You can't think well enough to sit down and write a deliberate masterpiece and if you could get rid of Seldes and those guys that nearly ruined you. (*Selected Letters 1917-1961* 408)

In 1937, once again Fitzgerald left Paris for Hollywood to write screenplays but he failed again. He died in 1940, while working on *The Love of Last Tycoon* at the age of forty four.

3.2.3. His writing style, themes and motifs:

Fitzgerald has proven himself as one of the most original writers of the post-war years. Like most of expatriate American writers of Lost Generation, he was influenced by the setting of his life which is obvious in his works. In the twentieth century symbolism was the most favorable technique which was used by realists, naturalists and modernists to address social deficiencies of American life. In the modern renaissance of American literature Fitzgerald's writing style comprised a combination of realistic and naturalistic techniques. Naturalism, like realism is an early ground for modernism and Fitzgerald knew that he wanted to produce something new.

In the summer of 1922, Fitzgerald gave Perkins an early hint of artistic ambitions that would take him far behind the achievement of his first two novels: "I want to write something new – something extraordinary and beautiful and simple + intricately patterned". The emphasis on the word "new" suggest he had caught the spirit of the more international modernism being guided by American expatriates such as Ezra Pound and Gertrude Stein, and the desire to create something "intricately patterned" suggest a newfound inclination toward formal abstraction. (Mangum 183)

Existentialist elements can also be traced in cultural discourse of Fitzgerald's works and Nietzsche's philosophies of modern civilization and rejection of capitalist values and consumerism in American culture are identifiable in his novels.

Fitzgerald's writing is filled with imagery, symbolism and satire. The content of his works is something he was involved with; ambitions about being rich, living among the upper-class society and enjoying life's blessings. Like his contemporaries, Fitzgerald was a writer of Lost Generation who perceived 1920's as a barren decade except its economic growth, the time which could be entitled as 'wasteland' of social conditions. Economy as the only promising field was followed in order to escape the shaken beliefs of post-war years. Fitzgerald explained his generation's view towards the system which they felt unsatisfactory and unjust.

I'm restless. My whole generation is restless. I'm sick of a system where the richest man gets the most beautiful girl if he wants her, where the artist without an income has to sell his talents to a button manufacturer. (*This Side of Paradise* 299)

Jazz Age is the title Fitzgerald gave this era which highlights the freedom of jazz music and the agility of it. This era passed like a short aimless drunk dance for a generation who needed to escape the bitterness of the War and shaken values it caused. Fitzgerald protagonists were romantic heroes who were following a goal or an ideal for their lives, something his generation lacked at the time and resulted in his fame. Being aware of the norms of the mass market fiction, Fitzgerald wrote stories and novels which were financially successful and qualified works of literature. As Matthew J. Bruccoli

asserts Fitzgerald's "rationale of style was to multiply meaning through lyrical language, and the liquefaction of his prose becomes an incantation" (123).

Like most writers of his generation, Fitzgerald's stories are filled with drinking, dancing, parties and impossible love. His thematic interest comprises different issues of his time and his country, ranging from gaining self-determination to effects of social class and money on moral disciplines, from idealism which seemed interesting for disillusioned post-war generation to failure of American dream. Money and the social classes defined by it was one of his major themes. He was aware of the opportunities money brings with itself and like what he experienced in his own life his protagonists are working hard to go higher in the new hierarchy engendered by consumerist culture of twentieth century. Fitzgerald's personal interest in the social classes and morality of them was triggered by his childhood when they lived in St. Paul with their rich neighbors and when he entered Princeton while his classmates were wealthy girls and boys from upper-class society. Fitzgerald reveals his mindset about this issue in a letter to Anne Ober about her daughter's imminent graduation ceremony:

We will watch all the other little girls get diamond bracelets and cord roadsters. I am going to customers in New York and buy Scotty some phony jewelry so she can pretend they are graduation's presents. Otherwise, she will have to suffer the shame of being a poor girl in a rich girl's school that was always my experience- a poor boy in a rich town, a poor boy in a rich boy's school, a poor boy in a rich man's club at Princeton. So I guess she can stand it. However, I have never been able to forgive the rich for being rich, and it has colored my entire life and works. (*A Life in Letters* 352)

With his first book, *This Side of Paradise*, Fitzgerald proved his talent as a gifted writer mainly for its content and themes rather than because of his technical style of writing. Among other writers of the lost generation, Fitzgerald cannot be essentially considered a modernist. The stream of consciousness technique which was utilized by British Writers like James Joyce and Virginia Woolf was not the matter of Fitzgerald's interest. He was not also a follower of Hemingway's style which he called "*infectious style*" because he believed his "own style, such as it is, was formed before he published anything" (*A Life in Letters*, 79).

Fitzgerald's writing style also comprised traces of traditional style. His explanation of characters is followed by imagery and unlike modern characters which are portrayed indirectly and through the stream of consciousness technique or omitted parts of their conversation, you can get a vivid picture while reading about them, as Lionel Trilling asserts

Fitzgerald was perhaps the last notable writer to affirm the Romantic fantasy, descended from the Renaissance, of personal ambition and heroism, of life committed to, or thrown away for, some ideal of self. (Trilling 249)

Although Fitzgerald is considered to be a modernist writer of post-war years but his writing style and characters partly contained traditions of 19th-century novel as he mentions it in his notes for his novel *The Love of the Last Tycoon*: "I am the last of the novelists for a long time now" (Tate 140). Other scholars as Raymond Chandler also noticed his unique way of writing. "It is not a matter of pretty writing or clear style. It's a kind of subdued magic, controlled and exquisite, the sort of thing you get from good

string quartettes” (Raymond Chandler 239). Fitzgerald's writing style includes various elements of different movements which impressionism is one of them owing to inducement of sensory responses while reading his details. His description of scenery, characters and even things gives reader a vivid and colorful picture and plays with imagination power and through rhythmic sentences he also invokes mood, in the same way.

Scholars noticed various aspects of Fitzgerald's unique style like the verbs he chose to add to the dramatic atmosphere “The only car visible was the dust-covered wreck of a Ford which crouched in a dim corner” (TGG 17) or the contradictory linking-adjectives: “Then she laughed, an absurd charming little laugh, and I laughed too and came forward to the room.” (TGG 8)

Symbolism is another feature of Fitzgerald's writing style and by using colors he implies different concepts. Green light that burns at the end of Daisy's dock symbolizes Gatsby's hope and dream of having her, while it can also imply the American dream.

To sum up Fitzgerald mixed different styles and techniques to achieve his unique writing style. Among writers of the lost generation he was the only one who was approved by Stein: “the only one of the younger writers who wrote naturally in sentences,” (Stein 268) you can feel the magic of Jazz Age in his rhythmic sentences and dramatic words while at the same time and through the same techniques, Fitzgerald helps you to figure out all these charming words, sentences, characters and lives will result in a failure. This is the way he combines his romantic writing with realistic portrayal of characters and events.

3.3. War Wrought Works

Fitzgerald's novels have psychological perspectives which can be defined in the context of his own life and the new emerging theories of the new century. Traumas and losses he experienced in his life are the main themes of his work. The loss that Gatsby experiences is a psychological one when he cannot have Daisy and this loss haunts him and steer him towards trying to turn the time back to reach what he lost before because of the lack of wealth. The motifs in his novels are young ambitious jaunty men and women who are desperately trying to taste happiness while new social class system and absurdity of modern consumerist life hobbles them. So they find themselves lost and drunk in the shadows of the bright lights they visualized in their dreams. *This Side of Paradise* is also "novel about disillusionment and loss" (Pelzer 44). Romantic fantasies of Amory might have its roots in the missing role of the father and the dominant role of her mother in his life. The protagonist tried different systems in search of truth and reality but all these philosophies and systems- Catholicism, capitalism and socialism- failed him and left him disillusioned in the new world which needed new system. In this novel Fitzgerald didn't directly portrayed the trauma of war but revealed how war can change the meaning for the generation who faced it. Amory is a typical figure of his time as he cannot find independency in any path he enters and his sexual illusions leaves him disillusioned. The absurdity Anthony feels in *The Beautiful and Damned* is another motif which adds to autobiographical style of Fitzgerald. This novel seems to portray another aspect of loss of the Lost Generation, anxiety over wealth and new established American dream. Anthony's life style, arrogance, avarice along with excessive drinking make his union with his beautiful wife to be far from being a happy one. He does nothing important in

his life and waits for the illusory future he imagined for himself based on the money he expect to inherit from his grandfather but as he states it's "a tragedy to want nothing"(TBAD 47). Anthony's crave for wealth may stem from his horror of death. "At eleven he had horror of death" (TBAD 8) and he wanted to find a good distraction for this trauma which was caused by the death of his parents when he was only five. "So to Anthony life was a struggle against death that waited at every corner" (TBAD 8). He was trying to escape his fear of death by buying happiness with the money which didn't belong to him.

Written in 1925, *The Great Gatsby* was probably the most famous work of Fitzgerald and like Hemingway's *The Sun Also Rises* is a chronicle of post-war years but in American context. After prohibition of alcohol in 1919, bootleggers took over this market and turned to millionaires. On the other hand, soldiers came back from The War, traumatized and disillusioned and chose a wild lifestyle in response to the emotional and physical wounds they had experienced. American economy was blossoming after war and consumerism led people into following the American dream. With taking all these facts into consideration, one can understand the context which Fitzgerald wrote his masterpiece in it. *The Great Gatsby* is also one of the first novels which addresses the dark side of technological rapid changes and the constitution of consumerist, leisure society, after The War. Technology and machinery becomes an important element throughout this novel as in 1920s. Nick explains his fascination about New York "the satisfaction that the constant flicker of men and women and machines gives to the restless eye" (TGG 37) , this flicker of machines and the role of automobiles, despite the symbolic implication of it, reveals the rapid change and importance of technology in the

new world. Fitzgerald shares the excitement of opulent lifestyle with Gatsby and perception of hypocrisy and immorality of the upper-class by Nick but at the same time he mentions autobiographical points in his novel, he highlights the realistic portrayal of characters and events by exploring human nature through putting him in typical state of affairs. Here is when his use of Nick Carraway as narrator comes to work:

The use of Nick Carraway as a narrator, in effect, enables Fitzgerald to maintain a balance for the first time in his career between the two sides of his character. The idealist, the romantic who believed in possibility and perfectibility, and the pragmatist, the realist, convinced that life is circumscribed, nasty, brutish and short: these opposing tendencies are both allowed their full play, the drama of the narration *is* the tension between them. (Gray 436)

The bright, gorgeous and opulent narration of Nick Carraway reminds the reader of The Jazz Age and also Gatsby as representative of American dream. Nick narrates the story as a normal person who introduces himself a tolerant, quiet and a listener in the first chapter. By choosing Nick Carraway for narration of the novel, Fitzgerald could judge the events from inside and outside of them. Nick acts as a character and narrator represents the same admiration and doubt for Gatsby. This inner conflict along with his contradictory feelings about New York lifestyle as a lively, shiny and interesting but at the same time absurd and deformed is symbolized in his affection for sprightly and well decorated Jordan Baker which fades by understanding her selfishness and dishonesty. Like America, the long Island is divided into two halves of west and East Egg. Nick and ambitious Gatsby on one side stretching their hands for the American dream on the other side of the bay,

east egg, where Tom Buchanan and Daisy live their luxurious life. The valley of ashes brings Eliot's *Wasteland* to mind which was published three years earlier and has the same implication. This is the place that located in between New York and West egg and it is also the central part in the story which while it seems a neglected and unfortunate like the characters live there. Tom Buchanan's mistress, Myrtle lives there to be Tom's toy and later she is killed in the same place by Daisy crashing her with Gatsby's car. It was a place made by wealthy people to be lived by poor. The people who doesn't have any role in lush parties of Gatsby or luxurious life of Buchanans. They were invisible and dusty, living as side effects of shiny lives of wealthy folks in the city.

[...] and went toward the little office, mingling immediately with the cement colour of the walls. A white ashen dust veiled his dark suit and his pale hair as it veiled everything in the vicinity—except his wife who moved close to Tom. (TGG 18)

Myrtle Wilson is not veiled by this ashen dust of ignorance since she has Tom's noticing her from upper-class society.

Fitzgerald symbolizes the lost faith in God in the same *wasteland* with Dr. T. J. Eckleburg's eyes observing people like a God which his eyes "dimmed a little by many paintless days, under sun and rain, brood on over the solemn dumping ground" (TGG 16). This new God is on a billboard staring at the infertile and absurd activities of American citizens, their betrayal, their crashing of each other and murder but he just stare at them frowning. Since being made by the people who fueled American capitalism, he is not able to act.

Fitzgerald's portrayal of Gatsby's parties is driven from the spirit of the Jazz Age which he was part of it. He uses great deal of impressionism in explanation of these parties. A lot of details about movements, colors, music and conversations are mentioned. Fitzgerald depicts luxuriousness of Gatsby's lodge by exaggerating about how lit the mansion is:

When I came home to West Egg that night I was afraid for a moment that my house was on fire. Two o'clock and the whole corner of peninsula was blazing with light, (TGG 52)

He portrays Gatsby's garden as a bright blue gardens which attracted people like moth to light, as if they have no choice but following their instinct like animals and in this regard such imageries add to naturalistic aspects of his writing. Gatsby's parties also signifies modern society which is filled with distraction, movement, color, bright lights and looks like an amusement park for people who lost the real taste of happiness in their life.

Another remarkable element Fitzgerald used in *The Great Gatsby* is symbolism. Colors like green or yellow are linked with different concepts. Green color implies the hope and also the American dream for Gatsby. He was eluded by this wrong hope but Fitzgerald ironically asserts that we try harder to reach this green light while we are moving back instead of going in the direction of progression.

Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter – tomorrow we will run faster, stretch our arms farther...and one fine morning— So we beat on, boats against the current, borne back ceaselessly into the past. (TGG 52)

Yellow color indicates the showy characteristic of people like Gatsby and Jordan Baker, Gatsby's car is yellow and not golden since he didn't actually achieved the golden standard of upper-class society and it can also imply the fakeness of him in contrast with what he pretends to be. Yellow color is the color of popular and low-level but not the best things, like yellow music played in Gatsby's parties and yellow women gossiping about Gatsby just like yellow magazines: "The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher" (TGG 27).

Of other symbols worthy of attention, cars are good example of class distinction and modern civilization in this novel. Gatsby's grandiose and high-class car is one of his marvelous belongings which makes him shine among upper-class society. It plays also a dynamic role in novel's plot as Gatsby drives it fast as if he wants his life to go fast toward his dreams while Wilson's "dust-covered wreck of a Ford" (TGG 17) reveals his position in the social class and his wife's death caused by a car displays another ominous aspect of new civilization and technology.

Telephone and character's conversations through it rejects the mere positive views about new technology. From the first scene that Tom speaks on the phone to Gatsby's conversations with his fellow-criminals this instrument brings tension and cynical feelings. The telephone advertisement "In making us a homogeneous people," (Fischer 163) in 1915 reveals how capitalism aimed at bringing all people under its umbrella. To unify the whole nation is the early purpose of this system and through coming of such distanced conversation and disappearance of face to face conversation people like Gatsby can hide their identity while doing their criminal activities.

Living in a wealthy neighborhood in his childhood, Fitzgerald was conscious about standards of opulent lifestyle and class distinction of modern society. By the beginning of the twentieth century Thorstein Veblen published *The Theory of the Leisure Class* which was an analysis of a social class which surpassed the limits of industrialism and based its norms on consumption and wealth. He also satirizes the tendency of Middle-class to emulate the pecuniary culture made by rich. Veblen defines the indulgence in excessive consumption of stimulants in the upper-class society:

Drunkenness and the other pathological consequences of the free use of stimulants therefore tend in their turn to become honorific, as being a mark, at the second remove, of the superior status of those who are able to afford the indulgence...It has even happened that the name for certain diseased conditions of the body arising from such an origin has passed into everyday speech as a synonym for “noble” or “gentle” (Veblen 49).

Fitzgerald satirizes the emergence of the same consumerist culture and how lower classes are entangled to this norms by following the American dream. The basic relationships in the novel are based on pecuniary values. In such an environment, even love is infected with materialism and advertising images, as Daisy asserts her love for Gatsby in commenting on his appearance: “You resemble the advertisement of the man...You know the advertisement of the man,” (TGG 76)

Nick came to New York to work in bond business, unlike his father and uncle who worked in wholesale hardware business in Middle West. His work is new, like everything in the bright city of modern time. He follows the same mysterious ways of becoming wealthy, as we can see this moral collapse in Gatsby’s job or Jordan’s cheating

at golf and rumors “that she had moved her ball” (TGG 38). The existence of such dishonest leisure class implies the existence of another class. As we follow the story through the narration of Nick Carraway, we will see American society from his point of view as an upper-class member of society. Through first person narration which seem to be snobbish, Nick describe ordinary people strange, awkward or ill. He introduces Myrtle as “the thickish figure of a woman” (TGG 17) or when he sees George Wilson for the first time he describe him as a “blond, spiritless man, anaemic, and faintly handsome” (TGG 17). Even their bad tastes are portrayed indirectly, like myrtles bad taste in buying gossip and yellow magazines. Such descriptions illuminates Nick’s feeling for lower-class people and his distance from them. While denouncing the values of upper-class society and satirizing their moral collapse Nick, same as Fitzgerald seems to be a symptom of this dichotomized society. He explained this idea: “one should, for example, be able to see that things are hopeless and yet be determined to make them otherwise” (*The Crack Up* 69). This is the futile attempt to change the things which are changeless, like changing the immigrant name of Gatz to a more tuneful name of Gatsby that never can change his identity and background but works as a mask to climb up the class-based society’s ladder. That’s what Gatsby tries to do like America, to idealize the fairy-tale non-existent past in future, and searching for nobility in wealth and materialism.

3.4. Conclusion

Fitzgerald's works were examples of exquisite commentary upon changing American society. The golden boy of the Jazz Age chronicled this era with his best novels. "No writer has caught so well as Fitzgerald the success dream of modern western society" (Elkin, 95) *The Great Gatsby* ends with Fitzgerald's famous sentence "so we beat on, boats against the currents, borne back ceaselessly into the past" (TGG 115). The pronoun 'we' is generalized to be Americans or even all ambitious people throughout the world who follow the same green light and believe in it. This idealism will elude us all, no matter how hard we try to reach it and this constant trial is the conflict which enlivens Fitzgerald's novels.

Fitzgerald lived the Jazz Age just like his characters did. With choosing America as his characters wasteland, he was a victim of the newborn materialist America which was trying to heal all its wounds and lost values from the war, with consumerism and American idealism. The blind crave for finding a replacement for what this generation lost causes Fitzgerald's Characters to try to trail wealth and external beauty. The destruction of war made people miserable and cities ruins. But wealth and beauty were not the main loss for them. They lost something deeper, their beliefs and peace which couldn't be replaced by modern decorations. Finally, it seems that no one could depict the buzz and loss of 1920s in one frame more exquisitely than Fitzgerald.

Chapter Four: Ernest Hemingway



4.1. Loss and Gains in the Life of Hemingway

4.1.1 Introduction:

Hemingway was the legendary figure of his generation and his works were read by the generation which was interested in the stories of a man who traveled to Africa to hunt lions and attended different wars. Aldridge explains about the influence and the legend of Hemingway on his generation as

The feeling he gave us was one of immense expansiveness and freedom and, at the same time, of absolute stability and control. [...] The words he put down seemed to us to have been carved from the living stone of life. (Aldridge 23)

There is no doubt Hemingway is one of the main pillars of the Lost Generation whose concise prose, exciting lifestyle and challenging character made him a remarkable part of twenties literature. Hemingway's bibliography is conspicuous and each year more researchers are willing to concentrate their studies on his works. There are a lot of studies analyzing different aspects of his works but contextual analysis of his works is relatively rare. This study relatively tried to evaluate the related works of him in the same context that Lost Generation experienced life. Hemingway's *The Sun Also Rises* is a good description of the expatriate life of writers and artists in Paris after the Great War and his works are good sources to evaluate the changing values of the post-war generation.

4.1.2. Early life and education in America:

Hemingway was born as a first child to his family in Cicero, a district of Chicago. Although he was raised there, his family spent a remarkable deal of time in their cabin in northern Michigan where he learned to appreciate hunting, fishing and outdoor activities. These outdoor activities became the basic elements of his adventures both in his life and his stories. His attempt for writing of stories started just before his 12th birthday by writing a story named *My First Sea Vogue*. In the high school he tried his hand in writing for high school newspaper *Trapeze* and a yearbook *tabula*. Being exposed to fine sources of classical literature and writing for local newspapers shaped a unique style which he developed in his further writings.

After graduation he relinquished higher education and began to work for *Kansas City Star* by his uncle's help. Experiencing this job influenced the writer's sparse and declarative prose style in his following years.

4.1.3. Serving in the war and its impact on Hemingway's works:

First World War is one of the most inspiring elements in the works and perspectives of this generation. Hemingway's experience of war also had a critical influence on establishment of his novels. "This attitude, originating in a youthful and romantic pessimism induced by Hemingway's war experience, has deepened and hardened in him" (Adams 88). In 1918 he joined the Missouri Home Guard which later became part of the National Guard. Hemingway's bad eyesight was caused him to be excluded from fighting with American troops, so the only alternative for him was

enlisting in American Red Cross to be an ambulance driver in support of Italian army during their battles with German forces. He and his colleague at *star* left Chicago for Paris and after a short time they headed to Schio, a small town in the mountains in Italy to serve the American Red Cross Section 4. During his service in his unit, he was badly wounded by a mortar shell which exploded a few feet from him. He was awarded the Silver Medal of Valor by Italian government for his services. He was evacuated to American Red Cross hospital and had surgeries which helped him to regain entire use of his both legs. Hemingway remembers this experience as something which inspired him for his stories:

I thought About what a great advantage an experience of war was to a writer. It was one of the major subjects and certainly one of the hardest to write truly of and those writers who had not seen it were jealous and make it seem unimportant, abnormal, or a disease as subject, while, really, it was just something quite irreplaceable that they had missed. (*Green Hills of Africa* 70)

In the book *the Gun and The Pen* Keith Gandal claims that the sense of loss in the Lost Generation writers' works comes not from disillusionment or cutting off from traditional values but it is simply a projection of their personal rejection by the U.S Army. Some of these expatriate writers like Hemingway, Fitzgerald and Faulkner were recognized as unsuitable for fighting in fronts and Keith Gandal believes due to this reason they felt emasculated.

Again, not because of their encounters with trench warfare in a mechanized army or their consciousness of mass slaughter, but because

either they got nowhere near the trenches or because they got to them in “trivial,” noncombat roles. (Gandal 5)

This experience of violence along with the degradation he felt could encouraged him to seek death and a real scene of bravery. It may be the reason behind his crave for watching death in the bullrings: “The only place where you could see death, i.e. violent death now that war is over was in the bullrings [...]”(Mandel 159) even though, some critics believed this wounds from war acted as a death and a rebirth to the writer as Fredrick Hoffman asserts:

Hemingway’s ‘awareness of death,’ his experience of it, had led to a form of rebirth has separated him... from his American past, from Middle West. The experience of the wound and circumstances in which it happened radically altered Hemingway’s entire view of the world he reentered. (Hoffman 89)

but after all The Great War is the main motif for the writers who came of age during this period of time and whether it was a self-projection of their mobilization wounds or disillusionment and loss, it encouraged purest works of modernist literature.

4.2. Lost in War VS Found in Paris

After coming back from the Great War he started to work for *Toronto Star*, during this time he met Hadley and married her. While working in Chicago, Hemingway and Sherwood Anderson met each other. Anderson had just published *Winesburg Ohio* and became one of many inspirations for Hemingway's work. At this time, Ernest accepted to write feature stories for American magazines from Europe and work as a freelance reporter for the *Star*. When Sherwood heard about it, he sent some letters to introduce young Hemingway to some of his friends in Paris, including Ezra Pound, Gertrude Stein and Sylvia Beach, owner of *Shakespeare And Company* bookstore, where was also a gathering place for expatriate writers and Hemingway would later borrow and buy many books.

In 1921 Hemingways moved in Paris and settled in their first apartment. Like other expatriate writers Hemingway was in search of new opportunities and a new start in 'city of lights.'

Paris was the place to be for hopeful American writers during the 1920s, and Hemingway took advantage of the postwar atmosphere of freedom that was available to the hundreds of artists from all over the world who made their way to the French capital during those years.

And he did not disappoint his editors in Toronto. (Oliver 9)

During 1922 and 1923 he met some of inspiring characters including Stein, Pound, Alice B. Toklas, Dos Passos., James Joyce, which later on influenced him for developing his writing skills. In June 1923 Ernest and Hadley went to Spain for the first

time and experienced watching their first bullfights. They returned in July to Pamplona and their first Fiesta San Fermin which must have encouraged Ernest's mind toward ideas for writing *The Sun Also Rises*, published three years after this trip. During the years followed Hemingways had some trips to America and stayed there for a while until in 1926 his marriage with Hadley was over and he married his second life Pauline.

Throughout these years in Paris and traveling around Europe, Hemingway was cooperating with *The Toronto Star* newspapers. Some of his best works of fiction were also written in these years. He published his first well-known novel, *The Sun Also Rises*, on October 22, 1926; his other major works which were published during his Paris years were, *Three Stories & Ten Poems* (1923), *in our time* (1924), and *In Our Time* (1925) and all of his major short stories. Hemingway asserts his opinion about Paris in his *Moveable feast* as "the town best organized for a writer to write in that there is" (*Moveable Feast* 182).

4.2.1. His acquaintance with Gertrude Stein and other authors in Paris:

As mentioned before, Ernest and Hadley Hemingway moved to Paris in 1921. Sherwood Anderson was the person who introduced Hemingway to Stein through a letter. Stein and Hemingway finally met each other in 1922. After his first meeting with Stein, he explains Stein in a letter to Sherwood Anderson on March 9 as a brother: "Gertrude and me are just like brothers and we see a lot of her"(Del Gizzo 40). And on the other side of, Stein describe his first meeting with Hemingway in her book *The Autobiography of Alice B. Toklas* in this way:

The first thing that happened when we were back in Paris was Hemingway with a letter of introduction from Sherwood Anderson. I remember very well the impression I had of Hemingway that first afternoon. He was an extraordinarily good-looking young man, twenty-three years old. (Stein 262)

After the first visit Hemingway became a regular guest at Stein and Toklas's apartment at 27 rue de Fleurus. In this place they could talk about the radical changes in modern art over two decades and Stein invited him to visit her Saturday salons and meet other authors and the painters. Stein and her modernist salon was a place for writers and artists to see and discuss modern works and develop their own taste of being modern on the similar bases they shared. In her autobiography, Stein can remember visiting Hemingway's apartment and spending the evening in his place going through all his works and advising him to "begin over again, and concentrate"(Stein 282). Although Hemingway was influenced by Stein and respected her advice but their friendship faded gradually, especially after he mocked her in his *Torrents of Spring*. Stein answered his mockery by publishing her autobiography and portraying him negatively in her book.

4.2.2 Other writers influence on Hemingway:

Despite unique style of each writer in the early years after The Great War, these writers were highly influenced by each other's work and the modernist spirit which gathered all these individual creativities under a new movement in art and literature. Another writer who is known as a mentor for young Hemingway was Ezra Pound. He came to Paris in 1920 and was in touch with some of the great literary figures of the time including T.S. Eliot or James Joyce. Pound's aesthetic views, his interest in archaic

diction and obscure poetry traditions made him a controversial modernist which tried to make changes through searching in old conventions and methods. In this field he had the same innovative use of archaic diction and old convention which T.S. Eliot used in his works. During the time Pound was editing manuscript of Eliot's masterpiece *The Waste Land*, he met Hemingway for the first time. Ezra Pound instructed Hemingway about what to read and how to improve in his writing. Pound introduced some good works and advised him to distrust adjectives and write in precise language. Both Stein and Pound insisted Hemingway should quit journalism and concentrate on literature.

He played a role in getting *Three Stories and Ten Poems* (1923) published by Robert McAlmon's Contact Editions and *in our time* published by Bill Bird's Three Mountains Press. He helped Hemingway publish poetry and prose-poems in Margaret Anderson's *Little Review*. Pound also introduced Hemingway to English novelist Ford Madox Ford, who (on Pound's recommendation) invited the young American to edit an issue of his magazine, *the transatlantic review*, while Ford was abroad. (Del Gizzo 157)

Among the other authors who influenced Hemingway James Joyce is also worth to be mentioned. Hemingway had some occasional encounters with Joyce but most of his influence was transferred to Hemingway through reading his books. Hemingway knew all of Joyce's works which he borrowed or bought from Sylvia Beach's bookstore. Joyce's immediate beginning of telling the story without pushing it through unnecessary frames in his *Dubliners* seems to have influences on Hemingway's *In Our Time*. Although

Hemingway must have appreciated Joyce's genius but he never mentioned Joyce's name as a close friend in his memoir.

Among Hemingway's friendships with other authors of the Lost Generation movement his friendship with Fitzgerald was the most competitive one. They met each other in April 1925, when Fitzgerald was enjoying his fame after publishing his two successful novels. Fitzgerald informed his editor at Scribner's of Hemingway's capability and helped Hemingway to have his *The Sun Also Rises* published by Scribner's. After reading manuscripts of his *The Sun Also Rises*, Fitzgerald gave him some suggestion to improve the first chapters. After some years Fitzgerald's position as a writer started to drop while Hemingway was growing fast in his career. After Hemingway came back to Paris in 1929, they met each other at a dinner party at Stein's in summer but their sporadic encounters faded away completely years later.

Sylvia Beach's Shakespeare and company bookstore was also another meeting place for writers of the lost generation group. This place had important influence on Hemingway as he was borrowing and purchasing modern and different literary books from it including prominent Russian novels from Turgenev, Dostoevsky, Chekov and Tolstoy or other modernist novels like *Ulysses* and learned a lot through reading the books which were assigned by Pound or his interests.

4.3. War Wrought Works

4.3.1. War worn Style:

Hemingway special writing style is one of the most prominent styles of prose writing in twentieth century. Many scholars and critics relate his style of writing to his early youth, when he was working in Kansas City Star as a cub reporter. Hemingway's method is straightforward, with plain grammar and undecorated language which seems completely suitable for his realistic stories. This use of short sentences and plain style concentrates on putting the reader through the action not just reflecting it.

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of the iceberg is due to only one-eighth of it being above water. (*Death in the Afternoon* 154)

Hemingway is also known to be the master of dialog. Although dialogs in his works are mostly in normal, common speech, his characters never speak their mind explicitly and there is always something left in their conversations to be decoded by the reader.

His Iceberg Theory is about cutting short everything but the simple basics from a story or a novel, giving readers the responsibility of connecting the bits of story and completion of untold dialogues. The same as an iceberg which has its greater part under water, Hemingway's writing style comprises tacit tension between characters. Actually, Hemingway believed that the story would be better conveyed through simple words

rather than unnecessary details, so if a writer bases his narrative on plain words the iceberg and unstated part becomes more powerful so it would increase its inner strength.

Hemingway called this verbal art the art of omission. ‘You could omit anything if you knew that you omitted,’ Hemingway reflected in *A Moveable Feast* (1964), his memoir of his years in Paris after the First World War; ‘and the omitted part would strengthen the story and make people feel something more than they understood.’ [...] ‘Pure objective writing is the only true form of storytelling,’ his closest companion on the *Star* told him. Hemingway never forgot that advice; and he never forgot the importance of his newspaper training to him, either. (Gray 444)

There are also critics who believe Hemingway’s writing style is excessive in omission of clarification and degrades the story to vague dialogues which in some cases they relate this undecorated masculine style to masculine character of Hemingway himself.

Finally, although one can find this kind of writing simple at the first, this use of short sentences and concise words is the reason which gave Hemingway’s writings weight. It seems this plain style of his writings is appropriate to subject matter of his stories. The reason that makes his omissions important is his purposeful use of his words which similarly, shows whatever omitted from the writing is equally important and there is a purpose behind its omission. Also Hemingway’s undecorated style and impartial tone

in his works accords with the moral and emotional ambiguity of a generation whose faith was displaced by disillusionment. Like other writers of the lost generation Hemingway's works, generally, portrays life as it could be felt by a generation who came of age during and after World War I.

4.3.2. Hemingway's Works in/ for/ by the Lost Generation:

During his life in Paris, Hemingway met many impressive figures in his career and produced some of his most remarkable works which some of them can also be considered as the best works of twentieth century fiction, comprising his short story collection *In Our Time* (1925) which included his famous short story "The Big Two-Hearted River." In 1926 he published his first novel, *The Sun Also Rises* which was critically admired and commercially positive. *The Sun Also Rises* is considered as a perfect guide to the hedonistic, aimless and attractive life of post-world War era. By writing *The Sun Also Rises* Hemingway tried to give an autobiographical explanation of his friends and his own life, rejecting the establishing mood of post-war America. In 1929 he came out with *A Farewell to Arms*, possibly his finest work which made him financially independent. Like his previous novel the story circles around war, love and the violence. Both Jake and Frederick are wounded in the war and both found a girl whose first love had been killed in the war, but unlike Jake, Frederick's wound didn't cause his love affair to be failed. In contrary, it helped him to get to know a girl he was going to fall in love with. Frederick's quest for finding meaning in life is a generalized condition of the post-war generation. The choices were distraction of whorehouses and religion which were no more a strong concept to lean on. So war becomes the easiest option to feel bound to fulfill. In *A Farewell to the Arms* the protagonist finds something

new to give meaning to his life which is the love of Catherine. This love revives his longing for life and causes him to escape his duty and death to begin a new life as it was started in his dreams beforehand. Before his wound in the war it seems that Frederick doesn't see the war as something concrete with tangible borders but after retreat and his wound the war was not anymore a vivid concept it changed to an abstract baffling perception which was very hard to control or to believe in. When Fredrick Henry abandons the army and dives into the river and washes all the pervious beliefs away to start a new life the abandoning scene in the novel seems to be baptismal. In *the Old Man and the Sea* the old fisherman's trial for catching the giant marlin steers him towards being lost in the sea, the old man resists with holding the line with his shoulders and hands. Far from the pick years of the mood of being lost and disillusioned Hemingway wrote story of the battle of human being in search of meaning for life in the world which tries to kill him. As the fisherman admires marlin "Then the fish came alive, with his death in him, and rose high out of the water showing all his great length and all his power and his beauty"(OMATS 68). It seems facing death and carrying it is the reason the marlin looks magnificently beautiful to fisherman's eyes as if it transcended death into a new life. Man always wanted to catch the big fish to prove himself undefeatable. As Hemingway mentioned it in his *The Old Man and the Sea* "a man can be destroyed but not defeated" (OMATS 116) and this is what he did while he attended in wars or challenges he put himself into. Even his death could be a representative of this sentence, since he put an end to his life and maybe he was destroyed but not defeated by death. In all his novels Hemingway portrayed a realistic story of his time while he tried to convey there is still a hope in the wasteland human made in the new century. In *The Sun Also*

Rises this hope exists in the name of the novel while the same hope exists in the love and pregnancy of Catherine in *A Farewell to Arms* and old man's hope for catching a big fish in *The Old Man and the Sea*. All these hopes are somehow connected to the nature to rescue human being from his state of loss.

The Sun Also Rises is Hemingway's first novel and his masterpiece portraying American expatriate life in Paris of 1920s. The most important factor which furtively reveals itself in characters' deficiencies is The Great War. The First World War set new standards in social life and ruined old values of love, faith and morality. Cowley remembers Hemingway speaking about the effects of war on his generation and Hemingway himself "in the first war I was hurt very badly, in the body, mind, and spirit and also morally, he told me thirty years later" (Cowley 225) Having no values to rely on and being disillusioned by The Great War, members of the Lost Generation faced moral and psychological aimlessness which led them to search pointlessly for a meaning in their life. The novel's setting is Paris and then the story continues in Spain in 1920s which is the same time and place, the Lost Generation writers developed their literary career. Even the cafes and bars mentioned in the novel are the same places these writers used to gather. This novel is portrayal of the Lost Generation writers' life after the First World War in Paris and in this regard, the elements of loss in this novel can be analyzed. There are several elements and themes which makes this novel conspicuous work to find out about the context which these writers developed their works and how they defined their generation as being lost.

Jake Barnes the narrator and protagonist of the novel works for a newspaper in Paris and he was wounded in the war just like Hemingway. But his injury is a different

kind and in first chapters of the novel we are indirectly informed that he is impotent due to this wound. This deficiency in his masculinity overshadows his relationship to his friends and Brett. In this way war is the most remarkable subtle element in the novel that affects all the characters in one way or another. Jake Barnes, Brett, Mike and Bill are all members of a generation which is entitled as 'lost' by Gertrude Stein and mentioned as an epigraph to this novel.

His invocation of Gertrude Stein's declaration "You are all a lost generation" as an epigraph to the novel clarifies his attention to these strained relationships and illuminates his central goal. Hemingway attempts, in *The Sun Also Rises*, to represent the condition of the "lost" generation of young American and English men and women who came of age during the Great War. (Morrison 2)

The second epigraph in this book is from Ecclesiastes which has both optimistic and pessimistic tone. It can be understood pessimistic because it asserts that life is like a loop and earth and its forces are the only permanent thing and man is just caught in this loop passing it to the next generation until end. It is also optimistic in the part the book takes its name from, the sun also rises, no matter what losses occurred and how dark was the night, there is always hope for the sun rising in the sky.

Aimlessness and dissatisfaction is one of the themes in this novel which is also a key factor in other works of Lost Generation writers. After World War I people could no longer believe in traditional notions of morality, justice, love and even economy. Without any new values to replace the old shattered ones, they found themselves lost in a world without any strong pillars to base their faith and ethics on. Hemingway's portrayal of

aimlessness in this novel is implicit, there is no direct reference that shows pointlessness of the characters are derived from the war. One can get these conclusions by analyzing mental and behavioral statuses of the characters. Escapist activities are obvious in all characters trying to evade the hollowness of their existence. Even their excessive drinking seems to be a protest to disillusionment they experienced after the war rather than mere sport. This constant crave to make something out of their lives and carousing which is apparent in the characters of this novel is an escape triggered by the fear which is resulted from the abolishment of old values. Hemingway portrays this sense of fear of transitoriness in the character of Jake in a conversation between him and Robert Cohn:

“Listen Jake,” he leaned forward on the bar. “Don’t you ever get the feeling that all your life is going by and you’re not taking advantage of it? Do you realized you’ve lived nearly half of your life already?”

“Yes, every once in a while.”

“Do you know that in about thirty five years more we’ll be dead?”

“What the hell, Robert,” I said. “What the hell.” (*The Sun Also Rises* 9)

Jake’s nervous reaction to Robert Cohn’s statement about death reveals the fear lies behind their character. Despite of spending all their time drinking and partying they cannot reach happiness and they remain unfulfilled.

Weakened masculinity is another fact in the novel which is worthy of notice. All male characters in the novel try to own Brett as something to prove their masculine powers over other rivals. War’s influence on traditional definition of manliness was an

immense one. While millions of soldiers were dying in trenches without honor, Bravery was no longer the best characteristic of a good soldier. This massive slaughter in the warfare altered the chivalrous ideas of fighting as a good man against evil. By gradual disappearance of old ideals to fight for, soldiers tried to survive through this bafflement and after they returned home they brought something from battlefields which was the fear and confusion they had experienced in war.

Jake Barnes' wound in the war which influenced his masculinity is the physical sign of damaged masculinity of male characters in the novel. This physical injury is the most remarkable reason for his failed relationship with Brett. Jake and his friends despise Robert Cohn because they want to justify their damaged masculinity by criticizing his weaknesses. On the other hand, Hemingway's portrayal of Brett's character comprises more manly features. Her short masculine haircut gives her manly appearance, while her strong stomach for drinking and watching bullfights challenges masculine features of male characters of the novel. She wins the covert contest by her independence and keeping men around her while they reveal their weaknesses in their struggle with each other, crying or following her around.

Paris is the city which Hemingway himself chose to dwell after the war. It was a modern city which could entirely depict the altering values after The Great War. Since all the characters in the novel are either directly or indirectly affected by the war like Hemingway and his generation, he was able to portray the hedonism and boredom his generation suffered from. There are a few direct references to war in the novel but it is presented in its effects on the main characters of the novel. Jake Barnes longing for Brett

is doomed to failure because of his sexual incapability and since he cannot stop thinking about Brett he cannot forget his war wound.

I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves. (*The Sun Also Rises* 26)

Robert Cohn suffers indirectly from the aftereffects of war. His idealistic viewpoint about life reveals his immature psychological status. He seems to be a stranger in a world which has experienced the war. His ideas about starting over a new life in South America is something that comes from his exclusion from the war, while Jake knows these kind of things cannot save them from the pointlessness they feel.

“Well I want to go to South America.”

“Listen, Robert, going to another country doesn't make any difference.

I've tried all that. You can't get away from yourself by moving from one place to another. There is nothing to that.” (*The Sun Also Rises* 9)

War also influenced the female character of the novel in a way that she continues the wreckage of war by bringing tension among her lovers. She is a charmer who accepts no responsibility for her desperate actions and she admits that all she does is for the sake of her desires.

“I've always done just what I wanted.”

“I do feel such a bitch.” (The Sun Also Rises 147)

She lost her lover in the war and after that she married Lord Ashley which was a failure in her view. She was also a nurse in a hospital during the war where she met Jake Barnes and fell in love with him. After her failures to find someone to love, she tries to keep her independence by minifying her relationships to carnal desires. From the first scene she comes to the bar with her band of chaps until the end of novel she has no female friend. Brett enjoys having men around her while she can infatuate them and escape from being owned. Although she has got all the attentions and apparently enjoys her freedom by having sexual relationships, she confesses to Jake that she feels miserable. Like other characters in the novel, Brett suffers from aimlessness and tries to distract herself by excessive drinking and sexual relationships.

The fiesta at Pamplona is another part in the novel which conveys the conditions of war to the mind. All the drinking, dancing and release of the bulls and tension in Pamplona likened it to a war scene. Unexpected death happens in the ceremony just like it happens in the war. Like war people held this bullfighting as a religious ceremony and also a festival for pleasure. Jake witnesses this unexpected and cruel death and Hemingway explains the cruelty of war in the conversation between Jake and waiter when Jake reports he saw a man gored on the street while people were passing him by:

The waiter nodded his head and swept the crumb from the table with his cloth.

“Badly cogido,” he said “all for sport. all for pleasure.” (The Sun Also Rises 238)

The waiter asserts that this festival is all about pleasure and bulls are brute animals and he emphasizes he cannot be an aficionado of this festival because a man is dead for fun and his tone shows his astonishment that how can people like something that kills people, for the sake of its fun. This bullfights can be a metaphor for war and the tension among Brett's lovers. As if this generation participated in a war that behind its religious and nationalist propagandas, pleasure was the only factor which moved it forward. And their love and life changed to some kind of festival which they drink and dance and get devastated just for pleasure of it. Jake's explanation of bullfighting also reveals the conditions of love in the novel and also in post-war generation:

As long as a bullfighter stays in his own terrain he is completely safe.
Each time he enters into the terrain of in the terrain of the bull he is in great danger. (The Sun Also Rises 171)

The novel's point of view is first person and from Jake's perspective which emphasizes the loneliness of characters and detachment between them. First person point of view also highlights the autobiographical atmosphere of the novel as Jake Barnes is in many ways similar to Hemingway.

Hemingway starts the novel with explaining about Robert Cohn and his history which seems quiet strange when you find out that he is not the protagonist. Hemingway changed the opening chapters of his manuscript after consulting with Fitzgerald. It was Hemingway's first novel while Fitzgerald was a well-known author at the time. So when Fitzgerald told him that the first chapter and half is not satisfying, Hemingway cut them out.

What Fitzgerald objected to were the “careless and ineffectual” parts, a tone of “condescending casualness” in the opening. He listed for several pages, sentences and events that must be changed and concluded, “From page 30 I began to like the novel but Ernest I can’t tell you the sense of disappointment that beginning with its elephantine facetiousness gave me. Please do what you can about it in proof. Its 7500 words- you could reduce it to 5000. (Wagner-Martin 11)

After this suggestion Hemingway cut out the previous beginning which was about Jake, Brett and Mike and wrote a completely different one with its emphasis on Robert Cohn.

In *A Farewell to Arms* the story happens during war years and the violence of war affects character’s lives both directly and indirectly. While the same violence exists in *The Sun Also Rises* but the story starts after the war years and all characters are influenced by the trauma of it one way or another. As Aldridge mentions:

Jake Barnes and Lady Brett are the logical consequences of Frederick Henry’s and Catherine Barkley’s experience. In fact they are Frederick and Catherine if Fredrick’s wound can be said to have been sexually incapacitating and Catherine’s death spiritual instead of physical. (30)

When the *A Farewell to Arms* was published the critical and public attention towards it was widespread and positive. As we can spot it in the Orson William’s review of it published in Times Literary Supplement:

Mr. Hemingway's *A Farewell to Arms* is a novel of great power.

Though it adds one to the now many novels of war, it's unlike any other, for Mr. Hemingway method and outlook are entirely his own.

(Nov. 28.1929)

One of the most remarkable points about *A Farewell to Arms* is its transformation from the nihilism and mere barrenness of *The Sun Also Rises* to a birth and new hope for finding a meaning in existence. Hemingway used sex like other distracting actions for escaping reality but it seems this was the first time that the bodily desire was accompanied by the passion between two lovers. In the world which is lost for them Frederick's deserting the army and joining Catherine to start a new life with her reveals that hope is flowering in the wasteland of war years. During the story Frederick is a real character and contributes in all actions unlike Jake Barnes's passive presence in Hemingway's previous novel.

The Old Man and the Sea was Hemingway's last major novel which won him Noble prize in literature. Many years after the crowning time of the Lost Generation productions and the prevailing atmosphere Hemingway wrote his last novel which still had some basic elements of his very first novels. There is no excessive drinking or war wounds in this novel but the protagonist tries to make his way out of the world which tries to destroy him and cause death. He feels a sort of connection with the warbler and respects the marlin.

You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for pride and because you are a fisherman. You

loved him when he was alive and you loved him after. If you love him,
it is not a sin to kill him. Or is it more? (OMATS 76)

Since death would be inevitable so he becomes more determined to kill the marlin to give him a worthy death. When the fisherman cannot understand the destruction he witnessed so he tries to find a good reason to console himself with it. And he finds nothing but his pride. Like soldiers in the battlefield the only reason to kill someone who fights for his life is the pride of being a soldier. As if you know you can love the one you kill as the graceful creature of God but you need to kill him because you are a soldier. Like the retreat scene or Pamplona's bullfights the sea becomes a scene for the old fisherman to face the reality of life as if death is the only way could convey the meaning of life fully to a generation who lost this concept in the brutal scenes of war, extravagant light of new cities, alcohol and rapid-changing world.

4.4. Conclusion

Post-war mood of disillusion and frustration in the generation who experienced it, extends the physical wound of Hemingway, Jake Barnes and Frederick Henry to many kinds of incapacities which this generation suffers. During this era Hemingway depicted what he felt and experienced with spectacular realism which made his works popular among his generation. His self-awareness caused honest and exact portrayal of the years followed by war and his character and lifestyle was a model for his readers. To conclude, Hemingway as a member of Lost Generation writers, like any other writer used his art as a therapy and tried to get rid of his disenchantment and absurdity by going deep down in

it and writing it down. Hemingway made best of his context by using all these elements in his works, as Aldridge states

With the values which the war, exile, and his time provided him—his preoccupation with violence, his philosophy of denial, and his formula of loss—he is one of the finest writers of his generation. Without them, it is doubtful if he would have written at all. (42)

The intentional incompleteness of his texts, especially his dialogues gives the reader a remarkable opportunity to mix his understanding of the situation. In this manner while reading his famous novels written after war, you can fill the gaps by the feelings you get from the parts you read. Hemingway was an adventurous and passionate writer who never stopped fighting the absurdity he witnessed and along with the realistic portrayal of this absurdity he also depicted hope in his works.

Chapter Five: T.S. Eliot



5.1. Loss and Gain in the Life of Eliot

5.1.1. Introduction:

There is no poet who could express the vanity and disillusionment of the modern man better than Eliot. His poetry is the portrayal of post-war modern man and cities which are significantly damaged and robotized. His modern style was revolutionary in that time and through his unique style he rejected traditional linear structure, stanza and content to create a proper form for the modern poetry which aimed at criticizing the senseless mechanical life of the modern man. His poems also reveals disappointment of a generation who turned from religion but found nothing more than pursuit of wealth and technology to replace his spiritual deficiency. Although Eliot used different religious philosophies as eastern Buddhist concepts or western Christian ones

Ultimately, what gives his Eliot's poetry and drama an enduring beauty and a penetrating power is the fact that he has perceived the perennial and most ancient truth of humanity and invoked that which is universal and eternal, beyond man-made boundaries of the east and the west. (Paul Douglass 51)

In this chapter Eliot's life and education in America and Europe will be reflected in order to evaluate his contribution to the Lost Generation and innovation of his style and content contextually.

5.1.2. Early life and education:

Thomas Stearns Eliot commonly known as T. S. Eliot was born in 1888, in St. Louis, Missouri. He was seventh child of a middle-class family which had its roots in New England's early colonies. Eliot's grandfather moved his family from Boston to St. Louis in 1834 which made him the first founder of Unitarian church and Unitarian minister on the west side of Mississippi. Eliot's father didn't continue his father's job and became an industrialist. Eliot's mother was a teacher and she was a poet like Eliot but because of her womanly duties after marriage she didn't get the chance to follow her passion for poetry and to become famous as his son. Eliot's family spent summers in the Gloucester in Massachusetts, where they had a home. This places was the basis for the setting Eliot chose for his poems: the industrialized city of St. Louis on one hand and peaceful fishing port of Gloucester on the other hand. Eliot explains this impression of his childhood in St. Louis newspaper in 1930:

As I spent the first sixteen years of my life in St. Louis, it is evident that St. Louis affected me more deeply than any other environment has done [...] the river also made a deep impression on me [...]

And I feel there is something in having passed one's childhood beside a big river, which is incommunicable to those who have not. Of course my people were Northerners and New Englanders, and of course I spent many years out of America altogether; but Missouri and Mississippi have made a deeper impression on me than any other part of the world. (Moody 4)

He was educated at Smith Academy in St. Louis and then entered Milton in Massachusetts before he entered Harvard in 1906. There he joined *Advocate*, the literary magazine of Harvard, which intensified his interest for literature. During his education at Harvard, he came across Arthur Symonds's *The Symbolist Movement in Literature* and through reading symbolist movement he found a new kind of poetry with terse wit, symbolized language and urban settings which was more interesting to him than the Victorian poetry he read before.

5.1.3. Paris, Harvard, Oxford and following years:

In 1910 Eliot went to Paris to study at Sorbonne and see the continent. Paris was known for its freedom in social, intellectual and religious grounds and in that time, many Americans already left America to live in Paris. He attended French literature classes and different lectures of French philosopher Henri Bergson which improved his philosophical view. After a year in Paris and visiting other cities in Europe, he sailed back to America to attend a graduate program in philosophy at Harvard.

He took different classes in philosophy and was successful in his academic life. During his doctorate years he met impressive figures like Bertrand Russell, British philosopher visiting at Harvard University. When Eliot was accepted for a fellowship to study abroad he went to Oxford and met the most influential figure in his life, Ezra Pound

[...]Who influenced both his literary criticism and his poetic strategy. Pound found the first publisher for Eliot's poems and introduced Eliot to other writers such as Wyndham Lewis, Ford Madox Ford, Yeats and Joyce. (Vianu 17)

Eliot's potential was soon discovered by Pound and he helped Eliot to publish his first poem *The Love Song of J. Alfred Prufrock* in Chicago literary journal, *Poetry* in 1915. Eliot married Vivien Haigh-wood in the same year and he went to America to inform his family of his decision for future.

5.2. In to the Wasteland

His return from America was a start for stormy period he would face in the darkest period of his life. Soon after his marriage, Eliot find out Vivien's creative mind and sprightly manner has a dark side to it which is caused by her chronic mental and physical illness. The years of looking after her wife and struggling with the declining financial situations, put him through a depression that was intensified when he found out her wife had an affair with his trusted professor Bertrand Russell. His pessimistic view about sex and relationship in his poetry during the following years could be traced in this double betrayal.

In 1917 he was hired at Lloyds bank and published his first volume of poetry *Prufrock and Other Observations* which brought him more literary success. In the same year he took a position as assistant poetry editor at avant-guard literary magazine, *Egoist* and wrote several essays and articles to change the establishments of Victorian poetry and pave the way for modern poetry. During his busy years of writing articles and publishing poetry he was also active in his social life. Through his connection with Ezra Pound, Eliot met some of the foremost modernist writers of the twentieth century like Virginia Woolf, James Joyce and Gertrude Stein.

His success in his literary life was not paralleled with his personal life which was twisted by his gradual slide into nervous breakdown. He took a three month leave from Lloyd bank to receive psychiatric treatments. At this point he found the opportunity to complete what he longed for “to write a long poem I have had on my mind for a long time.” (Miller Jr 363) When his mental treatment was over in Switzerland he met Pound in Paris before returning home. Pound read the manuscript of *The Wasteland* and did a lot of revisions on it.

The final structure of *The Wasteland*, however, with its economy of statement and its fragmented tone, was all Pound’s doing and has become as much a part of the poem’s celebrity as the extensive use of allusions and the notes. (Murphy 15)

This poem became a manifest for the whole post-war generation’s disillusionment and put Eliot at the highest rank in modernist poetry and representative of a generation who was told to fight a battle to end all wars and establish democracy but only faced demolition and slaughter and saw no prospering aspect over constant raze of it.

5.3. Eliot's Works in/ for/ by the Group

Eliot's contribution to the Lost Generation was not like other writers of the movement. He lived in Paris only for one year, 1910-1911, and after his marriage and moving to London he visited Paris occasionally. Unlike Hemingway who was frequent visitor of Shakespeare and company and Stein's salon or Fitzgerald's luxurious Parisian life, Eliot was not a tied member of the literary group but he used poetry as literary genre to portray the same hopelessness, disillusionment and lost faith in possibility of prosperity in modern era.

Like other American expatriate literary and artistic figures, Eliot spent a good deal of time in Paris during the 1920s. While most of the Americans of the Lost Generation eventually returned to the United States, Eliot stayed on in Europe, becoming a British citizen and converting to Catholicism in 1927.

(Climent 202)

He established himself as a prominent figure in modernist literature long before American set of writers moved to Paris. Other writers of the Lost Generation admired him before becoming a famous writer of the upcoming Jazz Age. Among such admirers of Eliot were Fitzgerald who believed Eliot to be the greatest of living poets. Fitzgerald admiration for Eliot's *The Wasteland* probably inspired him to create the valley of ashes in his *The Great Gatsby*. Fitzgerald sent the manuscripts of this novel to Eliot and received a very good comment from him. "Seems to me to be the first step that American fiction has taken since Henry James" (*The Crack-Up* 310). Finally they met each other during Eliot's lecture on metaphysical poets at John Hopkins University in 1933.

He met Stein in Paris at her salon while they both knew each other from the explanations of their friends or colleagues. Gertrude Stein explains how she heard about Eliot and met him in her *The Autobiography of Alice B. Toklas*:

Ezra also talked about T. S. Eliot. It was the first time anyone had talked about T.S. at the house. [...] Eliot and Gertrude Stein had a solemn conversation, mostly about split infinitives and other grammatical solecisms and why Gertrude Stein used them. Finally Lady Rothermere and Eliot rose to go and Eliot said that if he printed anything of Gertrude Stein's in the *Criterion* it would have to be her very latest thing. (202)

Eliot's Parisian years were not socially active ones, accompanied with loneliness since he was not fond of American social foundations and finding friends in new society with different language and culture was not an easy job for him. But he didn't choose Paris accidentally, his interest in symbolism movement in French literature had significant influence on his decision for living in Paris. This year intensely influenced his poetic taste and had a great role in constitution of his unique poetic style. Finally he chose London to continue his life and literary works in it. Although Eliot settled in London as a British subject and a member of Anglican Church, he shared his concerns for the country he left as an expatriate with other writers of the lost generation. His attitude towards English writers was the same. He became acquainted with different English writers like, Virginia Woolf, Lytton Strachey, Aldous Huxley, and he "Remained an outsider. They did not feel at ease with him. His feeling for conventional and his prim manners were not particularly endearing." (Lianu 18)

At some point he was the gesture of contempt for some critics including some of his fellow writers since they believed poet should use the language of people not the academic one. His contribution to the Lost Generation is in his works, being a complex voice of his generation and the cynicism, hopelessness and disappointment they felt by the coming of modern era and after The War. Eliot himself asserted that being born in St. Louis and growing up beside Mississippi River caused a deep effect on his literary style and career.

In 1930, Eliot informed Marquis Childs of the *St Louis Post-Dispatch* that the first sixteen years of his life spent in St Louis beside the Mississippi River had ‘affected me more deeply than any other environment has done.’
(Harding 12)

5.4. War-Worn Style:

Eliot’s literary style is a unique combination of different techniques which contains a great deal of symbolism under the influence of French symbolist poets and authors like Baudelaire, Rimbaud, and Laforgue. The impression was so deep that:

In an interview about his first acquaintance with French symbolism, Eliot stated, in *La France Libre*, in 1944, that if he had not discovered Baudelaire and all his descendants, he would not have been able to write. (Vianu 15)

This experiments for finding new style resulted in some of the most aspiring techniques in modernist literature and revealed itself firstly in *The Love Song of J. Alfred*

Prufrock. The allusiveness and complexity of Eliot's poetry can be the product of the same complexity existed in all aspects of life in modern era.

Stephen Spenders, undergraduate in 1928, remembered that, at the time, contemporary writers seemed to fall into three categories. First, there the writers generally approved of, who were rather remote from the young generation. These were the Georgian poets, the novelists praised by *The Observer* and *The Sunday Times*. Second came the experimentalists, who were trying to be new at all costs: Gertrude Stein, Edith Sitwell, e. e. Cummings. Third, the writers concerned with the very acute problem of 'living in a history which though real was extremely difficult to apprehend': Joyce, D.H. Lawrence, E.M. Forster, Eliot. (Vianu 20)

Eliot's extensive use of allusions reveals his knowledge of the previous poets and literature. The fragmentation he used in his poetry makes it like a departed pieces which are joined together through the indiscriminate associations and this quality intensifies the vagueness of his poetry. Maybe this is why he mentions that the poem existed somewhere between the writer and the reader. Similar to the technique which Hemingway used in his novels which was using concise words and omitting some parts of conversation in order to create a space between the text and readers mind to share the creation of literary work, Eliot's fragmentation engenders a kind of allusiveness which needs reader to be active and do his part in order to get meaning out of it.

He mentions "the poet must become more and more comprehensive, more allusive, more indirect, in no order to force, to dislocate if necessary, language to its meaning" (*Selected essays* 248). This complexity and allusiveness were the requirements

for modern literature in order to reflect the crisis human being faced in the first decades of the twentieth century. In this process of conveying meaning indirectly, readers took the responsibility of evaluating and making the meaning in their own way. Eliot reached this complexity through manipulating on Bradley's philosophy. He mentions that "Bradley is like Aristotle and can be known by his scrupulous respect for words, [...] and the tendency of his labours is to bring British philosophy closer to the Greek tradition" (*Selected essays* 368) Which shows the influence of this philosopher on forming of Eliot's style. The use of free verse in English poetry was reinforced by Eliot using it in his poetry in a modern way. Some of his contemporaries didn't approve his poetry and use of quotations from other poets and accused him of plagiarism, but through the essays Eliot and Pound published in different literary magazines and journals, they defended the modern style which they were practicing their hands in and established it as an accepted approach for modern poets to follow. By giving the words a new arrangement and innovating new relationships between the words, his style reflects the same dislocation these writers bore as expatriates far from their homeland and seemingly being meaningful in a place they don't belong to.

His use of paradox in his poetry is a specific device for making his style a unique one. These technique helped poet to make his statements more ironical and to get a new meaning out of words which is beyond what is commonly accepted. About this alteration and uncertainty in the meaning of the words Eliot asserts that "what they have lost is definite, and what they have gained is indefinite." It seems he mentions something happened to his generation, they knew they had lost the old values but the values to be taken were indefinite. Eliot's significant knowledge of the past writers helped him in

mixing the classic works with the modern concepts of his poetry to produce new set of symbols which made modern poetry more vague and allusive. This use of philosophy and works of classics in his poetry “was the only way that through which Eliot could convey the essence of modern world rather than escaping from it.” (Thorne 280)

5.5. War wrought works

The works of the first decades of the twentieth century were all innovative and new in some ways. The advancements in technology and the alterations of social life made literary figures to come up with the idea of making new styles for expressing their literary works. This longing for experimenting new literary styles resulted in more Imprecision in the literature which was lost in the amalgamation of broken concepts and beliefs to find its new appropriate form for the modern era. In *The Love Song of J. Alfred Prufrock* the poet portrays an urban, intellectual, sensitive character which finds it hard to communicate with the world. The world is portrayed as ruins with grey cities and dark neighborhoods filled with yellow fog which can be a suitable context for modern man’s dilemma. Prufrock’s dichotomy of character seems to be a consequence of crashed beliefs and distorted concepts. Prufrock’s inability to interact with outside world is due to his disillusionment and paralysis brought by the modern world and the Great War. He seems to be filled with curiosity but his Doppelganger and indecision prevents him from acting properly. The poem was so modern that caught broad attention as F.R Leaves considered this poem “as an important event in the history of English poetry” because it was “a complete break with the nineteenth-century tradition, and a new start.” (Leaves 60) The vagueness starts from the title of the poem which is a love song of a man who has a weird name and his first name is never publicized as if he cannot associate with us

like his name. His inauthenticity is disclosed in different parts of the poem by unanswered questions. Published in 1915, this poem paves the way for the constitution of Eliot's masterpiece *The Waste Land*.

The Waste land if not the most famous poem is one of the most recognized poems of twentieth century which wouldn't exist without the heavy edits of Pound as Eliot's mentor and editor. The poem became the manifesto for the century and acted as a warning of what is to come in the rest of it. John Xiros Cooper mentions the importance of Eliot's poetry as "The literary modernism of 1920s shared in the tasks of weighing up the damage of the earlier calamity; it was Heidegger who gave it its philosophical voice, Eliot who gave it striking poetic expression" (Cooper 125). Multiple speakers, nonlinear structure, sudden cuts and abundant allusions are the characteristic made this work radical for its time. He portrays the loss of his generation in this poem through different topics and themes. Technology and such advancements was one of the themes which Eliot chose to show degradation of modern civilization. Even his writing style reveals a notion of the influence of technology on human psyche. As Juan A. Suarez states "Eliot's poem itself is based on zapping through a sort of prerecorded literary archive which seems to be kept on the air at different frequencies" (*The Waste Land* 757). In this way Eliot's fragmentation and lack of a linear structure resembles the conditions he witnessed in modern society. In some parts of this poem Eliot admonished the mechanicalisation of human life by presenting him as a machine: "At the violet hour, when the eyes and back/ Turn upward from the desk, when the human engine waits/ like a taxi throbbing waiting," (*The Waste Land* 293).

By reading the works of the great writers we can get a good deal of information of their era. Eliot also wrote what his generation encountered in 1920s. Tiresias's emasculation is something that Eliot's generation felt after the Great War and different heroes of literary works of the time were all trying to get rid of that in their own way. Jake Barnes deals with it by keeping close to Brett and Gatsby tries to overcome the emasculation he felt because of being rejected by Daisy through accumulating wealth and illusion of making a better past in future. The typist in this poem acts the same way; she is like a machine and has a mechanical approach towards life which makes her an archetype of post-war industrialized women. As Smith asserts "the typist is automatic in her job and in her love-making," (Smith 114) revealing that she lacks passion and purpose like a living machine without any spirituality. The extensive use of allusions and symbols makes the poem complicated to perceive as the life seemed to be. In literature April is the time of change and blossom but here in *the Waste Land* it is the cruelest month since modern human faces no change except technological and scientific ones. Eliot's reference to love is only physical and in his poem human is not able to differentiate between real love and carnal representation of it: "mixing memory and desire, stirring dull roots with spring rain."(*The Waste Land* 9) In the second part of this poem Lil's marriage is an example of lack of love as her friends advised her to fix her teeth or her husband wouldn't have any desires for her since "He's been in the army four years, he wants a good time, And if you don't give it him, there's others will, I said" (*The Waste Land* 23-24). When the typist has sexual encounter with the clerk in the poem no love can be found in the lines. He assaults the typist and faces indifference and when the love-making is done he "grotes his way, finding the stairs unlit..."(*The Waste Land* 33)

This isolation of human souls which was broadened by the coming of the new century and encouraged by the individualism it offered; contributed to the loneliness this generation felt.

5.6. Conclusion:

Among all of the Lost Generation writers, Eliot was the one who reflected the loss of his age through modern form of poetry. His travels and settlements in Paris made him part of a movement that was already started and tried to take this “opportunity very seriously to immerse himself in the art and culture of Paris in particular and Europe in general” (Hargrove, T. S. Eliot's Parisian Year 89). No one could depict the hollowness of modern human as resident of the waste land. Eliot's profound knowledge of the classics and philosophy and following symbolist poets lead into emergence of his modern style which included allusions and symbols along with his technique of juxtaposition and aggression of images. This modern style of him was the greatest influence he made on contemporary literature and his best presentation. So many critics couldn't get along with the ambiguity and fragmentation in his poetic style and the mocked him for his elliptical lines and ambiguity of tone. This role for the modern reader was made possible by the writings of authors like Hemingway, Joyce and Eliot who expressed the complications of the modern era and damaged psyche through the meaning they put in deeper level than the surface of their words. Lost soul, meaning and spirituality are the things Eliot portrays in his poetry. His poems are modern portrayal of modern man which tries to overcome the feeling of a breakdown and absurdity. The breakdown and loneliness he experienced was a remarkable feature of his works and his modern techniques and form was the best way to show the bafflement and trauma of public mind in the post-war generation.

Chapter Six: Conclusion



By the beginning of the new century the world was changing so fast towards an uncertain future which was prospering and horrifying at the same time. Political and technological advances draw an encouraged perspective for people who were excited about the positive possibilities these advancements would bring about. America was becoming the center of consumerism and newly born stock market encouraged middle class people to follow their dream to break the social classicism and become a respected and rich in the hierarchy of social classes in the society. Paris and its bohemian culture, artistic intrigue and freedom attracted disillusioned authors and artists from all around the world, especially America. From Stein to Fitzgerald all these expatriate writers were the ones who reflected and even predicted the spirit of modern time in a realistic and true way which now after a century one can still feel the complexity and absurdity of modern life through reading their works. The First World War was actually a significant factor for their disillusionment. While they were struggling to make a new form for their new content and context, the Great War triggered their cynicism towards stepping to a new era and made them more baffled on their way to find a new pathway through the wasteland of modern time. Stein who was the first among American writers of this group who left America for Paris paved the way for other writers to start their literary career in a place which every new style and method was welcomed. The meetings in her salon were inspiring enough for writers to exchange ideas and discuss new art. It can be concluded that each writer in this literary movement was disillusioned separately in the special context he/she experienced the rapid-alteration of the past values and disillusionment. These genius minds started to reflect what they felt and experienced, flamboyant characters and lives mixed with parties and alcohol and crave for luxurious lives and lust

revealed a shiny cover of what they tried to conceal beneath it, on the other side one can feel the hollowness and deep pain in modern man's soul in the novels and poems of these writers.

Once you are enchanted by wealth and character of Jay Gatsby, you will be disappointed by figuring out what was the real face of love and friendship in the novel. The popular lovely character of the great parties which every man wished to visit were left alone on his funeral. The emptiness of love in Lady Brett's sexual attitude to it, reflects the emptiness women felt during the modern times and after the Great War and the war wounds of Jake Barnes which held him back from feeling what they wished to feel portrays how this war smashed youth physically and mentally. In the poems of Eliot protagonists represent the modern man as a hollow creature who has intercourse physically and feels nothing except his crave for more wealth and lust, distressed by the superficiality of the well decorated new lifestyle.

The start of the new century and the alterations in technology, lifestyles and social classes could be somehow exciting for the people who came of age at this time. This could be the reason for the artists and the writers of the time to practice different new techniques; consequently so many movements and theories were created in order to represent the best form for the modern content of modern time. This lack of a united form and the thirst for creating unique style using the new theories in science and psychiatry resulted in the specific styles of these writers which were delicately formed to express their content. Fitzgerald's portrayal of characters following money and lustrous loves seems to be something he himself experienced in his childhood and youth. Hemingway's war wounds and failed loves can be traced in his masterpieces. Eliot's view toward

modern life and big mechanized cities could be the result of his childhood memories in industrial cities and how he dealt with changes in that time. It's obvious that facing the modern life was something these writers were influenced by. They were not as optimistic as other people and faced this modernity like a man who figured out that all the things he believed in, were not logical anymore. They didn't have nothing to replace them except searching for power and lust. This is the point human left the old values and started modern life of the Great Wars, consumerism and American dream. The authors of the Lost Generation portrayed this special point in the history as delicately as possible to give the reader a realistic view of what happened and what was to come.

The grounds of changes in the new century and at the center of it, the Great War, was discussed in this study to evaluate the specific impact of these elements on the style and content of the selected writers of the Lost Generation. This could be the assessment of each writer's story of life during a specific point of time which resulted in expatriation of all these genius minds in Paris and connected their works and converged their themes and constituted a literary movement which its influence overshadowed literature until now. The experience of war finalized their disillusionment which was started years before that. They got some ties to the land of their childhood. Hemingway's adventures and Eliot's portrayal of modern city and Fitzgerald's highlighting of classicism were derived from what they experienced in their homeland as a child. In school they were dissociated from local customs and college years which were followed by The Great War made them more at home at Gertrude Stein's Salon.

Experiencing the war at second hand danger and spotting the thrill of it created a pessimistic view for them towards the modern times and the prosperity it was supposed to

bring. This climax in the process of their disenchantment caused them to find their old lives dull and they needed to replace the vacancy of their beliefs with something else which was nothing but consumerism, nihilism and more distraction from the pain they felt. When their old values shattered by the brutality of war, they exchanged hurt with numbness, love with sex and believing in everything with believing in nothing.

All in all, this generation who faced the brutality of The First World War started to change faster in the pathway started by the beginning of the new century. Old values and beliefs were now nothing more than hollow whispers of a desperate man to be saved by the things which are no more reliable. This encounter with isolation and complexity caused a trauma. To overcome this disillusionment the Lost Generation needed a distraction which this point justifies the reason behind never ending parties, drinking and changes in lifestyles. People gradually believed in a world that ruins itself, the best way to survive and thrive is chasing only wealth, not any kind of spirituality or abstract ideas. This lostness started by the twentieth century was a gap which still continues to exist and even the complexity of it grows by new generation sinking into materialism. Further studies can be made to assess the continuation of this disillusionment and effects of it on the post-modern lifestyle and literature in modern works like Palahniuk's *Fight Club*. Did we find anything to replace the lost values and beliefs or we still try to cover it up with wealth and distraction? And near a hundred years after publishing of *The Great Gatsby* what is the outcome of American dream now?

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چکیده

در اوایل قرن بیستم مجموعه ای از تغییرات اجتماعی، سیاسی و علمی راه را برای نوسازی ادبیات بوسیله ی گروهی از نویسندگانی که جنگ جهانی اول را تجربه کرده بودند و طی این دوره باور ها و حتی شهر و دیار خود را پشت سر گذاشته و باور ها و مکان جدیدی برای فعالیت برگزیدند هموار کرد. گرترو استاین اولین شخص ازین گروه که بعد ها شکل گرفت بود که به پاریس نقل مکان کرد. سالن او مکانی برای میزبانی هنرمندان و نویسندگان خود تبعیدی برای تبادل نظریات و ایده های انقلابی و بحث در مورد هنر مدرن بود. جنگ جهانی اول نقطه ی عطفی در فرایند رفع اوهام این نسل و در هم شکستن باورهای قبلی آنها بود. برای مواجهه با این پوچی و فرار از احتمال زندگی در دنیایی بدون نیروی معنوی برای کمک به انسان، این نسل مصرف شدید الکل و مادی گرایی صرف و رویای آمریکایی را جایگزین باور های قبلی خود کرد. در بین نویسندگانی که پاریس را بعنوان محل سکونت و کار کردن برگزیدند همینگوی، فیتزجرالد و الیوت از پیشگامان جنبش نسل سوخته نویسندگان بوده و باعث شهرت آن شدند و به بهترین شیوه ی ممکن شرایط آن دوران را در آثار خود نشان دادند. نگرش های مختلف به حوادث بزرگ و تغییرات قرن جدید باعث شد تا هر کدام از این نویسندگان و هنرمندان از دست رفته های این دوره را به سبک خود در آثارشان بروز دهند. شخصیت های رمان های فیتزجرالد به دنبال ثروت و زیبایی برونی هستند در حالیکه شخصیت های رمان های همینگوی اغلب در جنگ خدمت کرده و بصورت مستقیم با مشکلات آن در ارتباط اند و برای فراموش کردن زخم های خود به مصرف الکل و لذات جسمی رو دست می آویزند. اشعار الیوت نیز شخصیت هایی پریشان را به تصویر می کشد که مانند ماشین در

برهوت باقی مانده از اروپای بعد جنگ زندگی کرده و به خیال خود عشق می‌ورزند. هدف این مطالعه ارزیابی خصوصیات این گروه از نویسندگان این جنبش و فضای حاکم در این دوره ی خاص در نسلی است که در دهه بیست قرن بیستم به تازگی جنگ را تجربه کرده است. این مطالعه همچنین سعی دارد نگرش های مختلف نویسندگان اصلی نسل سوخته را در انتخاب موضوع، شیوه ی نگارش و لحن که باعث خاص بودن آنها در دهه های اول قرن بیستم شده اند را روشن سازد. برای پرداختن دقیق تر به این دوره محقق سه نویسنده مطرح این دوره که ارنست همینگوی، فرانسیس اسکات فیتزجرالد و تی اس الیوت هستند را برگزیده است.

کلیدواژه: نسل سوخته نویسندگان آمریکایی، گرتروود استاین، جنگ جهانی اول، همینگوی، الیوت، فیتزجرالد، رویای آمریکایی، مادی گرایی

دانشگاه ملایر تعهد نامه اصالت اثر

اینجانب **شهریار چوبدار** دانش آموخته مقطع کارشناسی ارشد در رشته زبان انگلیسی گرایش ادبیات انگلیسی که در تاریخ 1396/11/28 از پایان نامه خود تحت عنوان: " از دست رفته های نسل سوخته ی نویسندگان آمریکا: بررسی نقادانه ی آثار فرانسیس اسکات فیتزجرالد، ارنست همینگوی و تی اس الیوت" با کسب درجه بسیار خوب دفاع نموده ام، از نظر شرعی و قانونی متعهد می شوم:

- (1) مطالب مندرج در این پایان نامه حاصل تحقیق و پژوهش اینجانب بوده و در مواردی که از دستاوردهای علمی و پژوهشی دیگران اعم از پایان نامه، کتاب، مقاله و غیره استفاده نموده ام، رعایت کامل امانت را نموده، مطابق مقررات، ارجاع و در فهرست منابع و مآخذ اقدام به ذکر آن ها نموده ام.
- (2) تمامی یا بخشی از این پایان نامه قبلاً برای دریافت هیچ مدرک تحصیلی (هم سطح، پایین تر یا بالاتر) در سایر دانشگاه ها و مؤسسات آموزش عالی ارائه نشده است.
- (3) مقالات مستخرج از این پایان نامه کاملاً حاصل کار اینجانب بوده و از هر گونه جعل داده و یا تغییر اطلاعات پرهیز نموده ام.
- (4) از ارسال همزمان و یا تکراری مقالات مستخرج از این پایان نامه (با بیش از 30 درصد همپوشانی) به نشریات و یا کنگره های گوناگون خودداری نموده و می نمایم.
- (5) کلیه حقوق مادی و معنوی حاصل از این پایان نامه متعلق به دانشگاه ملایر بوده و متعهد می شوم هر گونه بهره مندی و یا نشر دستاوردهای حاصل از این تحقیق اعم از چاپ کتاب، مقاله، ثبت اختراع و غیره (چه در زمان دانشجویی و یا بعد از فراغت از تحصیل) با کسب اجازه از تیم استادان راهنما و مشاور و حوزه پژوهشی دانشگاه باشد.

6) در صورت اثبات تخلف (در هر زمان) مدرک تحصیلی صادر شده توسط دانشگاه ملایر از درجه اعتبار ساقط و اینجانب هیچگونه ادعایی نخواهم داشت.
نام و نام خانوادگی دانشجو: پروا پرباره

امضاء



گواهی دفاع از پایان نامه کارشناسی ارشد

هیأت داوران پایان نامه کارشناسی ارشد ناپیوسته آقای **شهریار چویدار** در رشته زبان نگلیسی گرایش ادبیات انگلیسی با عنوان : **" از دست رفته های نسل سوخته ی نویسندگان آمریکا : بررسی نقادانه ی آثار فرانسیس اسکات فیتزجرالد، ارنست همینگوی و تی اس الیوت "** را در تاریخ **1396/11/28** با نمره نهایی عدد: **18/5** حروف: **هجده** و نیم با درجه بسیار خوب ارزیابی نمود.

مشخصات هیأت داوران	نام و نام خانوادگی	مرتبه علمی	دانشگاه یا موسسه	امضا
استاد راهنما	دکتر بهمن امانی	استادیار	دانشگاه ملایر	
استاد مشاور	دکتر سیده زهرا نوزن	استادیار	دانشگاه علوم انتظامی امین	
استاد داور خارجی	دکتر سید مصطفی حسینی	استادیار	دانشگاه بوعلی سینا	
استاد داور داخلی	دکتر سحر جمشیدیان	استادیار	دانشگاه ملایر	
نماینده تحصیلات تکمیلی دانشگاه	دکتر آریان پور	استادیار	دانشگاه ملایر	



دانشگاه ملایر
دانشکده ادبیات و علوم انسانی

پایان نامه کارشناسی ارشد رشته زبان و ادبیات
انگلیسی

با عنوان:
از دست رفته های نسل سوخته ی نویسندگان
آمریکا: بررسی نقادانه ی آثار فرانسیس
اسکات فیتزجرالد، ارنست همینگوی و تی اس
الیوت

استاد راهنما:
دکتر بهمن امانی

استاد مشاور:
دکتر سیده زهرا نوزن

دانشجو:
شهریار چوبدار

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