

T.C.
FIRAT ÜNİVERSİTESİ
SOSYAL BİLİMLERİ ENSTİTÜSÜ



**FROM LOST GENERATION TO BEAT GENERATION:
THE CHANGE OF MASCULINITY CONCEPT IN *THE
SUN ALSO RISES* AND *ON THE ROAD***

Asiye ERDAĞ

Yüksek Lisans Tezi

BATI DİLLERİ VE EDEBİYATLARI ANABİLİM DALI

İngiliz Dili ve Edebiyatı Programı

HAZİRAN 2023

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Fırat Üniversitesi Sosyal Bilimleri Enstitüsü tez yazım kurallarına uygun olarak hazırladığım “FROM LOST GENERATION TO BEAT GENERATION: THE CHANGE OF MASCULINITY CONCEPT IN *THE SUN ALSO RISES AND ON THE ROAD*” başlıklı Yüksek Lisans Tezi’min içindeki bütün bilgilerin doğru olduğunu, bilgilerin üretilmesi ve sunulmasında bilimsel etik kurallarına uygun davrandığımı, kullandığım bütün kaynakları atif yaparak belirttiğimi, maddi ve manevi desteği olan tüm kurum/kuruluş ve kişileri belirttiğimi, burada sunduğum veri ve bilgileri unvan almak amacıyla daha önce hiçbir şekilde kullanmadığımı beyan ederim.

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ÖZET

YİTİK KUŞAKTAN BEAT KUŞAĞINA: *GÜNEŞ DE DOĞAR VE YOLDA ADLI ROMANLARDA ERKEKLİK KAVRAMININ DEĞİŞİMİ*

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Bu tezin amacı, Yitik Kuşaktan Beat Kuşağına kadar erkeklik kavramının tarihsel ve toplumsal dönüşümünü incelemektir. Tezde, Ernest Hemingway'ın *Güneş De Doğar* (1926) ve Jack Kerouac'ın *Yolda* (1957) adlı romanları ele alınmaktadır. Bu kanonik edebi eserlerin incelenmesiyle, I. Dünya Savaşı sonrasında başlayarak yaklaşık kırk yıllık bir dönemde, savaşların, değişen toplumsal inanç ve değerler ile ekonomik şartların erkeklik temsili ve oluşumu üzerinde nasıl etkili olduğu aydınlatılmaya çalışılmıştır. Metot olarak 1980'lerde ortaya çıkan Erkeklik Çalışmaları'nın Connell gibi belli başlı kuramcılarının fikirleri esas alınmaktadır.

Gönüllü sürgüne, Avrupa'ya giden bir grup Amerikalı işleyen Güneş de Doğar ile Amerika'yı rastgele gezen Yolda adlı romanlar, beyaz Amerikalı ve orta sınıf karakterleri ele almaktadır. İlk romanda modernist ve diğerinde postmodernist bakış açısını sergileyen karakterler ve yazarlar savaş sonrası travmalarını atlatabilmek, değişen toplumsal olgulardan kaçabilmek, dertlerini unutabilmek, bireyselliklerini keşfetmek ve alabildiğince özgür olabilmek için seyahate dayalı bir yaşam tarzını seçmişlerdir. Geleneksel ve eski olan herşeye tavır alan karakterler/yazarlar modern ve postmodern durumu gözler önüne sermektedirler. İnanacak, bağlanacak ve ait oldukları hissedecekleri evrensel değerler peşinde zaman tüketen bu insanlar ne yazık ki, umdukları ideal dünyayı bulamazlar.

1920'lerde yer alan 'Yitik Kuşak'ın birçok üyesi, Birinci Dünya Savaşı'ndan sonra derinden hayal kırıklığına uğramış ve geleneksel değerleri terk etmiştir. Güneş De Doğar, Hemingway'ın savaş sonrası erkeklik gösteriminin bir prizmasıdır. Anlatının erkek kahramanları, Avrupa'da yaşayan yabancılar olup, hepsi Birinci Dünya Savaşı'nın doğrudan bir sonucu olarak hayatlarının sarsıntı ve issızlığıyla başa çıkmaya çalışmaktadır. Romanda Yitik Kuşak geleneksel erkeklik anlayışına yönelik tehdit açısından ele alınmaktadır. Yolda, 1950'lerin 'Beat Kuşağı'ını işleyerek, karşı kültürel gruplarla baskın normların reddedildiği başka bir döneme pencere açmaktadır. Kerouac'ın erkek karakterlerinin tasviri ve çözümlemesile, söz konusu dönemde geleneksel normlardan sapma ve süregelen bir arayış psikolojisi baskın erkeklik kalıbı olarak gösterilmektedir. Seçilen iki romanda tasvir edilen erkeklik olguları kuşak değişimlerini de yansımaktadır.

Anahtar Kelimeler: Erkeklik, Yitik Kuşak, Beat Kuşağı, *The Sun Also Rises*, *On The Road*

ABSTRACT

FROM LOST GENERATION TO BEAT GENERATION: THE CHANGE OF MASCULINITY CONCEPT IN *THE SUN ALSO RISES* AND *ON THE ROAD*

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Master Thesis

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The aim of this thesis is to examine the historical and social transformation of the concept of masculinity from the Lost Generation to the Beat Generation. In the thesis, Ernest Hemingway's *The Sun Also Rises* (1926) and Jack Kerouac's *On the Road* (1957) are discussed. By examining these canonical literary works, it has been tried to illuminate how wars, changing social beliefs and values and economic conditions had an impact on the representation and formation of masculinity in a period of about forty years starting after the First World War. The method is based on the ideas of the main theorists of Masculinity Studies, such as Connell, that emerged in the 1980s.

The novels *The Sun Also Rises*, about a group of Americans going into self-imposed exile to Europe, and *On the Road*, about random travelers in America, deal with white American and middle-class characters. The characters and writers who display a modernist perspective in the first novel and a postmodernist point of view in the second novel have chosen a travel-based lifestyle in order to overcome their post-war traumas, escape from changing social phenomena, forget their troubles, explore their individuality and be as free as possible. Characters/authors who take a stand on everything traditional and old reveal the modern and postmodern situation. Unfortunately, these people, who waste time pursuing universal values to believe, connect and feel belonging, cannot find the ideal world they hoped for.

Many members of the Lost Generation in the 1920s were deeply disillusioned and abandoned traditional values after the First World War. *The Sun Also Rises* is a prism of Hemingway's post-war representation of masculinity. The male protagonists of the narrative are foreigners living in Europe, all trying to cope with the turmoil and desolation of their lives as a direct result of the First World War. The novel, Lost Generation is discussed in terms of the threat to traditional masculinity. On the way, he deals with the Beat Generation of the 1950s, opening a window to another period in which countercultural groups and dominant norms were rejected. With the depiction and analysis of Kerouac's male characters, deviation from traditional norms and ongoing search psychology are shown as the dominant masculinity pattern. The masculinity phenomena depicted in the two selected novels also reflect generational changes.

Keywords: Masculinity, Lost Generation, Beat Generation, *The Sun Also Rises*, *On the Road*

1. INTRODUCTION

The Sun Also Rises (1926), which is one of the most well-known books written by Ernest Hemingway, as well as *On the Road* (1959), which was written by Jack Kerouac, were both examined in this research from the perspective of masculinity. In the first chapter of this thesis, an in-depth examination of the notion of masculinity is presented for the reader's perusal. In this chapter, the theory of gender is used to examine the shape of masculinity from a critical perspective. The theory of gender offers a look at things from this point of view. From the perspective of the vast majority of investigations, there are most likely just a select handful of analyst perspectives that are being looked at. This section discusses the findings of numerous studies on masculinity that Raewyn Connell, Michael Kimmel, Judith Butler, and Pierre Bourdieu conducted in a more comprehensive manner. These investigations were conducted by the aforementioned researchers. In addition, the history of masculinity studies began in 1987, when Brod referenced it for the first time in his book titled *The Making of Masculinities*. This book classified masculinity studies as a subfield of sociology. One of the emerging subfields within the field of masculinity studies is a literary style that is preoccupied with defining different types of masculinity. As a result of this, this chapter covers a variety of masculinities in addition to the remarkable qualities shared by each of these kinds.

It is possible to comprehend the transformation of this social term from World War I to World War II in the selected novels through the analysis of the authors' writing style and the selected characters from the book. In addition to the fundamental characteristics of masculinity, post-war masculinity, and white-American masculinity are explained. This is done in order to be able to comprehend the transformation. The period of time between the two world wars is historically significant, and as a result, society's commonly held beliefs may shift into new understandings or take on new forms during this time. Artists and philosophers were able to see different aspects of the damage caused by the conflict while it was still going on. When seen from this angle, it is possible to discern that the idea of what constitutes masculinity is undergoing a transition, particularly among certain groups of artists. In addition, many countries in the world have unique ways of understanding these social standards. To analyze the commonly held conception of manhood in American culture, it is necessary to first define the concept of white American masculinity, which will be done in this study.

Since both the Lost Generation and the Beat Generation are considered groupings of expatriate literature, the second part of this thesis will focus on analyzing both of these generations. It is possible that the common thread that binds these two literary groups is that they both seek to discover the meaning of life by moving about from place to place and drawing inspiration from the environments in which they find themselves temporarily residing while on their quest. For this reason, a great number of academics have investigated the literary works of these two generations and the lives of the writers using a variety of different ideas. When considering the factors that led to this transfer, being an expat or expatriate carries a great deal of significance. There are other kinds of voluntary expatriates in addition to the kinds of expats who are forced to leave their homes because of things like conflicts, economic difficulties, or inadequate medical care. For many decades, the United States of America has served as a 'promised land' for people from other countries who want to immigrate to the United States and become citizens. The establishment of

the United States of America made the guarantee of liberty available to all ‘beaten’ and ‘other’ people by throwing open its doors to those people. However, there were literary exiles from the United States who were considered lovingly by people in Europe and other nations.

These volunteer authors and artists, just like the other people who were forced to leave their homes, had their own personal reasons for leaving. Two distinct schools of thought among authors began to investigate the meaning of life in the aftermath of the two World Wars (WWI and WWII). Because of this, they either temporarily relocated to a different country or went to many nations in eastern Asia. Examples of this kind of voluntary expatriation may be seen in American literature in the form of the Lost Generation after World War I and the Beat Generation following World War II.

This location is significant to both of these generations in many ways. In addition, these two different sets of authors have certain things in common, such as the fact that they both went through global wars. Both schools of thought on writing were negatively affected by the impacts of the war for this reason. Other things that people have in common include drinking, enjoying life, writing literature without censorship, not placing a high value on financial possessions, focusing on the present, opposing violent conflict, and advocating for world peace.

In this setting, making a passing reference to expatriate literature in this section will be acceptable and will be able to illustrate its link to the topic at hand. Although the word “ex-pat” originally meant just “a person who resides outside their original country” (Oxford University Press, 2022), it has now evolved to cover a wider range of ideas, including ‘exile’, ‘identity’, ‘self’, and ‘otherness’. As a consequence of this, the concept is not obvious, and it may give rise to misunderstandings since “the loss of citizenship is sometimes used interchangeably with emigration, the physical shift of domicile” (Green, 2009: 308). Despite the fact that there are some similarities, identifying and grasping the concept of an expatriate is impacted by other aspects such as “who is beginning the act, the government or the individual, and whether or not it is voluntarily” (Green, 2009:308). In addition, when used in reference to the self, the phrase is not only associated with physical distance but also with mental and spiritual space, denoting a state of mental and spiritual exile. Around the start of the twentieth century, “expatriates transformed”, which means that not only foreigners but also Americans departed and emigrated (Green, 2009:310). Previously, the concept of expatriation was considered an exclusive one, meaning that only foreigners moved to the United States.

There are primarily two kinds of expatriations: one is compelled by circumstances in the home country or the world at large, and the other is voluntarily undertaken by the individual. Being an immigrant is being conflated with being an expatriate for the sake of this discussion. The term “immigrant” refers to “a person who comes to live permanently in a foreign country” (Oxford University Press, 2022). Because of this, migration is most often caused by mandatory causes that are imposed from the outside, such as wars, natural catastrophes, famine, starvation, and economic conditions. Because immigrant authors were influenced by the unfavorable aspects of the necessary reasons for which they were required to write, the literature that they generate concentrates on typically dismal issues. In addition to the severe circumstances that they were subjected to, the psychological circumstances of these individuals did not let them write with enthusiasm about the adventurous side of the trip. For example, the influence of immigration on Turkish literature has been seen in the forms of oral literature that have emerged as a result.

Beginning with the tales and moving on to the folk songs, the emotional attitudes of those composers mirrored the sensitivity with which they approached the literary works (Akgün, 2015: 80). In addition to this emotionally charged perspective, he makes the following assertion in his article:

“First of all, we need to state that the examples of immigrant literature created in various parts of the world and by different nations contain a certain locality and have their own realities. Studies that concentrate on immigrant literature in these locations shed light on this independent structure, which may be noticed in such studies. The purpose of our research is to investigate immigrant literature from a more holistic perspective, with the goal of elucidating its shared organizational principles and characteristics of a similar nature. European Turkish immigrant literature has a strong presence in countries such as Germany, the Netherlands, and England. When we look at each country on its own, we can see that the growth of immigrant literature, despite certain distinctions, is more national in the hands of the representatives of the first period and makes an effort to cling to its origins. While there is a tendency for the representatives of the intermediate generation who were born in their new homeland and started to adapt, there is also a tendency to eliminate the perception of the “other”. Hence, we can say that the products of immigrant literature have now evolved into more universal subjects and are trying to be articulated with the literature in their new homeland. So, it can be said that there is a tendency to eliminate the perception of the “other” among the representatives of the intermediate generation who were born in their new homeland and started to adapt. Numerous important studies that concentrate their attention only on the topic have done in-depth research on a selection of works to search for thematic differences that may be found within immigrant literature according to the eras in which they were written. In our research, which we approached in a general way, we looked at the content, or, to put it another way, the thematic distribution, of immigrant literature. We found that nationality consciousness, the consciousness of living together, critique of othering, which develops parallel with longing, patriotism, mother tongue consciousness, peace, freedom, and an anti-assimilation attitude are all common themes in immigrant literature from around the world. It is accurate to claim that the problems are widespread” (Akgun, 2015:79).

As was said before, universal issues have replaced the previously discussed topics in literary works on migration. In their article on migration literature as a branch of postcolonial literature, Pourjafari and Vahidpour discussed some of the most fascinating topics that have been explored in migration writing. They say that many fields of scientific research lack the capacity to represent a nuanced and confusing reality, which is why creative or imaginative writing is a much more convincing portrayal of human feelings and understandings. According to Pourjafari and Vahidpour’s research (2014:679), the degrees of ambiguity, hybridization, plurality, shifting identities, and transnationalism in migration are probably higher than in many other aspects of life. When you hear the word ‘expatriate literature’, it gives the impression that the source material will be about migration in addition to the traditions and practices of the host country. Despite this, it is possible for migrant writing to be very dissimilar, both in terms of its subject matter and its structural makeup. In this literature, the depiction of the migratory journey and the difficulties of adjusting to a new environment is crucial. Postcolonialism and the prominent thinkers associated with it have made substantial contributions to migrant literature by delineating a framework of characteristics and principles exclusive to it. These contributions may be philosophical or aesthetic

in nature. This literature may be understood in the context of postcolonial theory due to its defining characteristic, which is that it focuses primarily on a subset of a culture that is seen to be on the periphery of that culture, in this instance, migrants (Pourjafari & Vahidpour, 2014:680). In light of these remarks, it is possible to assert that just because a piece of writing was penned by an immigrant author does not indicate that it must be considered a “migrant work” or that its subject matter must always be the same. An example of this may be found in Swedish literature, which demonstrates that the racial characteristics of the immigrant writer play important roles in defining his writing (Gokiel, 2017:270).

Throughout the course of American history, immigration and emigration have been key themes that helped define the nation. Given the widespread perception that the United States is a welcoming place for people to start new lives, the call for American residents to leave the country does not seem strange or uncomfortable. The cultural diffusion in the United States should not only be understood in terms of its geographic spread but also in terms of its literal spread.

Within the parameters of this discussion, emigration did not occur through the United States. During the eras of history that were split, American authors often left the country to live in other countries rather than stay in the United States. The Lost Generation and the Beat Generation are two examples of groups of literary figures who were living abroad at the time that they created their works of literature and found inspiration there.

By the 1920s, the category of expatriation had transitioned from being one of citizenship to one of residence. The writers and painters soon embraced the new term ‘expatriate’, which had a pejorative meaning that placed doubt on people’s links to their home nations. Authors, painters, poets, and musicians from the United States who made the decision to produce their works in Paris during the interwar period did not renounce or lose their citizenship, and they did not divide any of their links to the United States (Green, 2009:320). In her article, Green explains how the expatriate community of the 1920s, which consisted of writers and artists, brought about a shift in the concept of what it meant to be an expatriate. These expatriates take the form of volunteers, as opposed to immigrants who are required to leave their native country, and they do not give up their citizenship as a result of their move. In the 1960s and 1970s, there was a resurgence of historical writing that concentrated on writers from the 1920s, which reignited interest in emigration. The narrative of the Americans who lived in Paris in the 1920s and the Americans who lived there in the 1950s captivated a new generation of historians who were critical of American politics or culture. Whites, African Americans, men and women, writers, painters, and musicians, straight and homosexual, were all rediscovered and acclaimed for their intellectual vitality and critical approach. This includes both heterosexual and gay individuals. By the 1960s and 1970s, the term ‘expatriate’ had developed a historical and metaphorical connotation, and it was most often used to allude to Paris in the 1920s. Ironically, the romanticized exiles of the interwar period, who were a symbol of deliberate seclusion, may also be regarded as harbingers of the more inclusive tendency to expatriation without citizenship in the latter half of the 20th century (Green, 2009:322).

Later on, in the following lines of the second section, the material regarding expatriate literature that is discussed consists of the lives of Jack Kerouac and Ernest Hemingway. In addition to this, their approaches to writing in a literary manner as well as their perspectives on patterns associated with men are discussed in distinct volumes.

In the third section of this thesis, after providing some introductory information on the storylines, central ideas, and main characters of the chosen books, a literary analysis of masculinity is conducted on each of these works. The attachments of the narrators of both books, Jack Barnes and Sal Paradise/Jack Kerouac, are first analyzed as the heroes of the stories and the author's own personal reflections, respectively. Second, Pedro Romero and Dean Moriarity/Neal Cassady, two of the most powerful male characters, are broken down individually in terms of the masculine qualities that they exhibit in a pronounced manner. In the last round of this study, the chosen female characters, Brett Ashley and Marylou/Louanne, are examined one at a time within the context of masculinity.

The comparison of the characters is examined and conclusions are drawn within the framework of the transformation of masculinity from the time period of World War I to World War II in the conclusion section.

The literary theory that is referred to as 'masculinity' focuses its attention on the representation and creation of masculinity in works of written art as the subjects of its discussions. This may include the depiction of the qualities, roles, and actions that are associated with being a male, in addition to the power dynamics and cultural standards that drive these representations. The following are some examples of how the idea of masculinity might be applied to various pieces of written literature:

An analysis of the following characteristics of male characters is included in the evaluation of how they are portrayed: To what extent do the male characters in a work of literature exhibit the physical characteristics, mental states, and behaviors that identify them? Do they conform to conventional gender norms, or do they question and subvert them? How do the male characters in a work of literature interact with one another, and how do these connections either support or challenge preconceived views of what it means to be a man? Examining the ways in which femininity and masculinity are depicted in a variety of different forms of media: What sorts of representations of femininity and masculinity can we discover in a book, and how do these representations either sustain or defy gender norms? How do the power relations between male and female characters, as well as those between distinct groups of male characters, play a part in defining how masculinity is depicted in a piece of literary work? How does the cultural environment in which a piece of art was made or is situated affect the depiction of masculinity within the text?

By using the notion of masculinity as a literary theory, one may acquire a greater knowledge of how masculinity is constructed and portrayed in literature, as well as how these representations reflect or question society's standards and power relations. This insight can also be gained into how these representations reflect or challenge societal norms and power relations. This insight can also be gained into how these representations reflect or challenge societal norms and power relations. In light of the theoretical knowledge presented here, this thesis is written by contrasting the two books. Masculinity theories are utilized as a technique of literary criticism to be able to appreciate the shifting of manhood from World War I to World War II. The characters' degrees of masculinity in both books are measured and contrasted. This is done in order to be able to understand the transition from one period of manhood to the next.

2. GENDER AS A SOCIAL CONSTRUCTION

The word ‘sex’ refers to a group of biological characteristics that are shared by humans and other animals. The majority of this process is determined by a person’s chromosomes, gene expression, hormone levels, and functions, reproductive and sexual anatomy, and other physico-physiological characteristics. There are distinct variances in the biological elements that make up sex as well as the ways in which those qualities are manifested, despite the fact that sex is often categorized as either female or male.

Gender refers to the roles, actions, expressions, and identities of girls, women, boys, men, and people of all sorts that are formed socially. This includes roles, behaviors, and identities. It has an effect on how people act and interact with one another, how they see themselves and other people, as well as how the distribution of power and resources occurs in society. The concept of one’s gender identity is not restricted to a binary (boy or man, girl or woman), but rather exists on a continuum and may change over time. The roles that individuals and groups take on, the expectations that are put on them, how they interact with others, and the intricate ways that gender is institutionalized in society all contribute to the vast variety of ways in which people and groups interpret, experience, and express gender. These factors all play a part in the diversity of how people and groups experience, express and interpret gender.

Even though the concepts of sex and gender are conceptually distinct from one another, there is no universally accepted way to directly translate one phrase into another. The fact that gender is a creation of societal conventions is perhaps the most apparent explanation for this. In many societies, the concept of ‘gender’ does not even need a separate term. It is generally accepted that biological differences do not differentiate the functions of men and women. At this stage, the word ‘gender’ is being used to investigate a wide variety of roles that have been established by cultural variations. Because thinking about people necessarily involves considering their respective cultures, The simpler comprehension of human beings should most certainly be the goal of this division. Is a consideration of gender useful in gaining an understanding of the connection between culture and society? In what ways does one’s gender affect one’s position in life? The answers to these questions are going to be provided in the next section.

There has been a sizeable body of work in the field of gender studies that has used gender theory as a conceptual framework for the purpose of analyzing a variety of gender identities. These identities have included those of men, women, gays, lesbians, and transgender individuals. After providing a more general overview of some of the various definitions of gender, it is very essential to also add some of the research that leading analysts have conducted on the issue that lends credence to the particular idea that gender is a social construct. Because of this, the often murky link that exists between gender and the social construction of gender is extensively examined and illustrated throughout the whole of this section.

Because gender is a social creation, many identities may emerge within a culture. Because of this, there are many different gender theories, all of which were developed by theorists who play a crucial role in the progression of gender studies. Understanding the link between gender, sexuality, and identities remains a challenge, despite the fact that various academics approach the topic from a variety of viewpoints.

Raweyn Connell is a scholar who studies gender. In her 2009 book *Gender*, she brings up the explanations for the definitions of gender from different scholars. Besides this, she gives five examples of gender research and writes about gender theorists and their theories, sex differences and gendered bodies, gender relations, gender in personal life, and politics in each section of the book. She states that gender is a social structure and adds, "Gender is a matter of the social relations within which individuals and groups act" (Connell, 2009:10). Enduring or widespread patterns among social relations are what social theory calls 'structures'. In this sense, gender must be understood as a social structure. "It is neither an expression of biology nor a fixed dichotomy in human life and character" (Connell, 2009:10). In other lines, he says:

"Gender is not something we have or are born with; rather, it is something we do and perform and is a function of the social relationships in which people and groups interact." It is also a sexually defined habit. However, the term "gender" refers to the cultural distinction between men and women based on the biological divide between males and females in its most widespread meaning" (2009:10).

As she expressed above, gender roles have got a great impact on males and females even in their daily lives. Acting like a man or woman, even recognizing a person without any hesitation, whether it is male or female, feels 'natural' and safe. For this reason, people tend to follow gender roles. Connell says "Belief that gender distinction is natural makes it scandalous when people do not follow the pattern — for instance when people of the same gender fall in love with each other. So homosexuality is frequently declared 'unnatural' and bad" (2009:5). Gender-appropriate behaviors are approved by not only legislators, but also educators, parents, and media. They help to create gender differences, by displays of exemplary masculinities and femininities (2009:5).

There is a close relationship between culture and society. As an output of culture, gender is not a production of nature like sex. It has a fixed and constructed value of society and its culture. That is why nature and culture dichotomies help us to evaluate inequalities of gender roles. Connell states in her book "We cannot think of womanhood or manhood as fixed by nature. But neither should we think of them as simply imposed from outside, by social norms or pressure from authorities. People construct themselves as masculine or feminine. It is the place or way we conduct ourselves in everyday life." (2009:6). Therefore, it makes sense to examine the link between gender and sex independently of cultural and social contexts. Because inequality in daily life is caused by environmental or governmental forces. Some official regulations, like the ban on bisexual marriage, contribute to these inequities just as much as people's discriminatory actions do.

To be able to specify gender stereotypes within a society and culture, the theory used is known as Gender Schema Theory. Gender Schema Theory was developed by Sandra Bem in 1981; it is a theory that states that people learn what it is like to be a man or woman from the culture in which they grow up. According to Bem, social learning emphasizes the rewards and punishments that children receive for appropriate and inappropriate sexual behavior, as well as the learning that observation and modeling provide. The source of 'sex typing' according to social learning theory, is found in the sex-differentiated practices of socializing communities (Bem, 1981:354). Children start to identify themselves by whether or not they match these specific molds as they discover distinct concepts of what it means to be a girl or a man via the faith of their society.

One of the most known scholars, philosopher Judith Butler argues in her book *Gender Trouble* that Feminism is restricted in its understanding of gender. She believed it was far more than simply being classified as male or female. She believed that gender was socially formed by

many social and cultural practices generated by the dynamics of history and politics and that the rise of these two aspects resulted in Feminism. In her own words, she expresses:

“Gender ought not to be conceived merely as the cultural inscriptions of meaning upon pre-given sex (a juridical conception): gender must also designate the very apparatus of production whereby the sexes themselves are established. ‘As a result, gender is not to culture as sex is to nature; gender is also the discursive/cultural means by which ‘sexed nature’ or ‘natural sex’ is produced and established as ‘prediscursive’ prior to culture, a politically neutral surface on which culture acts’” (Butler, 1990:11).

Her words are explained by the understanding of gender which is accepted as constructed. Those are not easy to comprehend in a single reading because it is not easy to find out the gender. Butler asserts the views of gender which are thought constructed in her words:

“On some accounts, the notion that gender is constructed suggests a certain determinism of gender meanings inscribed on anatomically differentiated bodies, where those bodies are understood as passive recipients of an inexorable cultural law. When the relevant “culture” that “constructs” gender is understood in terms of such a law or set of laws, then it seems that gender is as determined and fixed as it was under the biology-is-destiny formulation. In such a case, not biology, but culture, becomes destiny” (Butler, 1990:12).

The importance of culture on gender and its roles in society is underlined as ‘destiny’ in Butler’s saying. Besides her words about cultural effects playing an essential role rather than biological ones, gender in the meaning of ‘construction’ in discourse analysis is explained briefly in these lines:

“Whether gender or sex is fixed or free is a function of a discourse that, it will be suggested, seeks to set certain limits to analysis or to safeguard certain tenets of humanism as presuppositional to any analysis of gender. The locus of intractability, whether in “sex” or “gender” or in the very meaning of “construction,” provides a clue to what cultural possibilities can and cannot become mobilized through any further analysis. The limits of the discursive analysis of gender presuppose and preempt the possibilities of imaginable and realizable gender configurations within the culture. This is not to claim that all gendered possibilities are available, but the bounds of analysis reflect the limits of discursively constructed knowledge. These limits are always set within the terms of a hegemonic cultural discourse predicated on binary structures that appear as the language of universal rationality. Constraint is thus built into what that language constitutes as the imaginable domain of gender” (Butler, 1990: 13).

According to her, one way of understanding the role that gender plays in a culture or society is by looking at the language that is used in that culture or community. The presence of binary structures in a language enables us to identify the gender that predominates in that language’s culture and society. Language structures and the discursive study of language may be used to demonstrate that there is a significant connection between gender and society. This can be shown via the existence of a male or female-dominating language.

In addition to those scholars, Bourdieu contributes to the studies of gender dramatically. Gender, according to Bourdieu’s *Masculine Domination* (2002), is a “sexually defined habitus” that arises as a natural social arrangement. Despite this fact, gender “appear[s] as the natural basis of the arbitrary distinction that underpins both reality and the depiction of reality, and which occasionally imposes itself even on a scientific investigation” (Bourdieu, 2002:3). Bourdieu’s research concentrates on how peoples’ metaphorical identity with their sexual difference reveals

the fact that gender is something inherent and ultimate truth. His other primary concern is the topic of power, which leads to a privileged potential, particularly for man. Because, for him, the realm of others, or, to put it another way, control over others through a mythological picture of the world, is the source of the illusion regarding gender. For instance, he clearly exemplifies with his own words:

“The body has its front, the site of sexual difference, and its back, sexually undifferentiated and potentially female, in other words passive, submissive, as is recalled, in gesture or words, by Mediterranean insults (in particular the notorious one-finger gesture) denouncing homosexuality. It has its public parts -face, presentation forehead, eyes, mustache, mouth - noble organs of self-presentation which concentrate social identity the point of honor, which requires a man to face up to others and look them in the eye; and its hidden or shameful private parts, which honor requires a man to conceal” (Bourdieu, 2002:17).

At this stage, another key issue that determines gender categories is the function of the body in defining gender identities based on sexual distinctions. With his own saying: “the social world constructs the body as a sexually defining principle of vision and division” (2002: 11) underlying the construction of gender gets its share from the body as a biological side according to sex and power relation.

To summarize, the definitions of gender provided by each of these researchers revolve around the same subject matter. The connection between culture/society and gender is not only artificially contrived, but it is also unchangeable. The biological consequences of gender roles and cultural influences cannot be neatly differentiated in this regard. However, in the end, the cultural legacy and historical past of society are very important when it comes to determining ‘feminine’ and ‘masculine’ qualities to assign to gender roles and features. Therefore, the questions in this part have answers that may give the link between culture and society with the assistance of gender roles. Hence it is to understand the gender roles of a society by looking at the cultural basis of that society.

2.1. History of Masculinity Studies and The Definition of Masculinity

In the literature of the social sciences, the concept of masculinity has not been explored or investigated for a significant amount of time, and the state of being a man has been viewed as a reality that is both natural and normative. On the other hand, the focus of gender studies was largely on females. This is due to the fact that women have historically been cast in the position of the ‘other’ or the ‘victim’ in society. In the 1970s, masculinity was identified as a component of gender-power dynamics for the first time. The first wave of research on masculinity investigates the benefits and drawbacks of being a man. The preeminence of men in the social order is called into question, and the difficulties that men face in their relationships, in their minds, and in their bodies are highlighted. The decade of the 1980s marked the beginning of a new stage in the field of masculinity studies. Since the middle of the 1980s, the focus has turned away from the idea that masculinity has an unchanging core and a dominant masculinity model in favor of numerous masculinity practices in which masculinity is socially generated. This shift in emphasis occurred as a result of the growing recognition that masculinity is a social construction.

The study of masculinity and literature are inextricably linked; therefore, both may be considered a subfield or subject areas of sociology. The states of mind, points of view, cultural origins, and views on the society itself have all become search materials or supplies for sociology.

This is similar to how sociological research is conducted. After a lengthy period of patriarchy, academics and scientists in the field of women's studies have begun to particularly investigate the role of women in society, as well as in art and literature. In contrast to women's studies, men's studies have presented this patriarchal system's products from the perspective of a novel and intriguing new viewpoint. In his work titled *The Making of Masculinities*, which was published in 1987, Harry Brod made reference to it for the very first time. Because he integrates so many different aspects of men's studies, it is perhaps not surprising that he begins with such an ardent and comprehensive defense of the field as a whole. First, he makes the main criticism of men's studies:

“Men's studies scholars repeatedly face a problem in explaining their task [...] Women's lives have been so privatized that they have been pushed outside the range of public discourse, outside the mainstream – some feminists call it the “male-stream” – tradition. Men's studies have no such immediately appealing claim to make since men have clearly been the subjects of scholarship.” (Brod, 1987:2).

Men's studies may have the same ethos as other gender studies, which is to analyze and value “socio-historical-cultural formations” over “universal norms”, but there are specific reasons why this is important for men. According to Brod's summary, “men have been veiled by being too much in the foreground, while women have been obscured from our perspective by being too much in the background.” (Brod, 1987:40).

Connell contributes to the field of man and masculinities significantly with her academic writings. The Australian Sociological Association named Connell's *Masculinities* one of the ten most significant works in Australian sociology in 2003. It has been mentioned over 1300 times in 246 different international publications over 110 topics ranging from sociology, women's studies, and education to public administration, forestry, and clinical neurology (Wedgwood, 2009:329). Though Harry Brod's point of view about the relationship between woman's and men's studies, Connell argues that '[m]asculinity and femininity are inherently relational concepts, which have meaning in relation to each other, as a social demarcation and a cultural opposition' (1995: 44). In her book *Masculinities*, Connell emphasizes the primacy of conservative gender politics, pointing out that the study, which was financed by Australia's national research funding organization, was slammed by conservative MPs (before any conclusions were released) as a waste of public funds (1995: 92).

Masculinities, when it was published, gathered and refined the ideas, theories, experiences, and understandings that Connell had accumulated and refined during over three decades of researching, teaching, reading, writing, and thinking about class, gender, psychology, and sociological theory (Wedgwood, 2009: 333). While analyzing all those theories, psychoanalysis was used as a study method in Connell's works. Rereading Freud and Lacan rather than classical and ordinary styles paved the way for her to understand gender and think about masculinity. As she explains:

R.C. expresses that “It has always seemed to me that the key stuff in Freud is actually his cases. So I read the cases very carefully again and that also drove me to use life histories. If you look closely at *Masculinities*, especially the chapter about the Green men [environmentalists], you'll see a very distinct idea of a dialectic of development, derived from psychoanalysis. Especially it comes from existential psychoanalysis, i.e. Freud as read through Sartre. I read Sartre's *Being and nothingness* and *Critique of dialectical reason* and

found them very helpful. This has turned out to be a stunningly unfashionable way of reading Freud in an era influenced by Foucault and Lacan" (Wedgwood, 2009: 334).

Based on the premise that bodies are both objects and agents of practice, the case studies in *Masculinities* reveal how the relationship between the body and the social is two-way and simultaneous. Besides that, how to practice itself forms and is formed by the structures within which bodies are appropriated and defined (Connell, 1995:61). Thus, powerful social structures remain visible, but flesh-and-blood bodies do not, according to Foucauldian philosophy (Wedgwood, 2009: 334). Unlike Foucault's bodies, Connell's bodies are not always docile, they are not blank pages on which cultural messages are written but are 'addressed by social process and drawn into history, without ceasing to be bodies. They do not turn into symbols, signs or positions in discourse (Connell, 1995: 64).

It can be thought that male minority groups may first come to mind when we say something about masculinity studies. Those minority groups compass homosexual men, non-white/western men, etc. Beyond those male minority groups, white – middle-class men- also suffer from these patriarchal constructs. Seidler comments, “[A]s males we can feel imprisoned into carrying out standards that are not of our own choosing” (Seidler, 1997: 1). He goes on to say that even White, middle-class men, who are considered to represent the patriarchal bastion, may struggle. In trying to demonstrate that we could be “man enough” when we were still little boys, it could seem as though we had violated an inner knowing of ourselves (Seidler, 1997: 1). The goal of men’s studies is to disprove the idea that there is a unique definition of masculinity and a set of qualities that define desirable male behavior. “There are two idealized images that correspond to the repressed and public meanings of masculinity: what I’ll call the New Man and the Retributive Man respectively” (Rutherford, 1998:28). These men are the tough protagonists of action movies; they are the ones who utilize conflict and violence to get things done. In terms of their desires for their bodies and clothes, new guys are shoppers. They are also more kind and caring (Hobbs, 2013:384). Although this could appear like a welcoming reaction, The danger of female power is finally dealt with by males absorbing it, according to Tania Modleski, who claims that this is an example of how “male authority is really consolidated via cycles of crisis and resolution”(Modleski, 1991:7). Nevertheless, men’s studies theorists, like feminists, raise concerns about the validity and applicability of masculinity and femininity in their attempts to broaden the definition of masculinity.

To be more explicit, the goal of men’s studies is to dispel the misconception that all men can be represented by the historical few who are remembered for their achievements in politics, battle, or other stereotypically male endeavors throughout history. Men’s everyday lives display a wide variety of distinct expressions of masculinity, each of which contributes in its own unique way to our knowledge and comprehension of men (Hobbs, 2013: 384). While Marxist history has covered men’s daily lives, its underlying political objective has meant that its subjects have primarily been the working classes or oppressed elements of society, excluding a huge proportion of males (Hobbs, 2013:385). So, it’s the unexplored territory of men’s personal life, such as “drinking, playing sports, joining clubs [...] [and] becoming lovers, husbands, and fathers” (Filene, 1987:103).

Men’s studies today include the following areas of study: the body, sport, sex, family (especially fathering), military service, depictions of masculinity in culture and art, violence against women, and masculinity in institutions (Hobbs, 2013: 85). The field of men’s studies is dedicated

to identifying alternative masculinities; the question is, alternative to what? When discussing masculinity, terms such as ‘stereotypical’, ‘traditional’, and ‘ideal’ are often employed. These terms are, however, not effective constructions against which to frame any study of men or male characters since they are ambiguous. As a result, Connell came up with the idea of hegemonic masculinity, which is often regarded as the most significant contribution to the field of men’s studies, despite the fact that its central premise is not without its detractors. Hegemonic masculinity is a notion that emerged in the 1980s and is, in essence, a rethinking and correction of an old model that was used to identify typical male qualities. That model is the male sex role. It was a binary concept of gender identity, implying that there could only be one identity for each sex: men should be masculine, and females should be feminine. The male sex role was defined against the female sex role, which suggested that there could only be one identity for each sex. The argument that there are multiple masculinities, with hegemonic masculinity being “the presently most honored form of being a man, requir[ing] all other men to place themselves in relation to it”, is at the core of hegemonic masculinity (Connell & Messerschmidt, 2005:832).

Tim Edwards, who is regarded as one of the most important researchers working on the subject of masculinity studies, is of the opinion that there is room for another sort of masculinity study. His principal areas of academic interest are issues pertaining to masculinity and the traditional hierarchy of sex roles. This cursory investigation demonstrates that masculinity is a social construction, the origins of which lay in the acculturation of sex roles, the exercise of social control, and the development of an individual’s sense of self in an environment that is both dynamic and unpredictable. By giving it the name ‘first-wave masculinity’, Edwards seems to be drawing attention to the primary framework that underpins men’s identities. He highlights the theoretical limitations of the sex-role paradigm by saying that it focuses entirely on the experiences of white, middle-class men in the West while ignoring the realities of people of color, the working class, and the LGBT community. He does this by highlighting the fact that the paradigm focuses primarily on the experiences of white, middle-class men in the West. Because it has such a significant bearing on problems of racial inequality, social stratification, and sexual orientation, the dominating sex-role system that Edwards’ research outlines may be deemed hegemonic in its most fundamental form. When seen through the perspective of this paradigm, it is simple to understand how the dynamic that exists between gender, race, and social class comprises not just one but a range of masculinities. These masculinities include those that are black and white, working-class and middle-class correspondingly (Edwards, 2004).

The relationship between power and masculinity primarily leads to hegemonic masculinity studies. Using power as an authority can be said it is political since it exists from personal to society’s actions. Hearn states that “making sense of men necessitates placing men in a social context. This entails considering men’s power relations to” any subordinated individual in this social context (Hearn, 1998:3). That is to say, men’s sense of self often entails acknowledgment of the existence of such hierarchical power dynamics.

2.2. Various Masculinities

There are different types of masculinities evaluated by scholars to be able to understand and explain them from various perspectives. In order to analyze how these interactions function to replicate, sustain, or question the power hierarchy in society, Connell thinks it is vital to study the

power linkages between distinct masculinities and their relationships with femininities. That is why, she categorized and named those kinds of masculinities such as ‘complicit’, ‘subordinate’, ‘marginalized’, and ‘hegemonic’ to be able to comprehend their tenets better.

2.2.1. Complicit Masculinity

Not only do the norms of hegemonic masculinity change over the course of time, but they also shift within and across various groups. On the other hand, this form of idealized masculinity is not something that a lot of males are able to attain. Even if they are unable to openly exert hegemony, men nevertheless gain from the patriarchal system because it affords them advantages inside the gender order. This is true even if they are unable to clearly wield hegemony. Take the patriarchal system as an example to illustrate this idea. Within the context of this system, males are often seen as being of higher status than women.

During their conversation on the collaborator scholar, Connell (2005:79) makes use of the phrase “patriarchal divided”. According to him, collaborating men are aware of the benefits that come with being a part of the male institution; yet, they do not instantly take use of these benefits. Hegemonic men are the regime's frontline troops, protecting patriarchy at all costs. On the other hand, men who work together to achieve a common goal are not exposed to the pressures or risks associated with being at the vanguard of the patriarchal system. They are only playing the role of onlookers and contributing to the maintenance of the hegemony of males.

For instance, when a family tries to dissuade their son from pursuing what they see to be a ‘feminine’ hobby, which is a fascination with natural rocks and women’s jewelry that he developed on his own accord. They do not use direct coercion to get him to give it up, but they enable him to go through some quite uncomfortable emotions. They have the same feeling of awkwardness about the situation. When one of his parents is overjoyed when he/she sees that his son’s interests are shifting toward space travel and aviation, which are both regarded to be ‘masculine’ pastimes. This can be an example of complicit masculinity. It does not directly originate from hegemonic masculinity and patriarchy; rather, it benefits from and reinforces the foundations of both systems.

2.2.2. Subordinate Masculinity

In addition to their domination over other masculinities, hegemonic masculinities also create what is known as internal hegemony. Internal hegemony may be defined as the ability to assert power over other masculinities. According to the second meaning of hegemonic masculinity, the term refers to the social domination of one group of men over another set of males. According to Connell, the most prominent illustration of this kind of control in the gender system of the current Western world is the predominance of heterosexuals over gay men. Not only do homosexual men have a lower social status and less prestige than straight men, but they are also subject to discrimination in the areas of politics, culture, economics, and the law. This is the case in all of these spheres.

The hegemonic paradigm also prioritizes effeminate masculinity. Other masculinities, such as working-class or black males, are simply ‘marginalized’. So, subordination refers to relationships within the gender order, whereas marginalization refers to relationships between the masculinities of dominant and subordinated classes or ethnic groups, as well as relationships that arise when gender interacts with other structures such as class and ethnicity. Finally, many men

who do not behave in the manner that the hegemonic model dictates but nonetheless (passively) support it and reap the patriarchal dividend are said to ‘have’ a sort of masculinity that Connell refers to as ‘complicit’.

To sum up, there are many distinct groups of men who are in command, and there are also guys who are in charge of those men. Together, these men make up the overall structure. The most typical example is that heterosexual males hold positions of authority, while gay men hold positions of authority over them. Since homosexuality is so easily confused with femininity from the perspective of hegemonic masculinities, it is seen as being less masculine than other forms of sexuality. People whose physical appearance doesn't match the standards set by hegemonic exemplars are another example of this, as are men who have made a conscious effort to challenge and ‘exit’ hegemonic and complicit positions. Another instance is women who have made a conscious initiative to challenge and ‘escape’ hegemonic and complicit positions.

2.2.3. Marginalized Masculinity

A kind of masculinity that is marginalized in terms of the power and position it has within society is referred to by the term marginalized masculinity. This kind of masculinity often coexists with a number of other identities that are considered to be marginalized, including race, ethnicity, sexual orientation, and socioeconomic position. An example of marginalized masculinity would be being subjected to discrimination, harassment, or violence because of a perceived lack of masculinity. This might take the form of being described as weak, effeminate, or unmanly, among other negative connotations.

One of the symptoms of marginalized masculinity may be an inability to access traditionally masculine attributes, such as wealth, social prestige, or physical strength. Shame, feelings of inadequacy, and emasculation may have a serious impact on the mental health and well-being of males who come from less fortunate backgrounds.

It is vital to keep in mind that disenfranchised masculinity may take several forms in different countries and cultures. These forms might be quite distinct from one another. In order to foster a society that is more accepting of people whose gender identities and expressions might vary, it is vital to get an understanding of the problems that are associated with marginalized masculinities and to find solutions to those problems.

Although it may be true that males as a group benefit from institutional advantages at the cost of women, the benefits of these advantages are distributed very unequally among men (Messner, 1997:7). According to Staples, black men have had “their advantage as males in the greater society more than wiped out by their subjugation as a racial minority” (1982:7). The potential benefits that black men may derive from embodying masculine traits can be compromised or dismissed by their status as members of a racial minority group. The presence of structural racism and the persistent marginalization of black communities have engendered distinctive obstacles for black men, which frequently eclipse any advantages they may derive from male privilege in isolation.

“All masculinities are not created equal; or rather, we are all created equal, but any hypothetical equality evaporates quickly because our definitions of masculinity are not equally valued in society. One definition of manhood continues to remain the standard against which other forms of manhood are measured and evaluated. Within the dominant culture, the

masculinity that defines white, middle-class, early middleaged, heterosexual men is the masculinity that sets the standards for other men, against which other men are measured and, more often than not, found wanting. The hegemonic definition of manhood is a man in power, a man with power, and a man of power. We equate manhood with being successful, capable, reliable, and in control. The very definitions of manhood we have developed in our culture maintain the power that some men have over other men and that men have over women. Our cultural definition of masculinity is thus several stories at once. It is about the individual man's quest to accumulate those cultural symbols that denote manhood, signs that he has in fact achieved it" (Kimmel, 1994:124).

In today's society, there are many men who conform to traditional gender stereotypes, even those who come from less fortunate backgrounds. It's possible that the men whose experiences we'll be analyzing below are the victims of oppression in specific settings, but they also benefit from other kinds of privilege as a result of their origins (such as color, physical ability, sexual orientation, gender, sex, age, socioeconomic class, and religion, to name a few). For example, a man of the working class who is both white and male may be able to take use of the advantages of both categories of privilege. The manner in which these men, who are confined to a social position that limits, devalues, and often stigmatizes them as not-men, choose to negotiate and make use of their privilege is a fascinating topic (Coston and Kimmel, 2012:99).

2.2.4. Hegemonic Masculinity

Gender studies in a wide variety of disciplines have been affected by the notion of hegemonic masculinity, although it has also come under heavy criticism. The authors chart the evolution of the notion from its inception in the early 1980s to its current applications in the wake of increased study of males and masculinities (Connell & Messerschmidt, 2005:829). Hegemonic masculinity is based on the idea that there is a dominant way of being a man. All men place themselves in relation to it, and as a result, they develop personal rules of behavior that help keep it going. This gender-based hierarchy in society is kept going by the pressure to fit in and relate to the dominant ideal of masculinity.

The concept of hegemonic masculinity was first proposed in reports from a field study of social inequality in Australian high schools; in a related conceptual discussion of the making of masculinities and the experience of men's bodies; and in a debate over the role of men in Australian labor politics (Connell 1982:306). The high school project provided empirical evidence of multiple hierarchies—in gender as well as in class terms—interwoven with active projects of gender construction (Connell & Messerschmidt, 2005:830).

Even before the women's liberation movement, social psychology and sociology research on the "man sex role" acknowledged the social origins of masculinity and the possibility of behavioral change in males (Hacker, 1957:228). The primary intellectual framework for the early antisexist men's movement was Critical Role Theory. However, the sex role theory's flaws were coming to light more and more. There was a blurring between conduct and the norm, there was a homogenizing impact of the role notion, and there were challenges in accounting for power (Connell & Messerschmidt, 2005:831).

The link between femininity and masculinity, according to Connell, is built on a single structural fact: the worldwide dominance of males over women. While this structural phenomenon is the primary foundation of connections between males, which create a hegemonic form of

masculinity in society as a whole, it is produced not just with respect to women, but also about other forms of masculinity relegated to a subordinate position (Connell, 1987:183). Accordingly, the relationship between power and violence comes to mind. Since power arises when the threat of violence is unnecessary when everyone voluntarily agrees to a certain activity, and when they act on their own free will, power and violence are opposites (Presbey, 1997:29).

When it was stated in 2000 that 'hegemonic masculinity' seems to be fundamental, he is referring to a sort of masculinity that prioritizes other types of masculinity above the male role. The distinction between man and woman is one of the most crucial aspects of patriarchal power and its functioning. However, the most significant distinction for males is between hegemonic masculinity and other less-strong forms of masculinity. Consequently, it makes sense that masculinities are shaped not just by power dynamics but also by men's interactions with the labor market and their emotional connections with others. Thus, data from the actual world indicates that only a tiny percentage of men behave in the manner that society deems manly.

The duality of power and violence requires 'courage' in some sense. This courage is also constructed by the social norms on the power of man. Most of this courage consists of the dominancy of man and its power in society just because of being a man. Moreover, this courage is fed by the other men in society. Nonetheless, some types of courage, paradoxically, according to Bourdieu, are not protected from the fear of losing the respect and admiration of the group, being unable to look in the face of "friends", and being pushed into the typically feminine "weak" category (Bourdieu, 2002:16).

To sum up, men who benefited from the advantages of patriarchy but did not demonstrate an overtly dominant form of masculinity ran the risk of being labeled as displaying a kind of masculinity known as 'complicit masculinity'. The idea of hegemony had its greatest influence in connection to this group, as well as the idea of compliance among heterosexual women. Hegemony did not imply the use of force, although it may be used to sustain ascendancy; rather, it indicated ascendancy that was attained via culture, institutions, and persuasion (Connell & Messerschmidt, 2005:832).

2.3. The Relation Between Power and Nature: Ecofeminism and Hegemonic Masculinity

The dominance and exploitation of the natural environment are both rooted in hegemonic masculine ideology, as well as the gendered notions that go along with it. The clear connection between power and hegemonic masculinity had an impact not only on the gender regulations of society and the status of women, but also on nature in general. The power of man in a culture, which may be referred to as being heterosexual, white, powerful, and abusing women and subjugated masculinities, which can be referred to as persons who identify as LGBTI+. There have been many different ways developed by academics and sociologists in order to be able to address and establish the causes of issues that are unequal, oppressive, dominating, and hegemonic. One of them was called ecofeminism. The duality of 'culture' and 'nature', as well as 'man' and 'woman', and 'logic' and 'emotion', leads, in essence, to ecofeminist perspectives. According to ecofeminism, the patriarchal system's hegemonic dominance over women is connected to the destruction of natural resources. It is possible to say that there is a link between hegemonic masculinity and

ecofeminism in the context of the dualism of “dominating power” and “dominated nature. This may be stated in conjunction with the dominance that has been discussed.

The feminist movement and the environmental movement first came together to form ecofeminism because the two movements sought to address similar issues and ideals. There are powerful and undeniable connections between dominating women and dominant elements of nature, according to the ecofeminist point of view. Ecofeminists believe that dualistic Western ideology is to blame for the power dominances that have been institutionalized over both women and the natural world. The integration of these two concepts is further strengthened by the link that exists between the body of a woman and the natural world. When we perceive soil as an extension of the body and the body as a component of the cosmos, we have a responsibility to carefully study the contributions that feminist environmental philosophers have made to the environmental worldview. These philosophers have made significant and compassionate advancements in the environmental field.

Ecofeminism investigates environmental literature from a female point of view and provides many feminist ecocritical viewpoints that support the feminist perspective’s continual contributions, importance, and relevance in environmental literature, history, and research. In spite of its long and illustrious history, feminist ecocriticism has mostly been forgotten. It may trace its origins back to the second and third waves of feminist literary critique, as well as to women’s environmental literature, social change activism, and eco-cultural criticism.

In ecofeminism, patriarchy and men, in general, are held responsible for humans’ inability to appreciate nature and their subsequent conquest of it via avarice. Deep Ecology, which creates a dialogue from the perspective of nature and focuses on nature, holds individuals accountable for environmental issues regardless of gender. Ecofeminism, on the other hand, blames sexism and identifies male-centeredness as the primary cause of environmental issues rather than anthropocentrism. Deep Ecology holds individuals accountable for environmental issues regardless of gender. What each method leaves out and does not take into account is comparable. Deep ecology takes a broad view of the world and pays little attention to those who are complicit in the ongoing depletion of natural resources and the degradation of the environment. For this reason, it is vital to bear in mind that a person who lives in a city and destroys nature and affects the environment with the resources he uses in his daily life cannot be considered guilty of the same crime as a person who lives in a mountain hamlet. In addition to this perspective, Opperman argues in the following lines why ecocriticism and feminism cannot be separated:

“...to understand the ways in which ecocriticism has grappled with environmental and social urgencies, and how it has elicited a wide array of standpoints and methods, one must first acknowledge ecological feminism as one of its primary roots. This recognition clarifies ecocriticism’s conceptual beginnings and its multivalent engagements across a broad range of disciplinary areas. It also sheds light on ecocriticism’s activist impulse as part of its ecofeminist heritage. Retaining the incisive force of ecofeminist thought, ecocritics on questions of ethics, green queer theory, postcolonial themes, and environmental justice models can effectively draw on the works of ecofeminist thinkers, who provide socially and culturally informed models for critically engaging with ecological urgencies. That is why recuperating what has been—perhaps unwittingly—excluded from ecocriticism not only enriches its constituency but is also crucial in analyzing anthropocentric and androcentric discursive practices and socio-cultural formations in industrial societies. Such a feminist

ecocritical approach exposes how human and more-than-human worlds have been discursively formulated to account for the ways in which anthropocentric (and also androcentric and phallogocentric)" (2013:20).

According to the ideology of ecofeminism, the mistreatment of the natural world will eventually be replaced by the exploitation of women. In a culture where women are not seen as objects that may be used for one's own benefit, there is less likelihood of contamination in the natural environment. According to this line of reasoning, social ecology and ecofeminism are complementary concepts that may be understood simultaneously. By doing away with ideas of social domination and inequality, social ecology believes that the key to successfully addressing environmental issues lies in the development of a social structure that is both more inclusive and participatory. It spreads the idea that men can help halt the exploitation of nature by putting an end to the exploitation of women. This is done in the name of empowering men. In addition, ecofeminism maintains that the exploitation of women and the exploitation of the environment are not two separate problems.

Ecofeminists are critical of the elevation of male ideals and qualities, such as the masculine attitude that killing animals in the course of a hunt is "noble" (Kheel, 2008:89), as opposed to recognizing it as the act of violence that it really is (Sollund, 2019:11). Women may turn to hunting out of a desire to compete on an equal footing with men or to demonstrate the societally preferred masculine values, as opposed to the undervalued feminine virtues (Sollund, 2020:10). This might be a result of a perception that hunting is a traditionally masculine activity.

In conclusion, the order of gender is one of the most influential aspects of social systems. It is a reference to the social structures that give rise to masculinity and femininity as well as the division of labor, money, and power depending on a person's gender. In light of this, feminists in the 1970s realized that concerns pertaining to gender and the environment were intertwined. The most compelling evidence suggested that by nature, males are more likely to be domineering, aggressive, and potentially harmful, while women are more likely to be calm, compassionate, and environmentally friendly. On the other hand, this went against the idea that gender is a social construction, which the women's liberation movement maintains and that we should bear in mind. It is a fact that a significant number of men and pervasive attitudes about what it means to be a male are harmful to the environment. However, this is not the case since the XY chromosomes are responsible for negative conduct on their own (MacGregor & Seymour, 2017:5).

The investigation of the nature of the interaction between nature and masculinities, which has been going on for the last three decades. The study has proven that there is a wide range of masculinities, each of which has their own intrinsic complexities and, at times, their own internal inconsistencies. These papers in this issue of Perspectives add to this richness of data by shedding light on the production and negotiation of masculinities across a broad variety of cultural and economic settings, such as Central America, central Africa, the United States of America, and Japan. These contexts include Central America, central Africa, the United States of America, and Japan.

Researchers have looked at the connections between a wide variety of masculine characteristics, such as hegemony, marginalization, violence, and fearful avoidance. We now have a better understanding that harmful behaviors, such as environmental crime, are not "caused" by

masculinity but are rather purposeful techniques to acquire desired masculinity (MacGregor & Seymour, 2017:6). This is a significant step forward in our knowledge of this topic.

2.4. Post-War Masculinity (From Chivalry to Terrorism)

As was said before, power is the primary factor that maintains patriarchy and masculinity in society. Power is an instrument of manhood and plays an important part in the functioning of the armed forces. Militarism is a source of power in and of itself. A strong psychological position is required in order to cultivate national sentiments such as honor, resiliency, chivalry, willingness, and passion. Powerful ideas may be utilized as a manipulative tactic as an additional means of inspiring warriors. This is in addition to biological power. It is easier for males to concentrate on winning the ‘game’ when they have doubled the strength of their opponents. At the very least, one would anticipate that. People should be encouraged to challenge established norms by using the tools provided by modernity and advances in technology. Not just the conventional methods of warfare, but also the traditionally accepted objectives of military conflict. Is going to be ever a viable option for achieving lasting peace? Is it necessary to take the life of another person without hesitation in order to defend your territory? And what exactly is it that people are fighting for? Is it appropriate to give one’s life as a volunteer in order to fight in a war? All of these different sorts of concerns opened the door to calling into question the authority that was employed during a conflict. It is possible to see a transition in the masculinity of males, particularly among those who served in an armed conflict. The literary works produced by authors who were alive during World War I allow us to draw this conclusion. Examples of this kind of writing may be found in the canon of American literary greats who were part of the lost generation. Ernest Hemingway’s writing style is heavily influenced by his wartime experiences. It’s possible that the characters, themes, and settings in a piece of art are all indicators of how masculinity changed following World War I.

In the literature that was written after the war, the diaries that Ernst Jünger (1895-1998) kept during World War I are considered to be a paradigmatic example of those who lauded the conflict as the testing ground and manifestation of masculine identity. The warrior came to symbolize masculinity, and one of the essential components of masculinity was hostility against others. There were, however, alternative interpretations as well: in the works of British “war poets” like as Siegfried Sassoon (1886-1967), Edmund Blunden (1896-1974), Wilfred Owen (1893-1918), and Robert Graves (1895-1985), the war is depicted as a crisis of manhood. Other views included: In their works, trench fighting was linked to pain and disillusionment; the bloodshed caused by mechanized warfare revealed the heroic ideal of manliness as an ‘ancient fiction’. This view gained a great deal of sway in Britain throughout the 1920s as a direct result of the contributions made by the war poets, and it did so in a manner that was rather incongruous with the ongoing public celebration of military manhood and the value of sacrifice. Disillusionment has been presented as the attitude of British troops to the war for a very long time. British pacifists, notably in the late 1920s and early 1930s, contributed to the continuance of the disillusionment-narrative, and British historians have done so for a very long time. However, in recent years it has become abundantly evident that this response was most likely a minority reaction, although one that had a profound influence on the society that emerged after the war (Levsen, 2015:2).

The influence of war on men during the period not only effected British society but also America. Disillusionment, traumas of war, lack of females on the battleground, and the natural-

simultaneous- rise of feminism let academics think about male identity for a long time. In an important study from 1985, Elaine Showalter said that being passive in the trenches ‘feminized’ men. This ‘female’ feeling of helplessness clashed with the dominant idea of the male warrior, which was the main cause of shell shock. So, the war caused “a crisis of masculinity” and “the breakdown of the Victorian masculine ideal” (Showalter, 1987:171). Recent academic work, nevertheless, tends to cast doubt on the idea that the war was a “crisis of masculinity”. It is debatable whether the stress of trench combat more directly contributed to shell shock than the discrepancy between masculine aspirations and reality (Levsen, 2015:3).

Concerns that women were being ‘masculinized’ and that conventional gender norms were getting undermined or even erased as a consequence of women’s changing duties were popular within the armies on both sides of the war. These concerns were brought about by the fact that women were taking on more and more roles traditionally held by males. Even while some men viewed the move as an opportunity to rethink the relationship between the sexes, the overwhelming majority of men responded by protecting old beliefs of male dominance. This is despite the fact that some men saw the shift as an opportunity to reimagine the interaction. As men started to make their way back from the front lines, they forced women to give up their jobs and return to the domestic sphere. Nevertheless, despite these measures, which have been seen as the reinstatement of patriarchy after the war, gender relations and norms of masculinity did not simply return to the way they were before the war. Traditional concepts of masculinity did survive the war, but they did bring in some modifications in both public discourse and private viewpoints of men who identify as masculine (Levsen, 2015:4).

In addition to the viewpoint held by Levsen, the literary historian Samuel Hynes is of the opinion that after 1918, people’s thoughts toward the war shifted drastically in a variety of directions. People no longer considered the military hero to be the primary protagonist in war tales. Now, the coward, the fearful youngster, and the “shell-shock” sufferer were there to support him (Hynes, 1991:214). “Shell shock” signified, in Elaine Showalter’s view, “a crisis of masculinity and a trial of the Victorian masculine ideal”. She said that it was an unconscious protest “not only against the war but against the idea of ‘manliness’ itself” (Showalter, 1987:171–2).

2.5. White-American Masculinity

In the United States, the concept of manhood has evolved through time in response to the country’s changing historical, social, and cultural contexts. The colonial era, industrialization, World War II, civil rights movement, feminist movement, and LGBTQ+ rights movement are the historical events and social movements that shaped the modern American man.

During the colonial period in the United States, a man’s concept of masculinity was significantly impacted by his physical strength and capacity to provide for his family and society. Males were expected to care for their families independently while honing their abilities as artisans and warriors.

The growth of industrialization in the United States throughout the 19th century ushered in a new era of masculinity, one in which a man’s worth increasingly depended on his ability to find productive jobs in factories and earn a living income adequate to support his family. Prior to the emergence of the concept of the ‘self-made man’, men were not lauded for their capacity to improve their socioeconomic status via their own initiative.

The obligations placed on American men during World War II, when they were urged to serve their nation and defend democracy, had a profound effect on the formation of American masculinity. By encouraging women to remain at home while men were expected to provide for their families, the war effort contributed to the maintenance of traditional gender norms. Men were supposed to provide for their families while women were expected to remain at home.

The Civil Rights Movement of the 1960s presented a huge challenge to the white supremacist ideology that had been prominent in the United States for decades. The goal of the Civil Rights Movement was to redefine what it meant to be a man so that it was less unique to black men and more universally applicable to all men.

Traditional views of gender roles and expectations were significantly challenged by the feminist movement of the 1970s. Gleichzeitig cleared the way for males to find new forms of expression that were not usually connected with masculine styles of expression. The movement urged men to accept their emotions of vulnerability, speak out against toxic masculinity, and join in favor of gender equality.

In addition to challenging traditional views of American masculinity, the LGBTQ+ rights movement of the late 20th and early 21st century has also provided a challenge to heteronormative concepts of femininity. This is particularly true of beliefs that promote heteronormativity and expect males to behave in ways that are behaviorally connected with their gender. The movement has enabled men to express themselves in ways that contradict the concept of conventional masculinity, which was one of the movement's aims.

In conclusion, the 1970s feminist movement, and the beginning of the 21st-century LGBTQ+ rights movements have dramatically challenged conventional wisdom about gender roles and expectations. These movements have paved the way for men to experiment with identities that break with traditional masculine norms. They have inspired male supporters to take risks, reject toxic masculinity, and fight for gender equality. Furthermore, the LGBTQ+ rights movement has contested conventional notions of what it means to be a woman or a man, especially those that uphold rigid behavioral norms based on gender. The freedom this has given males to express themselves has contributed to a broader and more accepting view of gender expression and identity. These social movements have been crucial in changing people's ideas about being a man, increasing tolerance, and fighting for a more just and inclusive world. The notion of American masculinity has been shaped by a broad range of historical, social, and cultural forces, and it continues to evolve and change with the rest of American society.

Kimmel wrote a book on this topic named *Manhood in America: Cultural History*. This book by Kimmel is an exhaustive investigation of the formation of the American male identity and its development throughout the course of American history. He contends that the notion of masculinity in the United States is not fixed but rather is in a state of perpetual change and is influenced by a variety of social, cultural, and historical forces.

Kimmel makes the observation that the traditional conceptions of masculinity in the United States have traditionally been linked to the concepts of power and dominance, especially over women and children. He asserts that "manhood has been established as a mandate to control and dominate" (manhood has been built as a mandate to control and dominate) (Kimmel, 1996:4). This point has been driven home by a variety of establishments, including the home, the armed forces, and among others.

Kimmel contends that cultural elements such as individualism, the myth of the frontier, and the worship of fame have all played key parts in the formation of the ideals of masculinity that exist in the United States. In his writing, “The myth of the American frontier has had a significant impact on the development of masculinity in the United States. It has legitimized aggression, conquest, and dominance, while simultaneously honoring individuality, self-reliance, and independence” (Kimmel, 1996:55).

In addition, Kimmel analyzes the ways in which elements such as race, class, and sexuality have interacted with the formation of American masculinity, resulting in the development of a wide range of ideals that are influenced by these circumstances. According to what he has written, “manhood is not a distinct concept but rather a set of ideas, experiences, and behaviors, molded by the intersections of race, class, gender, and sexuality” (Kimmel, 1996:2).

Ultimately, the book by Kimmel provides a comprehensive and nuanced account of the development of American masculinity over the course of American history. He contends that the notion of masculinity in the United States is not static but rather is formed by a number of different social, cultural, and historical aspects that continue to develop and change over the course of time.

The conception of what it means to be a ‘white American man’ was shaped in large part by the fact that historically speaking, white men in the United States have held positions of power and privilege. As a consequence of this, it is normal practice to attribute characteristics such as strength, power, independence, and dominance to white American males.

The concept of ‘white American masculinity’ has been shaped in part by a variety of cultural forces, including individualism, the myth of the frontier, and the worship of celebrity. The conceptions of masculinity that are supported by these societal norms, such as the importance of strength, autonomy, and leadership, are stereotypical in nature.

Many academics from fields as diverse as sociology, psychology, gender studies, and cultural studies have examined white American masculinity. Some scholars have argued that white American masculinity is often associated with dominance, aggression, and a desire for power. For instance, Michael Kimmel argues in his book *Angry White Men* that some white American men feel threatened by the changing social and economic landscape and react with anger and aggression.

In addition to dominance and aggression, white American masculinity is often associated with physical strength and athleticism. This can be seen in the popularity of sports like football, basketball, and baseball, which are often seen as traditionally masculine pursuits.

Emotional restraint and stoicism are the other characteristics of white American masculinity. Some scholars argue that white American masculinity is also characterized by emotional restraint and stoicism, with men encouraged to suppress or hide their emotions. This can be seen in cultural artifacts like the ‘strong silent type’ archetype in Hollywood films.

Moreover, homophobia and heteronormativity could be seen as another key feature of it. White American masculinity is often associated with homophobia and strict adherence to heteronormative gender roles. This can be seen in the pervasive use of homophobic slurs and the ostracization of men who do not conform to traditional gender norms.

Lastly, it should be added that patriarchal values and sexism are the most vivid characteristics of that. White American masculinity is often associated with patriarchal values and sexism. This can be seen in the persistence of gender inequality in areas like the workplace, where men are often given more opportunities and higher salaries than women.

3. LOST GENERATION AND BEAT GENERATION

3.1. The Lost Generation

Following World War I, the United States experienced a significant increase in wealth and subsequently emerged as a global superpower. White and middle-class people became more luxurious and tended to entertainment and irresponsible lifestyle. Religion, traditions, and social norms began to be disregarded. Also in business life, immorality, bribery, and cheating became prevalent. Many middle-class women saw that there is no need for working because their husbands earned satisfactorily. Especially the young generation started to live in extremes, pursuing the American dream of success. Educated war veterans, among the young generation, saw the corruption and degeneration in individual, familial, and social life. They felt discontented and regretful because they questioned their cause to go to the war and fight in Europe. They could not find the respect they thought they deserved from society. They became disillusioned and broken. They began to think about escaping from America's narrow-mindedness, lack of culture, extravagance, and obsession with entertainment. They thought they would find culture, high-quality entertainment, intellectual elements, and freedom in Europe.

In the United States of America during the 1920s, a group of authors and other artists became known as 'The Lost Generation'. This term refers to the decade that follows the conclusion of World War I. These literary figures moved from the United States to France after the war in order to, in essence, search for the meaning of life. The consequences of World War I were a significant factor in this generation being referred to as 'lost' and in their decision to go to Paris. During World War I, also known as the Great War at the time, around 20 million people were killed, and another 20 million were wounded. The greatest number of casualties consisted of those who entered the world in the latter two decades of the nineteenth century. Large numbers of young people served their country in the armed forces and made up a considerable proportion of the war's losses.

A significant number of people who emerged from the fight alive had deep psychological and bodily wounds. Young people regularly experienced the loss of friends, as well as interruptions to their career and family ambitions. In certain war-torn regions, homes, apartments, and even sources of food and water have been destroyed on occasion. At a time in their lives when they would ordinarily be looking forward to joyful rites of passage like graduating, starting a new career, getting married, or having children, many individuals felt alone, handicapped, alienated from reality and traditional values, and unsure or pessimistic about the future.

The phrase 'lost generation' alludes to those survivors who, although having their lives preserved physically, yet felt as if they belonged to a different generation. Ernest Hemingway's book *The Sun Also Rises*, which is mostly credited with popularizing the Lost Generation, has many significant references to this group of people. Gertrude Stein is another author that exemplifies this phrase, along with Ernest Hemingway, who is a representative of this concept. Her exact remarks were, "Every single one of you young people who fought in the war" Ernest Hemingway overheard the words "You are a lost generation." nearly thirty years after they were said (Hemingway, 1974:7). Her thoughts shed light on this generation's pervasive sense of disorientation and lack of direction. This sense of disorientation and aimlessness originates from a variety of sources, including reevaluating war and the nation's emotional investment in it, technology, and the

challenges of modernism in the United States. Other notable authors of the Lost Generation whose writings helped define the period include F. Scott Fitzgerald, John Dos Passos, E. E. Cummings, Archibald MacLeish, and Hart Crane. Gertrude Stein is also among this group of authors.

Being an expatriate provides authors of our age with another soul to mine for inspiration. Their literary identities are enhanced whenever they go on a journey that takes them away from their birthplace to another location. At this point, the location that they had selected was not a typical or random choice at all. In the decade of the 1920s, Paris plays an important part. Paris has always spoken to the American heart, beginning with Benjamin Franklin's entry into the city in 1776 in an effort to seek France's support for the colonies' War of Independence. Before moving back to Philadelphia in 1785, Benjamin Franklin had been living in Paris for the previous nine years. Washington Irving, James Fenimore Cooper, Henry Wadsworth Longfellow, Ralph Waldo Emerson, and Nathaniel Hawthorne were among the early literary figures who made trips to Paris before the year 1860. Henry James was the one who, during the tail end of the nineteenth century, is credited with developing the concept of a skilled literator who is ready to renounce citizenship. From his home in England, he spent a total of two years living in Paris, during which time he traveled extensively across Italy and France. It was there that he developed a close friendship with Edith Wharton, another American author who had relocated to Paris to make it her permanent home. They gave the word 'expatriate' a literary polish at the turn of the century, and their prestige was unquestionable at the time. They were the cosmopolitans who were "in" and were sought after by American tourists. They were also highlighted in the press and were the guests of choice for politicians and academics (Grawe, 2001:8). It is essential to emphasize the significant role that Paris plays in the lives of those artists who have chosen to live abroad. The fact that the value of the French currency is lower than the value of the American dollar is one of the most significant and obvious reasons why American authors, poets, and painters may pick this city. Because they can easily maintain their standard of living with the money that they earn from America for an extended period of time. Not only did the nation's money play an essential part, but also its tolerance for sexuality, politics, and art that deviated from the norm.

3.1.1. Ernest Hemingway and His Literary Style

Ernest Hemingway was without a doubt acknowledged as a touchstone of his age with his literary work such as novels, short stories, and other forms of writing. He was considered one of the most significant and powerful representatives of the Lost Age. He was an American novelist and short story writer who was given the Nobel Prize for Literature in 1954 (Young, 2021:1). He was born on July 21, 1899, in Cicero, which is now known as Oak Park, Illinois, in the United States. He died on July 2, 1961, in Ketchum, Idaho. His literary style was heavily influenced by male patterns, his popular life, and the exciting adventures he had throughout his life. According to the Nobel Lecturers, he rose to prominence as an outstanding educator of literature in the 20th century in the field of American literature. He started his career as a writer in the editorial department of a newspaper in Kansas City when he was seventeen years old. Following the entry of the United States into the First World War, he enlisted in a volunteer ambulance corps serving the Italian army. He received a military decoration from the Italian government despite spending a large amount of time in hospitals due to his injuries sustained while fighting at the front. Following his return to the United States, he began working as a reporter for newspapers in both Canada and

the United States. Subsequently, he was sent to travel to Europe to cover events such as the Greek Revolution. Hemingway became a part of the American expatriate group in Paris during the 1920s. He chronicled this milieu in his first major book, *The Sun Also Rises* (1926), which was published the following year. *A Farewell to Arms* (1929), a study of an American ambulance officer's disenchantment with the war and position as a deserter, was also a successful piece of literature. His work as a reporter during the Spanish civil war in 1940 served as the impetus for Hemingway to write his most ambitious book, *For Whom the Bell Tolls*. *The Old Man and the Sea* (1952), a short book about an elderly fisherman's voyage, his long and lonely fight with a fish and the sea, and his win in defeat is his most known later work. The story is about the old fisherman's victory in a loss. In addition, this piece of creative writing was awarded the Pulitzer Prize in 1953. After receiving this Pulitzer award, he went on to win the Nobel medal the following year.

Uncompromising viewpoints may be found throughout Hemingway's books and short tales. The language is condensed, simple, and accurate. In contrast to his contemporaries, he does not decorate his prose with superfluous words and jargon that is designed to seem lyrical. His look was really cutting edge for its time. He removed every extraneous element from a sentence or paragraph, leaving just the fundamental elements. There, he was able to come up with a fresh approach to writing dialogue and descriptions that made it possible to get to the meat of the tale in a lot less time. It could seem that this would make someone's writing easier to do, but in reality, this was not the case at all.

Ernest Hemingway is credited with developing a certain kind of writing style. The concept is known as the iceberg hypothesis. The Iceberg hypothesis offers the writer a straightforward and uncluttered approach to the writing process. In certain circles, it is also referred to as the 'theory of omission'. The goal of this approach is to draw attention to the bare essentials while simultaneously concealing the underlying significance like an iceberg under the surface of the 'water'. It is important that the story's message be not made immediately clear, and that the language be kept straightforward in order to maintain this illusion. The iceberg hypothesis may be able to describe how things operate by transforming apparent instances into unseen hugeness and depth. Hemingway was able to develop his ability for writing thanks to the experiences he gathered while working as a journalist. The transition from writing articles for newspapers to writing novels and short stories assisted him in developing a genuine writing style. While transitioning from a job as a journalist into writing novels and short tales, he simplified his style of writing by using fewer words and an open-target approach. Hemingway uses a method called 'the iceberg technique' to display the qualities and complexities of a character without directly declaring what the reader ought to be thinking about that individual:

"...People who like reading may find out what Hemingway's major ideas are by using the iceberg approach, which allows them to apply what they already know. According to Hemingway, the iceberg only extends one-eighth of the way above the ocean and seven-eighth of the way below. This indicates that he is just writing down one-eighth of what he means, and the reader is responsible for determining the other seven-eighths of what he intends to convey. The reason why Hemingway's script approach is effective is that it engages the reader in the work by compelling them to go behind the layer of explanation to discover the inscription's more profound significance. In essence, the code states that a writer actually enhances a tale by not paying attention to specific sections of it. This is one of the ways that the story may be strengthened. The author has a responsibility to be aware of these deletions

and to write in such a way that the reader is able to discern what has been cut out. When something like this occurs, you are able to gain a better overall feel of the tale and a better understanding of it. Hemingway really disliked it whenever others discussed the pictures that appeared in his works of fiction. Many readers get the impression that *Hill like White Elephant* is nothing more than an unplanned discussion that takes place between two individuals while they are waiting for a train. As a consequence of this, they fail to see the dramatic tension that exists in the spaces between each line. So, a lot of people don't know that the two are really talking about having an abortion and going their own ways, much alone why the narrative was so original for its time" (Darzikola, 2013:9).

When he wrote, Hemingway favored writing with his pen with short lines and brief paragraphs. When compared to the literary styles of the 19th century, the literary styles of the 20th century are more modern and innovative. Writers of the modernist movement, such as Hemingway, favored the use of straightforward language and short phrases rather than the lengthy and complex lines and paragraphs that were common in literary works of the 18th and 19th centuries. For example, Oscar Wilde's *The Portrait of Dorian Grey* is filled with lengthy and convoluted phrases due to the author's style. Even a single phrase may make up a whole paragraph, which takes up one-half of the page. In order to capture the interest of the reader in the very first paragraph, Hemingway recommends that authors utilize brief opening paragraphs that consist of three to five phrases. It is necessary to capture the interest of the reader in order for them to continue reading the remainder of the work.

In addition to using brief words and paragraphs, Hemingway's literary works have examples of plain and vigorous English. This term refers to the author's use of language that is spirited, forceful, and sharply focused. A writer's ability to produce a good piece of work depends on a number of factors, the most important of which is the use of language that is full of enthusiasm. The use of short phrases helps avoid wasting any unnecessary words. After all, the literary works created by Hemingway include words that have a significant amount of force. For instance, *The Old Man and the Sea* is written in language that is easy to understand yet quite powerful for its audience. Even the editor of the piece was unable to identify any words that were unnecessary or redundant and should have been removed. According to Hemingway, having a good disposition rather than a negative one is one of the most significant factors in the art of writing. He meant that writers need to be conscious of the language they use in their works. The requirement that 'authors describe what something is, as opposed to what it is not' is a crucial one. For example, it may be preferable to use the word 'economical' in place of 'cheap' in any context where it is applicable. A more appropriate characterization of my experience would be to say that it was favorable. The writing is better off because of such openness. It does this by removing any uncertainty that may have been there.

3.1.1.1. Code Hero of Hemingway

When it comes to analyzing Hemingway's novels and short stories in the academic community during the last century, there has never been a boring moment. Sexuality, masculinity, femininity, and other concerns connected to gender are recurring themes in his writings. These themes may be found in both his fiction and nonfiction. While a few of them give him great scores, others are not quite as enthused about it. It is widely accepted that Philip Young was the first

academic to take Hemingway seriously, which elevated him to the position of being one of the most renowned critics of Hemingway's work. Young categorizes the male protagonists in Hemingway's writings into two groups: the "Code Heroes" and the "Hemingway Heroes" (Young, 2021:1). This is part of Young's key study of Hemingway's works. It is often believed that the 'Code Hero', a word that Hemingway coined to characterize the protagonist in numerous of his books, exemplifies the stoic ideal. The characteristics of the code hero during the early stage are often aimless, depressing, and inert. However, the code hero exhibits a kind of unconquerable spirit during the second stage, which allows a person to behave like a man and to claim his dignity in the face of sorrow.

In the context of this discussion, the term "code" refers to a set of guidelines or suggestions for appropriate conduct. Honor, courage, and tenacity in the face of adversity, sorrow, and anguish are the guiding principles of Hemingway's code for living a life worth living. The protagonists of Hemingway's work frequently find themselves living in perilous and disorderly settings, in which the antagonists almost always emerge victorious.

The code hero is often quite aware of the fact that he will never reach a point in his life when there is no longer any need for him to face obstacles. Being brave is without a doubt the trait that will serve you the most well at times when you are through a lot of emotional turmoil. To put it another way, despondent bravery is a characteristic of a code hero that reflects the acrid flavor of actual life.

Heroes have the power of will to endure painful anguish and to be alone in the face of impending danger and death. Heroes have the ability to inspire awe. They do all of this while retaining their refined demeanor and respectability. One of the most distinguishing features of a code hero is the incredible self-control he or she has.

Hemingway's writings almost always end in a manner that is deemed unsuccessful. Barns, Captain Henry, and Santiago are all on the receiving end of a comprehensive and decisive loss. The actual value of such people lies in the fact that they are able to keep their dignity in spite of the likelihood that they would be defeated. Because of this, Hemingway considers dignity to be one of the necessary characteristics of a great hero.

Makes the claim that a person's life cannot have significance or purpose if it is derived from somewhere other than the person themselves. To have an existential awareness, one must also accept the fact that there is no hereafter to which one may look forward. This might be a challenging realization.

3.1.1.2. Masculine Writer Hemingway

There is a possibility that Hemingway's intentions for writing this collection of short stories may be traced back to his own personal experiences as well as the context in which he was living at the time he wrote these tales. These stories were published in the early 20th century, just after World War I, and they depict a society that went through significant shifts in the traditional gender roles throughout the course of that century. Individuals who attempted to escape the conscription and were often considered cowards as a result of it were known as conscientious objectors (Richards, 2014). In addition, the horrors of war spurred the emergence of conscientious objectors. It is possible that the widespread destruction of the macho veneer and the ramifications it had for how society saw men made Ernest Hemingway uncomfortable. Hemingway, who was serving on

the Italian Front as a wounded ambulance driver, most likely experienced feelings of humiliation as a result of his friends' overall lack of manliness (Chung, 2019). It is possible that his lack of empathy is reflected in the mean-spirited behavior of the characters in his literary works. In the same way that the characters in *The Sun Also Rises* have such male reflections, the characters in both *In Our Time* and *Indian Camp* have as well. Hemingway is a strong proponent of these qualities, and he expresses his support for them by praising persons who demonstrate them and condemning those who do not. He paints a picture of the archetypal macho man as someone who is strong, self-assured, and seldom utters a word. The significance of having such a robust trait is a topic that is often discussed in *Indian Camp*. Through highlighting the relationship between women and delivery, Hemingway's short story places an emphasis on women and the role that they play as housewives. The fact that Hemingway decides to depict the event from Nick Adams' male perspective, omitting any description of the Indian woman's sentiments while portraying the physical and emotional toll of delivery, contributes to the unusualness of his choice of narrative. Nick Adams is the only character in the story who is described in this manner. This approach demonstrates Hemingway's insensitivity to women, regardless of whether or not he meant it that way (Chung, 2019). In addition to his disregard for the emotions of the female characters in the novel, his loathing of all things feminine is made abundantly clear. Hemingway uses the contrast between the Doctor and the Native man in *Indian Camp* to demonstrate how much he despises women. *Indian Camp* is one of his most famous works. In compared to the powerful Doctor Adams, the Indian guy is shown as being feeble; the Doctor reacts to the cries of the woman with nonchalance and indifference, while the Indian man exhibits apparent indications of anguish (Chung, 2019). The Indian man is portrayed as being inferior to the strong Doctor Adams.

In a manner somewhat dissimilar, Hemingway pushes boys to adapt to his macho norms while maintaining their individuality. In order to do this, he publicly demeans women and the contributions that women make to society. According to Chung (2019), Hemingway uses the unnamed American wife in *Cat in the Rain* as a vehicle to attack modern femininity and the New World woman.

In conclusion, Hemingway's seeming disdain for femininity can be traced back to his rejection of the pervasiveness of feminine traits in post-World War I American culture, which he considers a major issue. In other words, Hemingway's apparent disdain for femininity derives from his rejection of the pervasiveness of feminine qualities. In his collection of short stories, Hemingway depicts a wide variety of characters who embody varying degrees of masculinity or femininity. He does this in order to promote his ideals on manliness and its significance to men and to provide a social critique of what he perceives to be an unwelcome transformation with regard to gender constructs in his contemporary society (Chung, 2019). Hemingway depicts a wide range of characters who embody varying degrees of masculinity or femininity.

3.2. The Beat Generation

The Beat movement was a social and literary movement in the United States that originated in the 1950s and was focused around the bohemian artist communities of San Francisco's North Beach, Los Angeles' Venice West, and New York City's Greenwich Village. It is also known as the Beat Generation. Its followers expressed their alienation from conventional, or "square", society by adopting a style of dress, manners, and "hip" vocabulary borrowed from jazz musicians. These

individuals were dubbed “beatniks” and self-styled as “beat” (originally meaning “weary”, but later also connoting a musical sense, a “beatific” spirituality, and other meanings). They advocated for increased sensory awareness to achieve personal freedom, purification, and enlightenment. This increased consciousness may be achieved via the use of drugs, jazz, sexuality, or Zen Buddhist practices. According to Britannica (2021:1), the Beats and many who supported them believed that the lack of pleasure and purpose in contemporary life was sufficient reason to both retreat from society and revolt against it.

They were dissatisfied with what they saw as an excessively repressive, materialistic, and conformist society, so they sought spiritual regeneration through sensual experiences after World War II (Petrus, 1997:3). Contemporary scholars believe that the term ‘Beat Generation’ refers to a group of novelists and poets who lived in the United States after the war and who wrote about their experiences.

This era is a reference to the historical period of the Angry Young Men in Europe. The influence of these furious individuals might be seen in the literary works that were considered part of English Literature. They both exhibit the same unease in relation to the Beatniks, yet their behaviors are quite different from one another. Hippies, flower children, and other members of the Beat Generation urge for social change at the same time as furious young men staunchly oppose the system with anger. They do not become angry in order to oppose the system; rather, they engage in a kind of civil disobedience. Both of these demographics were uniquely impacted by post-war literature, particularly the rise of modernism in the decades after World War II. Some literary critics and journalists argued that the seeming exhaustion caused by modernism was a chance to kick back and take it easy. According to Snow, Modernism was doomed to fail when it reached its zenith since it required such a little amount of human material to function (1953:98).

In his comments on the 1950s, written with a quarter-hindsight century’s worth of experience in 1978, Stephen Spender expressed the belief that it was possible to summarize the decade in a single word: anti. While he was pointing out the many forms of resistance that he thought characterized the decade, he sounded some of the most important political and cultural notes of the decade (Hargraves and Ferrebe, 2012:4).

This was the decade when Suez was in control. The senior years of Churchill. Eden’s valetudinarian regime. The invasion of Hungary by the Soviet Union, Stalin’s death, Malenkov, Kruschev, de-Stalinization, Eisenhower’s presidency, and McCarthyism are some of the events that occurred during this time. There were Nuclear Disarmament activists, Cold Warriors, Angry Young Men, Kitchen Sink painters, Teddy Boys, and Non-U members among them (Spender, 1978:155).

The Second World War was ended by the use of an atomic bomb, which also marked the beginning of the Cold War between the United States of America and the Soviet Union. As people’s concerns against communism increased, Joseph McCarthy was selected to fill the role of “Grand Inquisitor” for the House Committee on Un-American Activities. In the decades after World War II, many people in the United States yearned for a return to the way of life that prevailed before the conflict, complete with the benefits of full employment, contented marriages, thriving children, a secure retirement, and a plethora of consumer items to choose from. It was expected of the younger generation that they would get an education, acquire gainful employment, lead moral lives, get married, have children, and then pass the torch of a decent life on to their kids. It was prudent to act in accordance with the regulations. On the other side, there were many who held the view that

safety and security were only an illusion that might be broken at any moment. Even though the globe was still reeling from the effects of six million Jews being murdered in death chambers during the Third Reich, the raping of Europe, and the radioactive fallout of Little Boy and Fat Man slaughtering hundreds of thousands of Japanese, the majority of Americans attempted not to worry about their own vulnerability.

This quiet ‘escapist’ society gave rise to a subculture of nonconformists known as hipsters who rejected what they saw as inauthentic and prepackaged ways of living. Hipsters were a subculture. They turned away from America’s newly acquired riches and its emphasis on materialistic goods in favor of finding a spiritual meaning in their lives. Their way of living was ridiculed by conservatives, who referred to them as radicals, violent, and bums. Many elderly people who had been alive during the Great Depression could not comprehend why young people did not want to work, particularly with the abundance of well-paying jobs that were available. Those people who had spent their whole lives struggling to make ends meet were unable to fathom the radicals’ betrayal and rejection of the newfound affluence in the United States. The individuals that comprised the revolutionary group known as the Beat Generation lived throughout the 1960s.

In 1944, Allen Ginsberg and Jack Kerouac first crossed paths at Columbia University, where they were both considered outcasts. Ginsberg had been given a temporary suspension and Kerouac had been expelled as a consequence of the disciplinary action taken. They were at last introduced to William Burroughs, a resident of the Greenwich Village neighborhood. Burroughs was a Harvard graduate who was a few years older than him. He was a few years older than him. He gave some thought to enrolling in a medical program in Vienna, but he never made it there. His ancestors had gained their money in the manufacturing of business machinery, and his family was the controlling shareholder in the Burroughs Corporation. Burroughs did not have to work since he was provided with a salary from a trust fund; nonetheless, he took a variety of odd jobs in order to gain experience in his writing. Ginsberg and Kerouac both came from households that belonged to the middle class. These guys were the first Beats, and they went on to become some of the most well-known members of the soon-to-be movement.

They occupied the remaining years of the 1940s by exploring the Village, composing poetry and novels, engaging in philosophical discourse, and ruminating on the questions of what it is to be alive. They became bohemians with sexual experiences and no definite work, and they sought inner peace via Buddhism. During this time, they also met other writers, became lovers of jazz, experimented with narcotics (mainly marijuana and Benzedrine; sometimes heroin), and experimented with drugs. Those who were unusual and outside of the norm were seen as pioneers by the Beats, who looked up to them. During this time, Kerouac and a friend named Neal Cassidy set off on a road trip that would later serve as the impetus for Kerouac’s groundbreaking book, *On the Road*.

3.2.1. The Inspiration of The Beat Soul

The meaning of the word “Beat” was one of the first queries that a lot of people had. Jack Kerouac first used the word beat in 1948. At the time, the term had a pejorative connotation due to the fact that it was a slang term connected with the culture of drug use. After World War II, jazz musicians began using the phrase to denote “poor” or “exhausted” performance. Kerouac extended it to include spirituality by identifying individuals who did not follow the prevailing flow of

commerce and personal ambition (Halberstam, 1993:301). He achieved this by describing people as people who did not follow the prevalent flow of consumerism and personal ambition. Other slang terminology used by jazz musicians, such as those that might have several meanings depending on the intonation of the voice or the body language of the speaker, was used by the Beatniks. Because of their unique terminology, attitude, lifestyle, and clothes, they referred to themselves as hip, whilst conformists were referred to as square. This was due to the fact that they separated themselves aside from the norm. The individuals who self-identified as hipsters were completely ignorant of the meaning of the word.

This reinterpretation of ‘beaten’ as being synonymous with ‘poor’ and ‘exhausted’ is the source of Beat’s artistic motivation. In addition to this, Afro-Americans had an influence on the Beat Generation via the genre of music known as jazz. In his piece titled *The White Negro*, Norman Mailer discussed how the bohemian manner of living that was prevalent in Afro-American communities served as a source of inspiration (1957:289). Mailer examines how the authors of the Beat Generation strove, in the 1930s and 1940s, to adopt the unrestricted and liberated way of life, as well as the ‘spirit’ of Black jazz artists. In spite of the fact that they were constantly exposed to the risk of being framed for crimes they did not commit, thrown in jail, or even murdered by racists, black people, in general, seemed to lead more authentic lives. This reflected how the Beats felt about the chaotic world in which they lived. They hated the prospect of being instantaneously murdered by a bomb, or even more so, of dying slowly as a result of conformity. Their urge to seek out as many different life experiences as they possibly could and then write about them was motivated by this. As a direct consequence of this, members of the Beat generation who styled themselves like African-American hipsters were known as the “white negro”.

However, in 1959, Eugene Burdick contended that there was no such thing as the Beat Generation because hipsters were a tiny group of individuals who were unlikely to become a large movement (Burdick, 1959:555). The name of the group was given after they affected the others with their life styles and worldviews.

The beat generation drew ideas and motivation from a wide variety of places and movements, including the bohemian way of life of African Americans, jazz soul, Romanticism, early American sources, French surrealism, modernism, Buddhism, and Daoism. Gregory Corso was interred at the Protestant Cemetery in Rome, next to the tomb of the English Romantic novelist Percy Bysshe Shelley. Corso held Shelley in high respect and viewed him as a hero. Ginsberg recognizes Shelley’s book *Adonais* and cites it as a crucial influence on the composition of one of his most important poems at the beginning of his poem *Kaddish*. *Kaddish* is one of Ginsberg’s most important poems. Michael McClure suggested a connection between Shelley’s groundbreaking work *Queen Mab* and *Howl*. William Blake served as Ginsberg’s primary source of Romantic aesthetic motivation, and he spent most of his life studying his work. In 1948, Ginsberg had a self-defining auditory hallucination and made a discovery related to Blake. It was also suggested that the Romantic poet John Keats was a source of motivation for the authors.

Jazz performers such as Billie Holiday and the narratives that were delivered via jazz music had a significant impact on the writing of the Beat Generation. Writers like Jack Kerouac (*On the Road*), Bob Kaufman (*Round About Midnight*, *Jazz Chick*, and *O-Jazz-O*), and Frank O’Hara (*The Day Lady Died*) incorporated their thoughts about jazz into their works. They used the works that they created to communicate ideas, people, and things that were linked with jazz music, as well as

life circumstances that reminded them of this kind of music. The pieces by Kaufman that were discussed before “were designed to be freely spontaneous when read with Jazz accompaniment” (Charters, 2001:327).

The Beat Generation was inspired by early American authors such as Henry David Thoreau, Ralph Waldo Emerson, Herman Melville, and most significantly Walt Whitman. Walt Whitman is addressed in Allen Ginsberg’s poem, *A Supermarket in California*, which is considered to be one of his most renowned works. On occasion, Edgar Allan Poe was brought up, and Ginsberg considered Emily Dickinson to be one of the most significant influences on Beat poetry. It has been determined that the 1926 book by outlaw author Jack Black entitled *You Can’t Win* had a significant influence on Burroughs (Morgan, 1988:36).

The point of view of the authors of the Beat Generation was influenced by American Romanticism. The members of the Beat Generation form their own unique perspectives on literature and culture by drawing inspiration from a broad variety of sources. Many members of the Beat movement are of the opinion that Romantic poets had a major influence on their body of work. Romantic poets such as Percy Bysshe Shelley and William Blake are two examples. Beat artists like Ginsberg and Kerouac usually credit these two poets as influences on their work. The artists of this era have been significantly influenced by Surrealist art, in addition to the Romantic painters who came before them. The American Transcendental Movement of the nineteenth century was responsible for yet another important influence. Authors such as Henry David Thoreau, Ralph Waldo Emerson, Herman Melville, and Walt Whitman are examples of the significant influences that led to the opposition to the Beats policy. There are clear echoes of Walt Whitman’s style and tone throughout Allen Ginsberg’s body of work. Ginsberg was a major influence on Whitman. Romanticism, surrealism, and American transcendentalists all found significant inspiration from the artists of the Beat Generation.

Artists of the Beat Generation were influenced by the Romantics, the Surrealists, and the Transcendentalists because of the manner in which they wrote. The Romantics, the Surrealists, and the Transcendentalists encouraged readers to open their minds and intuition, confronted readers with more personal expressions of devotion, and emotional depth; they also presented readers with different religious opinions and different ways of life. These elements can be seen throughout the textual work of the Beat writers.

As wonderful as what Keats described the poet in his writings, the poet never had his own identity since he was always inhabiting the body of someone else. Keats pondered the poetic identity, also known as the mask, which Eliot had almost perfected and which is the organic progression of artistically growing British poetry from Donne to Browning. Keats’s thoughts were inspired by Eliot’s work. Ginsberg and Kerouac decided that the time had come to examine this concept by placing personality at the center and making it the theme of their work (Tytell, 1973:311). Whitman had done something similar earlier in his career.

Now this is a topic that is pretty delicate and important; it is basically how delicate the artist permits himself to be, and how much a mask subsumes the priorities of the artist. Henry James, when analyzing Walt Whitman’s *Drum-Taps* soon after the end of the Civil War, invented the touchstone in his appraisal of Walt Whitman’s classical standard by stating that “the art needs above all a concept to be suppressed” (Tytell, 1973:311). This was James’s assessment of Walt Whitman’s classical standard. James afterward obtained to his credit Whitman’s thought that he had acquired

to his credit was this vast cosmic sensation of himself: ‘what I give of myself’ announced in *Song of Myself* (Tytell, 1973:311).

The greater links between Beat literature and French cultural movements such as Surrealism and Situationism, which have been investigated by other scholars in the field, have been overlooked here in order to uncover ties between individual authors that are clearly textual (Lane, 2017:220). This is done so that we may establish relationships between individual writers that are explicitly textual.

3.2.2. Jack Kerouac and His Literary Style

American writer Jack Kerouac is most known for his 1957 novel *On the Road*, which chronicles his journey through the American West. He is regarded as the father of the Beat Generation, a group of young intellectuals who defied society's established norms. Jean-Louis Lebris de Kerouac was born on March 12, 1922, in Lowell, Massachusetts, to printer Leo Kerouac and factory worker Gabrielle Levesque. Kerouac was a voracious reader who aspired to be a writer since he was a youngster. He didn't speak English until he was five years old, instead of speaking a mix of French and English that many French-Canadians in New England spoke. Gerard, Kerouac's older brother, died when he was nine years old; he also had an older sister. Kerouac began writing novels and made-up descriptions of horse races, football games, and baseball games when he was eleven years old. Kerouac was accepted to Columbia University in New York City on a football scholarship. He enrolled at Horace Mann High School in New York City at the age of seventeen in order to better his academics and gain weight. After arriving at Columbia in 1940, Kerouac injured his leg in the second game of the season. Following his accident, he returned to his natural calling: literature. Kerouac began skipping class on a regular basis, studying the writing style of Thomas Wolfe (1900–1938), and hanging out on the streets of New York City. After a disagreement with Columbia's football coach in 1941, Kerouac dropped out of school.

While serving in the Merchant Marine in 1942, Kerouac wrote his first novel, *The Sea Is My Brother*. The book was not published until 2011, 70 years after it was written and over 40 years after Kerouac's death. Kerouac described the work as being about man's simple revolt from society as it is, with the inequalities, frustration, and self-inflicted agonies. He viewed the work as a failure, calling it a ‘crock as literature’ and never actively seeking to publish it.

The Town and the City were published in 1950 under the pen name ‘John Kerouac’, and despite a few positive reviews, the book did not sell well. It focuses on the generational epic formula and the contrasts of small-town life with the multi-dimensional, bigger life of the metropolis, and was heavily influenced by Kerouac's reading of Thomas Wolfe. Robert Giroux severely edited the work, removing about 400 pages.

Kerouac continued to write consistently over the following six years. In April 1951, while living with his second wife, Joan Haverty, at 454 West 20th Street in Manhattan, Kerouac wrote what is now known as *On the Road*, based on prior versions provisionally named “The Beat Generation” and “Gone on the Road”. The book is primarily autobiographical, describing Kerouac's late-forties and early-fifties road trips across the United States and Mexico with Neal Cassady, as well as his connections with other Beat authors and companions. Despite the fact that some of the novels are about driving, Kerouac does not have a driver's license, and Cassady does the majority of the cross-country driving.

On the Road's success catapulted Kerouac to stardom. Because of his popularity, publishers were eager to publish submissions that had previously been rejected. He no longer felt secure in public after nine months. Three men thrashed him outside the San Remo Cafe on 189 Bleecker Street in New York City late one night. Neal Cassady was set up and imprisoned for selling marijuana, presumably as a result of his newfound fame as the book's major character.

In response, in *The Dharma Bums*, set in California and Washington and released in 1958, Jack Kerouac documented portions of his personal Buddhist experience as well as some of his experiences with Gary Snyder and other San Francisco-area poets. Between November 26 and December 7, 1957, it was composed in Orlando, Florida. To start composing *Dharma Bums*, Kerouac typed onto a ten-foot stretch of teleprinter paper, like he had done six years before for *On the Road*, to avoid stopping his flow for paper changes.

Jack Kerouac and his literary works had a major impact on the popular rock music of the 1960s. Artists including Bob Dylan, The Beatles, Patti Smith, Tom Waits, Eddie Vedder, The Grateful Dead, The Doors, Ben Gibbard, Weezer, Jawbreaker, and The Wonder Years, all credit Kerouac as a significant influence on their music and lifestyles. This is especially so with members of the band The Doors, Jim Morrison and Ray Manzarek who quote Jack Kerouac and his novel *On the Road* as one of the band's greatest influences. The alternative rock band 10,000 Maniacs wrote a song bearing his name, *Hey Jack Kerouac* on their 1987 album *In My Tribe*. The 2000 Barenaked Ladies song, *Baby Seat*, from the album Maroon, references Kerouac. Kerouac's sensibility and rock 'n roll each evolved from African-American influences.

As an artist who experienced both modernism and postmodernism in art and literature, Kerouac was prone to write his literary works mostly under the effect of postmodernism. It can be vividly seen in his works that he often uses spontaneous prose (Hunt, 2014:58). It is a method whose soul was fed by postmodern thinking. Johnson mentions Kerouac's literary style and that Kerouac's centrality is made clear by the way in which he fuses African-American cultural and musical styles with traditional European-derived tertiary ones in his writing and composing. Kerouac's writing defines the apex of the postmodern age before the literary and cultural revolution it foreshadows even begins (Johnson, 2000:23). Johnson continues his words;

"Kerouac confronted a postwar era neither fitted to modernism nor yet committed to the postmodern. In its technical innovation and deconstructions of the postwar social his work anticipated formal, artistic, and cultural phenomena that would be theorized later in post-structuralist thought. While his liminality -his position between modernism and the postmodern, partaking of both- can be seen as an adaptation to his fluctuating post-Bomb moment, it is also arguable that his idiosyncratic literature helped to define and clarify a transitional moment there for him to fill. His work and life demonstrate that postmodernism did not emerge full-blown in the late 1960s as an artistic and cultural fait accompli, but rather, was produced in an era of transition and experimentation that Kerouac marked and embodied. For not only did his work evince as yet unrecognized postmodern effects, but in an ironic, surreal reversal, Kerouac himself became a commodified object of nascent postmodern tendencies: a mass media icon" (Johnson, 2000:23).

That is to say, Kerouac lived in a world after the war that was neither modern nor old. His innovations in technology and deconstructions of society after World War II were forerunners of poststructuralist theories of formal, aesthetic, and cultural phenomena. His liminality, which is his position between modernism and postmodernism and his use of both, can be seen as an adaptation

to his changing life after the Bomb, but his unique writing helped him define and understand a transitional time there. His work and life show that postmodernism grew out of a time of change and experimentation, which Kerouac embodied. In a strange and ironic turn, Kerouac became a media hero of new postmodern ideas.

Spontaneous prose, a term coined by Jack Kerouac, is a way of writing that highlights the significance of letting one's thoughts and ideas flow freely and naturally, without pausing to censor or limit oneself. This method may help authors unleash their creativity and spontaneity by allowing them to record their ideas and experiences in an unfiltered and unrefined way.

The stream of consciousness, automatic writing, and free-flowing are the main elements of spontaneous prose. The core concept behind the stream-of-consciousness writing style is that it's best to record one's ideas and experiences in their natural, unedited state. Writers can capture the joy and authenticity of their memories by employing a style known as stream-of-consciousness writing, in which they allow their opinions and experiences to move naturally onto the page without pausing to alter or censor themselves. This style of writing is also known as free-writing. The key to writing in Kerouac's style of 'spontaneous prose' is to write without pausing to ponder or censor yourself. Automatic writing is a technique where the author lets their hand flow freely over the page and writes whatever comes to mind without pausing to analyze or revise their work. This may be an effective method for delving into the subconscious and bringing to light previously concealed emotions and ideas.

3.2.2.1. Masculinity in Kerouac's Art

The time Kerouac lived through was the transition between modernism and postmodernism. The standing of women in society began to shift noticeably. Yet, traditional knowledge's origins did not entirely split from "new" and "postmodern" ones. It is not incorrect to assert that the status of males in society is inferior to that of women. As a pioneer of the Beat generation, however, it is not accurate to argue that Kerouac had a male writing style in his creative works. Additionally, he believes everyone should have access to drugs, alcohol, and sexuality. As an example for it, Pellerin studied Kerouac's style through domesticity, wilderness, and masculine fantasies of animality in his works *The Dharma Bums* and *Desolation Angels*. Pellerin asserts in his article that during the course of his autobiographical cycle of fourteen books, Jack Kerouac aimed to portray his narrator and characters as models of American manhood who resisted domestication in a society they saw as becoming more feminine (Pellerin, 2011:2). To counteract the feminizing impacts of domesticity and civilization, Kerouac's alter ego and first-person narrator participates in an escapism daydream into the animal world. Nonetheless, the narrator is often left to rethink the connection between masculinity and animality since enormous wild creatures are seldom featured in his stories and the longed-for meeting with dangerous predators never materializes (Pellerin, 2011:2).

He concluded in his study that Kerouac's poetics represents a twist on gender norms and defies simple categorization, even if his often misogynist ethos should not be minimized. This includes his fear of women's growing power and of men's resulting emasculation, as well as his desire to masculinize American cultural expressions through his narratives of flight from domestication (Pellerin, 2011:15). Ann Douglas, a feminist critic and Beat historian, has observed that "the Beats dismantled conventional ideas of masculinity, disavowing the roles of breadwinner, husband, and father and incorporating homosexual, even 'feminine' traits into the masculine ideal,

has seemed to many feminist critics less important than their sometimes openly misogynist ethos" (Douglas, 1999:21). Without completely embracing animals via conquering or domestication, Kerouac uses animality to accomplish a major re-articulation of gender tropes through ideas of care, love, and friendship (Pellerin, 2011:15). He adds "The Beats, and Kerouac in particular, paved the way for a greater concern about environmental matters and for a critical reassessment of men's attitude towards animals and of men's perception of themselves as men." (Pellerin, 2011:15).

In terms of masculinity, Kerouac's writing often portrays a hyper-masculine image of himself and his male characters. In his novel *On the Road*, the protagonist Sal Paradise and his friend Dean Moriarty are portrayed as free-spirited, adventurous, and often reckless men who seek to escape societal norms and explore the world on their own terms. Kerouac's writing often includes themes of male bonding, sexuality, and rebellion against traditional gender roles. However, his portrayal of women in his works has been criticized as objectifying and lacking agency.

Overall, Kerouac's literary style reflects a particular kind of masculinity that values freedom, adventure, and individualism, while also perpetuating certain gender stereotypes and limitations.

4. MASCULINITY IN THE SUN ALSO RISES AND ON THE ROAD

4.1. Plot, Characters, and Themes in *The Sun Also Rises*

Ernest Hemingway's book *The Sun Also Rises* was released in 1926. The novel is set in the 1920s and follows a group of American and British expats who come to Pamplona, Spain, to see the annual running of the bulls and indulge in other activities. *The Sun Also Rises* addresses a variety of issues, such as the impact of war trauma, the struggle for identity, and the disillusionment of the Lost Generation.

Jake Barnes, an American journalist who was wounded during World War I and is now impotent, is the protagonist of the story. He is in love with Lady Brett Ashley, a British lady who is also in Pamplona with her fiancé Mike Campbell, a Scottish aristocrat. Due to Jake's injuries, he and Brett cannot have a physical connection, and their relationship is complex and laden with stress.

The novel explores love, masculinity, identity, and the disillusionment of the Lost Generation after World War I. The Lost Generation refers to a group of authors and intellectuals who, after World War II, were disillusioned with society and culture. This group included Hemingway, and *The Sun Also Rises* may be seen as a mirror of the greater socioeconomic movements of the period. Throughout the story, the characters struggle with their own sense of identity and purpose in a seemingly aimless universe. They indulge in excessive drinking and a variety of pastimes, including fishing and bullfighting, to achieve contentment.

The novel's examination of masculinity is especially notable. In a world destroyed by war, the male characters all struggle to establish their masculinity. In particular, the bullfighting sequences are often viewed as a metaphor for the battle for manhood in a post-war society. The characters are often shown as attempting to establish their masculinity despite their own feelings of inadequacy and despair. The story also investigates the consequences of trauma on people. Jake's wartime wounds have left him with a physical and emotional scar that he fights to accept. He takes alcohol to cope, and his failure to find love with Brett worsens his emotions of loss and disappointment. Owing to her prior trauma, Brett cannot fully commit to anybody.

Jake Barnes, the story's narrator, is an impotent World War I veteran who was injured throughout the conflict. He is in love with Lady Brett Ashley, but his injury complicates their relationship. Brett is a stunning, independent lady who has been divorced twice and is now in a relationship with Jake. She is also connected with the novelist Robert Cohn, who is smitten with her. Robert Cohn is in love with Brett and is a writer and former boxer. He is Jewish, and the other characters often see him as an outsider. William Gorton - Bill is Jake's closest buddy and best friend. He is a veteran of the war and an avid drinker. Mike Campbell is the affluent Scottish war veteran and Brett's fiancé. He is often intoxicated and abusive to Brett. Pedro Romero is a young, brilliant bullfighter who becomes Brett's love interest at Pamplona.

Several characters in the narrative are veterans of World War I who are coping with physical and psychological damage. Exposure to war-related trauma may result in post-traumatic stress disorder (PTSD), a disease characterized by symptoms such as nightmares, flashbacks, and avoidance behaviors, according to research in psychology and neuroscience. Research has also shown that PTSD may have enduring consequences on the brain, including structural and functional

abnormalities. Jake Barnes' impotence and emotional detachment throughout the story may be attributed to his combat trauma.

In the aftermath of the war, the protagonists of the story are yearning for a sense of identity and purpose. Social psychology research has shown that identity development is a multifaceted process including socialization, societal norms, and personal experiences. The characters' battles with identification may mirror the difficulties of negotiating these elements within the setting of a world that is continually changing.

The Lost Generation was a group of authors and artists who came of age during World War I and were disillusioned with the morals and standards of their parents' generation. The novel's protagonists are the members of this generation, and their experiences represent the era's feelings of disappointment and alienation. In sociology and cultural studies, the topic of generational identity and its influence on the attitudes and actions of people has been investigated. Maybe the protagonists' feeling of disenchantment reflects the larger societal upheavals of the first decades of the 20th century.

4.1.1. The Masculine Identity of The Narrator in *The Sun Also Rises*

The paradigm of manhood in *The Sun Also Rises* fluctuates between conventional and destructive manhood and the modern kinds of masculinity (The New Man). The male characters in the narrative exhibit both traditional masculine traits and new contemporary man personalities. The impacts of World War I fundamentally altered the conventional male character. Yet, this transition did not take place in a striking manner. The delicate mental condition of the author, who firsthand experienced World War I, reveals his disappointment and new ideas about masculinity. As Vernon suggests, *The Sun Also Rises* is one of the products of "a culture desperately struggling to make sense of its new and still unfolding experiences of both war and gender" (Vernon, 2004:23). Jack Barnes, the protagonist, and narrator of the book was in the military during World War I. He is a participant in the war and suffers an injury while fighting. His inability to do anything about the conflict molds his opinions about it; as a result, his ideas about what it means to be a man and a warrior, as well as the meaning of life itself, take on a new shape. Jake says that masculinity is the opposite of femininity since women's inner workings are a challenge to a man's authority. The novel's relatively episodic narrative is held together by this contrast, which is stated in stark, uncompromising words (Siedloczek, 2019:27). This resistance, stated in uncompromising words, serves to bind the novel's relatively fragmentary plot together.

In light of the challenges to white masculinity given by industrialization (including urbanization and immigration), first-wave feminism, and the overall easing of gender structures, it seems clear that Hemingway's work was a reaction to the emasculating effect of World War I (Vernon, 2004:22-23). It is hardly unexpected that Hemingway's masculine protagonists find solace and confidence solely in each other's company (Siedloczek, 2019:27). Jake's masculinity needs to be validated by other men. In fact, his authority, whether as a fan of bullfighting or a keen observer of social life in Paris, depends on the public image he creates for himself and the people he chooses to let into his circle of friends and intimate partners (Siedloczek, 2019:28).

As the narrator of the novel, Jake starts to tell the story by introducing his friend Robert Cohn. The deficiencies that he thinks he has as a man does not let him tell the story first by mentioning himself. His beginning preference, Cohn, relieves his traditional masculine concerns

as he mentions Cohn's emasculated sides in these lines. Jack emphasizes that neither for Robert nor for himself heavy sports are important in the new social context:

“Robert Cohn was once middleweight boxing champion of Princeton. Do not think that I am very much impressed by that as a boxing title, but it meant a lot to Cohn. He cared nothing for boxing, in fact, he disliked it, but he learned it painfully and thoroughly to counteract the feeling of inferiority and shyness he had felt on being treated as a Jew at Princeton. There was a certain inner comfort in knowing he could knock down anybody who was snooty to him, although, being very shy and a thoroughly nice boy, he never fought except in the gym.” (Hemingway, 1926:15).

Opening the story by emphasizing Cohn's “less of a man” traits, and “nice” but “naive” characteristics open the gate for Jake to criticize Cohn's manhood. Hence, he is able to hide his insecure feeling caused by his impotence which leads him to feel less masculine. As Siedloczek asserts that “Cohn's Jewishness sets him apart from Jake's circle, but his real shortcoming, in Jake's eyes are his inability to assume control in his life, especially in relation to women” (Siedloczek, 2019: 28).

Some have said that Jake represents the collapse of machismo and the emergence of a more sensitive, modern conception of masculinity. This is because of the disillusionment after the war among some groups of Americans. Questioning the aim of a battle, dying, and killing for the sake of some lands that are feeding the patriotic feelings of the males in society are being transformed. In traditional masculinity, having hesitation to fight in a war as a man is a reason that man should be ashamed of his manhood. The patterns of traditional masculinity do not support this kind of ‘coward’ attitude as a male in society in a patriarchal culture. In this sense, it can be said that the attitude of Jack Barnes is far from traditional masculine thoughts or romantic idealism of heroism. Jake Barnes is a man who, because of his sexual disability, has been compelled to reject conventional masculinity and pursue a new sort of masculine identity. His impotence may lead him to act more sensitively. As being impotent for a man could mean a lot: such as feeling less powerful and authoritative than other healthy men, his caring manners could become a compulsory choice. We can conclude this, with his introduction of his friend Robert Cohn by asserting his deficiencies as a man.

Jake is employed by Hemingway to illustrate the challenges men face when gender conventions alter. When the conflict destroys the world Jake knew and made meaning of life, he is left adrift, his masculinity in question.

Jake experiences difficulty, yet in other aspects, he exemplifies conventional manhood. Throughout the novel, his physical prowess as a hunter and fisherman is often stressed. His athletic abilities, stoic endurance of physical anguish, and status as a war veteran maintain Jake's masculinity, according to historian Spilka (1990: 44). This kind of power related sports such as hunting, fishing or bullfighting signify the relationship between men and nature dominance. Dominating nature is a sign of showing the superiority of men towards nature. In this context, men's violence-related relationship with nature can be proof of the domination over women. Because dominating nature is associated with ruling women in terms of hegemonic masculinity. In the novel, Jack says that:

“...I prayed for myself again, and while I was praying for myself I found I was getting sleepy, so I prayed that the bull-fights would be good, and that it would be a fine fiesta, and that we would get some fishing. I wondered if there was anything else I might pray for, and I thought I would like to have some money, so I prayed that I would make a lot of money, and then I started to think how I would make it” (2002:112).

In these lines, Jack combines fishing, money, bull-fights, and fiesta respectively and he gives so much importance these things that he even prays for reaching them. Every single of them reminds him another power-related desires. The pleasure that Jack gains by killing or harming animals is at the same point with gaining money. Hence, his hegemony on less powerful living creatures is an evidence of his hegemonic masculine traits. Jack Barnes uses fishing as a metaphor for his outlook on life and his internal conflicts about being a man. Barnes is able to temporarily escape the chaos and insecurity of his post-war life by going fishing, an activity he enjoys and which gives him a feeling of control. He is able to take charge of his life and demonstrate a manly sense of dominance over the natural world by going fishing. It represents his need for steadiness and significance in a world that often leaves him feeling hopeless and despondent.

The novel’s protagonist, Barnes, and its other male characters all struggle with their conceptions of manhood against the background of a bullfight. Barnes finds inspiration in the bullfighter’s displays of bravery, skill, and mastery of the arena. It is a symbol of the heroic performance expected of men in the past. Barnes would want to take part in bullfighting, but his physical injuries make it impossible for him to do so. This inability to physically assert himself is reflective of and increases his experience of emasculation. Barnes’s interest in bullfighting comes from a desire to regain a sense of male strength and significance. In these lines:

“ ‘A big horn wound. All for fun. Just for fun. What do you think of that?’

‘I don’t know.’

‘That’s it. All for fun. Fun, you understand.’

‘You’re not an aficionado?’

‘Me? What are bulls? Animals. Brute animals.’ He stood up and put his hand on the small of his back. ‘Right through the back. A cornada right through the back. For fun—you understand.’ ” (Hemingway, 2002:210).

Jack’s short conversation with the waiter shows the questioning of the bullfight whether it is brutal or not. The waiter thinks bullfighting is cruel because of its harm to the bulls just for fun. As a response to him, Jack thinks that bulls are ‘brute’ animals, so that, he finds an excuse for his masculine desires. He thinks a powerful animal seems like a brutal one. So, there is no concern to harm those ‘brutal’ animals according to Jack. It can be concluded that he hides his masculinity by asserting those innocent animals as if they are wild and dangerous to humans.

Schwenger examines in his article, “The Masculine Mode”, identifying the masculine mode of writing by asking some specific questions like “Is there truly a difference between a feminine and a masculine approach to writing? How and why did it come to have these features? How easy is it to distinguish masculine form from overtly masculine substance?” (1979:623). He asserts about Hemingway;

“Ernest Hemingway was a writer who was very masculine. His writing is also ‘on the verge of not communicating’ because he tries to keep himself from being aware of himself. Jake Barnes, the main character in *The Sun Also Rises*, is a first-person narrator. He describes the changes in his own feelings with as much objectivity as he describes the weather or the lay of the land but with less detail. This sparseness has its own power, of course, in that it

pushes the reader to fill out the emotions by looking for clues in the small changes in a surface that is otherwise flat (Schwenger, 1979:625)".

Hemingway explored that "you could omit anything if you knew that you omitted ... and make people feel something more than they understood" (1964:75). He wrote hard-edged language even in high school, so this finding was an improvement. His early interest in manly restraint in life and art may have shaped his style (Schwenger: 1979:625). To sum up, Schwenger says that Hemingway's writing is guarded, but his topics are not. He openly writes about his most intimate experiences. Since masculinity is individualized, many masculine works will do this. Hence, the masculine style must include confessional elements (Schwenger, 1979:627).

Besides Hemingway's masculine literary style through his narrator, his manners with, confessional elements, are related to what a man 'less of a man' is in a relationship with Pedro Romero whose manners are related to what a 'man has to be'. In this context, this juxtaposition is giving more sensible masculine marks to the novel. Pedro Romero, Brett Ashley's lover, and a matador in Spain, carries some specific characteristics which are favorable as a real man according to Jack Barnes's opinion.

4.1.2. Pedro's Inclination to Masculinity

Pedro Romero is the foil character of the novel who makes Jack Barnes's characteristics more apparent to the reader. How Jack Barnes's trauma and lack of masculinity are exacerbated by Pedro's masculine characteristics. Being a bullfighter conveys the majority of masculine identities. Jack considers him a 'genuine man' due to his youth, attractive physical appearance, vivacious spirit, and talent. His physical skill and command of the savage bull stand as a testament to his dominion over nature, a defining characteristic of manhood. In addition to these qualities, his life's purpose is vividly described in the novel. According to Jack, his goal is to become the most successful bullfighter, and this devotion makes a man much more 'manly'. Due to the disenchantment that Hemingway and his generation experienced, the subject of money is one of the novel's central themes.

His virility and relationships with women also contribute to Romero's masculinity. Brett, the female protagonist of the novel, desires him, and their fleeting liaison is portrayed as ardent and emotionally sterile, he lacks culture and knowledge about literature and other intellectual matters. In contrast to the other male characters in the novel, who struggle with impotence, intoxication, and other modes of emasculation, Romero is depicted as sexually powerful and masculine.

The representation of Romero in *The Sun Also Rises* embodies the cultural and social norms of early 20th-century Spain, in which bullfighting was still considered a masculine work of art and a proof of masculinity. Bullfighting symbolizes the domination of nature through the hegemonic masculinity of Pedro Romero. It is a game of power and social expression that legitimizes hierarchies that are rooted in gender, with being feminine, fragile, or weak ranking as the lowest possible position in the hierarchy (Beiras et al., 2016:1527). In this perspective, the relationship between power and domination indicates that Pedro is depicted by Hemingway and narrated by Jack Barnes as a masculine figure. This is a favorable desire demanded by women. In the novel, Brett is depicted as a woman character who wants to see the power of men both physically and sexually. Her sexual instincts are powerful and subtle. One of the most vivid instances of Pedro Romero's power on nature can be seen in those lines from the novel:

“The brother cut the notched black ear from the dead bull and trotted over with it to Romero. The bull lay heavy and black on the sand, his tongue out. Boys were running toward him from all parts of the arena, making a little circle around him. They were starting to dance around the bull.” (Hemingway, 2002:233).

This scene is a depiction of primitive rituals. Nevertheless, Hemingway’s portrayal of Romero also reveals the inadequacies and paradoxes of classic notions of masculinity, particularly in relation to gender roles and power dynamics. The manner in which Romero subverts gender expectations by assuming a traditionally feminine role, that of a victim, is also noteworthy. Despite Brett’s physical and emotional maltreatment, Romero remains devoted to her, demonstrating that love and devotion can transcend traditional power dynamics. This transgression of gender roles contradicts the conventional belief that men must be dominant and in charge in their relationships with women.

On the other hand, Brett’s first impression of his masculine burst lights the first fire of doubtful thoughts. This kind of aggressive, violent, dominant move does not feel that much masculine as she desires at first. Brett’s attitude was just being silent in front of that cruel scene, when “You liked it? Romero called. Brett did not say anything. They looked at each other and smiled. Brett had the ear in her hand.” (Hemingway, 2002:203). It is not wrong to say that the romantic and sexually powerful atmosphere of the relationship between Brett and Romero, starts to make small changes according to Brett’s state of mind and her middle-class background as a nurse. Hemingway narrates this negative atmosphere by choosing the words ‘uncomfortable’, ‘apologetically’, and ‘sore’ in the following lines as if he is supporting the bothering aura with his words while describing Pedro’s situation. Moreover, he pursues Brett’s silent stand by not mentioning their relationship till the third book.

Nonetheless, Romero’s relationship with Brett diminishes his masculinity. It is a parallel between Romero’s affection for Brett and his victory over the bull, emphasizing the relationship between erotic dominance and physical superiority. Brett’s rejection of Romero following their affair damages his sense of virility by exposing his dependence on her approval.

“I didn’t know whether I could make him go, and I didn’t have a sou to go away and leave him. He tried to give me a lot of money, you know. I told him I had scads of it. He knew that was a lie. I couldn’t take his money, you know.” (Hemingway, 2002:255). It can be concluded from those lines of Brett’s speech that despite her denial of Romero, he resists his dominant manners like trying to give a lot of money to her. It can be understood that Romero feels less masculine in front of Brett’s rejection. Hence, he tries to hide those feelings by showing other powerful attitudes. He tries to get Brett to love him through money or physical strength. Money is an essential dynamic of power. Especially, in traditional cultures, the hegemony which men create relies on not only physical power but also wealth. In this perspective, the rejection from a woman diminishes the virility of Pedro Romero. Because it is accepted in many cultures as masculine values like “control, reason, strength, industry, courage, decisiveness, dominance, emotional control, intellectual and artistic genius, even God” (Johnson, 1997:167). On the other hand, to Brett, none of them means anything. She prefers an active sexual and emotional relationship.

4.1.3. Brett's Inclination to Masculinity

In the 1890s, as a reaction to the shifting social, economic, and cultural forces of the period, the notion of the 'New Woman' arose. The concept of the 'New Woman' exemplified a break from conventional gender norms and expectations by depicting an image of a woman who was more self-reliant, independent, and outspoken. The concept of the New Woman placed significant emphasis on the value of education and the pursuit of intellectual development. The individual in question endeavored to attain advanced levels of education, pursued professional vocations, and actively participated in intellectual and cultural pursuits. She aspired to achieve economic autonomy, contesting the conventional belief that a woman's role was confined to domesticity. She endeavored to secure work opportunities beyond the domestic sphere, frequently striving for vocational pursuits and economic independence. The New Woman was the one who spoke her mind and took no prisoners. She spoke out against oppressive standards and demanded equal treatment. She did not hold back from saying what she wanted since she was after happiness and self-actualization.

In the 1920s, the idea of the "flapper" evolved as a unique cultural phenomenon that symbolized a new category of youthful, independent, and outspoken women. The "Roaring Twenties" and the Jazz Age were linked with flappers, who were considered as the personification of the shifting social and cultural dynamics of the era, especially in Western cultures. The flappers rejected traditional societal norms and expectations for women, challenging the conservative ideals and gender stereotypes of the former era. They desired to escape the constraints of Victorian-era principles and adopted a more liberated way of life. They were recognized for their unique fashion and flair. They popularized shorter, looser, frequently dropped-waist dresses and embraced more revealing attire. They also chose hairstyles that were considered radical at the time, such as bobbed or cropped hair. The flapper era was associated with pursuits of amusement and recreation. They relished socializing, dancing, and attending gatherings, frequently in jazz clubs and speakeasies. They were considered casual and hedonistic. During the 1920s, they were viewed as symbols of modernity and societal transformation. They exemplified the shifting roles and ambitions of women in a swiftly changing society, as well as the impact of new trends in culture, such as jazz music and the growing popularity of consumption.

Brett is a modern, independent woman who rejects customary gender roles and cultural norms. As a flapper or stereotyped 'New Woman', she engages in drinking, smoking, and casual romantic intercourse with males, including the protagonist of the novel, Jake Barnes. Her behavior is also affected by her profound emotional wounds, which derive from her experiences during World War I as a nurse; she has witnessed injured soldiers, violence, and deaths. She both has experienced the right of saving lives and help the helpless and the regret of not being able to save some other lives. As an emotionally injured woman, she chooses a life as an expatriate and she flings herself into a series of unsuccessful relationships to forget her war trauma. Her traumas have left her feeling disconnected and unfulfilled, prompting her to search for relationships with men in an effort to discover meaning and fulfillment in her life.

Despite her evident rejection of traditional femininity, Brett is attracted to males with stereotypically masculine characteristics. At first, she is attracted to Robert Cohn, a boxer and author who is physically powerful and aggressive. Later, she develops a relationship with Pedro

Romero, a bullfighter who exemplifies traditional Spanish masculinity. Brett's attraction to these males suggests that she has been unable to find the security and stability she seeks within herself.

Besides all her complex thoughts about men in her life, her state of mind can be seen as both modern and traditional. That is why, she fights with herself about men in her life. While living as a modern woman, she maintains traditional masculine thoughts. As it can conclude from the following lines:

“When I think of the hell I’ve put chaps through. I’m paying for it all now.”

“Don’t talk like a fool,” I said. “Besides, what happened to me is supposed to be funny.

I never think about it.”

“Oh, no. I’ll lay you don’t.”

“Well, let’s shut up about it.”

“I laughed about it too, myself, once.” She wasn’t looking at me. “A friend of my brother’s came home that way from Mons. It seemed like a hell of a joke. Chaps never know anything, do they?”

“No,” I said. “Nobody ever knows anything.” (Hemingway, 2002:43-44).

Brett believes that the problems she is having with Jake are a consequence of the way she has handled men in the past. It is rather a selfish way of approaching it. She claims that she was able to joke about a circumstance before it directly touched her life when it was comparable. According to her, emasculated guys are ‘meant to be hilarious’ rather than depressing. At this point, Brett is a character who carries traditional masculine identical patterns by humiliating a man’s ‘manhood’ as if she is a strict masculine man. Yet Hemingway may have written those lines in a women’s character to hide his sorrowful feelings because of his impotence. Finding an impotence character “hilarious” rather than “sad” could be sort of an escape from his hurting feelings about his manhood. Miller “argue [s] that many of Hemingway’s women reach that third or fourth dimension where true art lives, even though Hemingway’s macho label continues to prohibit a totally unbiased reading of his art” (Miller, 2002:6).

In the same book, *Hemingway and Women: Female Critics and the Female Voice*, Willingham asserts in her chapter, *Brett Ashley and the Code Hero Debate*, about the emasculating feature of Brett Ashley in her own words:

“For far too long, a great many critics have viewed Brett (and, unfortunately, influenced generations of readers of their studies) as merely an emasculating bitch, slut, nymphomaniac, or Circe who turns men into some sort of debilitative or dehumanized state. And far too often those who do take a somewhat favorable view toward her do so in an apologetic and equivocal manner, intimating a lack of conviction and signifying that perhaps there is indeed something wrong with her. Such negative or anemic defenses, however, reveal much more about certain critics, the ideologies constructing such formulations, and interpretive communities (what in this case I would term phallocentric critical legislators) than they do the character herself” (Willingham, 2002:35).

These defenses show more about the critics, ideologies, and interpretative groups than they do about the character Brett, who is commonly seen as an emasculating bitch, slut, nymphomaniac, or Circe.

In the following lines, it is an example of Brett’s feeling about herself with meeting with Pedro:

“I can’t look at him.”

“He’s nice to look at,” I said.

“I’ve always done just what I wanted.”
“I know.”
“I do feel such a bitch.”
“Well,” I said.
“My God!” said Brett, “the things a woman goes through.”
“Yes?”
“Oh, I do feel such a bitch” (Hemingway, 2002:197).

Both the critics and Brett herself experience a sense of discomfort due to Brett's insatiable sexual attraction towards Pedro. The woman in question possesses an acute awareness of her emotional state with regards to Pedro. The protagonist's internal monologue suggests that pursuing her sexual impulses is deemed inappropriate for a woman. These are the perceptions of the conventional woman archetype that is enforced by patriarchal norms within a given society. The quotation suggests that despite embodying the characteristics of the ‘New Woman’, she retains conventional masculine values. Therefore, it can be inferred that the individual in question exhibits a complex blend of both traditional and modern gender roles.

After WW I, the alienation and disillusionment among those expatriates, including Hemingway, appeared in the characters such as Brett Ashley. This alienation brought some sort of questioning of existence and especially the aim of the wars. As can be seen in most parts of the novel, describing Brett's love life and her attitudes against men in the novel, Hemingway must have been affected by a nihilistic point of view. The nothingness of the nihilistic thought that Hemingway was affected by the war is exemplified in Köseman's work. She says nothingness that alienation leads people to see life as meaningless, stupid, and pointless, hence, they often wonder what their lives are all about (2020:32). Those wonders and questions about existence and nihilism not only lead them to find meaning but also questioning the other notions. Masculinity is one of them. Nihilism may speak to the masculinity of certain people who identify as masculine. This might be due to the fact that nihilism is often seen as a rejection of conventional values and society's standards, which may be felt to be restrictive or oppressive by certain males. Nihilism has been linked to male characteristics including a strong feeling of autonomy and the ability to fend for oneself. Some men may view traditional masculine ideals (such as strength, power, and dominance) as meaningless or false in the face of a nihilistic worldview. At this point, Brett Ashley is a good instance in the novel that Hemingway creates. Because they are both struggling to find meaning and purpose in their lives, her connection in especially with Jake is defined by a feeling of existential melancholy.

4.2. Plot, Characters, and Themes in *On The Road*

Published in 1957, *On the Road* is a book written by American novelist Jack Kerouac. The novel is partly autobiographical, detailing Kerouac's travels throughout America in the late 1940s and early 1950s with his companion Neal Cassady (renamed Dean Moriarty in the novel) and their circle of pals. The novel passes during the Cold War era (1947-1991). Both in the short- and long-term, the Cold War had a significant impact on American society. The development of McCarthyism and the rise of the counterculture are among the most significant effects of the Cold War on American society. McCarthyism, a period of political repression in which individuals were falsely accused of being communists or communist sympathizers, arose due to the dread of

communism. This resulted in the blacklisting of numerous individuals from the entertainment industry, academia, and government. The Cold War also contributed to the emergence of the counterculture, a youth-led movement that rejected traditional values and norms. This movement was motivated by the Vietnam War, the civil rights movement, and a growing awareness of environmental concerns. The Cold War had various effects on American culture. It influenced film, literature, and art with themes of espionage, nuclear warfare, and the conflict between the United States and the Soviet Union. In addition, the period witnessed the emergence of countercultural movements, such as the Beat Generation and the Civil Rights Movement, which challenged societal norms and demanded social change.

Sal Paradise (a fictionalized version of Kerouac himself) is a poor New York City writer who narrates the story. Dean Moriarty, a vivacious and free-spirited young man, is introduced to Sal, and the two become good friends. Dean's charismatic personality and restless energy lure Sal into his world of drugs, drink, and daring exploits.

Sal and Dean explore the nation together by hitchhiking and boarding buses and trains. Along the way, they encounter a number of colorful characters, including Carlo Marx (based on Allen Ginsberg), a poet and Dean's close friend; Old Bull Lee (based on William S. Burroughs), a drug-addicted writer living in New Orleans; and Marylou (based on several women in Kerouac's life), a young woman who is in a relationship with both Dean and Sal at different times.

Sal and Dean look for meaning and purpose in their life during their journeys. They are always seeking the next experience, whether it is partying with jazz musicians in San Francisco, working on a cotton farm in Texas, or flying to Mexico in search of drugs and sex. Also, they battle with the repercussions of their irresponsible actions, including shattered relationships and legal issues. They work in transient works.

Sal Paradise, the novel's protagonist, is a young writer seeking meaning and purpose in his life. He is introspective and reflective, and his travel experiences enable him to investigate his own identity and ideals. Sal's search for identification exemplifies the difficulties of identity development in a continuously changing society. Neal Cassady - Dean Moriarity - is Sal's traveling partner and pal. He is charming, impetuous, and self-destructive. He embodies the countercultural principles of the Beat Generation, which rejects conventional values in favor of a more spontaneous and genuine lifestyle. Dean's impulsive conduct may reflect his craving for excitement and novelty, which are characteristics of sensation-seeking personality types. Louanne -Marylou- is a former prostitute and Dean's girlfriend. Her presence on the road illustrates the Beat Generation's rejection of conventional gender roles and sexual standards since she is open-minded and sexually free. Marylou's sexual conduct may be indicative of her desire for stimulation and excitement, both of which are related to sensation-seeking personality characteristics. Carlo Marx is a buddy of Sal and Dean who is modeled on the Beat Generation poet Allen Ginsberg. Identity and societal standards are explored in his interactions with Sal and Dean. He is clever and contemplative. Carlo's introspection and intellectualism may be indicative of his yearning for comprehension and purpose in life. Old Bull Lee is an acquaintance of Sal and Dean based on William S. Burroughs, an additional renowned Beat Generation author. His drug abuse matches the countercultural ideas of the period, as he is quirky and secretive. Old Bull Lee's addiction may be a manifestation of his need for escape and altered states of consciousness.

The story recounts the adventures of Sal Paradise as he searches for a sense of himself and meaning as he travels throughout America. The folks he encounters on the trip all battle with the same concerns, such as identifying oneself in a society that is fast changing. The novel's protagonists rebel against conformity by adopting a countercultural lifestyle that promotes spontaneity, creativity, and individuality. The work examines the existential search for meaning and purpose in life, as the characters wrestle with the subject of what it entails to live and how to achieve contentment in a life that frequently feels senseless. The book may also be viewed as a trip of learning across America, with the characters traversing a variety of cities, geographies, and cultural settings. The interactions between the characters, especially the closeness between Sal and Dean, highlight the significance of human connection as well as the yearning for friendship and love.

4.2.1. The Masculine Identity of The Narrator in *On The Road*

The narrator of the novel is Sal Paradise who represents Jack Kerouac himself. The alienation that resulted after WW II is the main theme in *On The Road*. It is similar to the alienation that the Lost Generation experienced. Looking for the meaning of life and searching for an aim to live caused some sorts of identity problems among the writers of the Beat Generation. One of the most important representatives of the Beat Generation, Jack Kerouac reflects this alienation in his novel by creating the character of Sal Paradise. This alienation and search for meaning after the war brings about the same questions on traditional values just like the themes in *The Sun Also Rises* by Hemingway. Masculinity is one of the transforming notions during that period after modernism. In this context, Sal Paradise has still masculine characteristics despite social modernism. He still has some kind of traditional masculine traits even though the feminist movements show their impacts clearly in American society.

As the narrator of the novel, Sal's masculine attitude could mirror Kerouac's stand. In this context, one of the most vivid masculine tendencies of Sal Paradise could be the admiration that he feels toward Dean Moriarty named Neal Cassady in the original scroll. As he has most of the masculine traits despite his rebellious soul against tradition, Sal sees him as a role model and adores most of his traits and his lifestyle.

“Neal came to me through Hal Chase, who'd shown me a few letters from him written in Colorado reform school. I was tremendously interested in these letters because they so naively and sweetly asked for Hal to teach all about Nietzsche and all the other wonderful intellectual things that Hal was so justly famous for. At one point, Allen Ginsberg and I talked about these letters and wondered if we would ever meet the strange Neal Cassady. This is all far back when Neal was not the way he is today when he was a young jail kid shrouded in mystery.” (Kerouac, 2007: 129-130).

In these lines, we can see how Sal admiringly mentions Neal Cassady from the beginning of the novel. This can be not only his admiration after they met but also his admiration before their meeting face to face, from the letters he shows his compliment by choosing the words ‘naively’ and ‘sweetly’.

Cassady has a huge fondness for alcohol, drugs, jazz music, and sex. That is why, it may not be wrong to say that Neal/Dean's approach toward women in his life often tells a lot about his traditional masculine values. He mostly sees the women in his life as sexual objects and does not

take responsibility for his relationships. It can be concluded that the value given to the women at that time period is still complex besides the support which contribute the women's empowerment and the feminist movement.

Sal is presented throughout the book as being more sensitive and contemplative than Cassady/Moriarty, and he fights an internal battle with regard to his own sense of manhood. His family is known as a modest family. His mother is an old generation of American woman figure. She has got traditional values and asks for the best for his son. As a modernist man, he rejects traditional women's roles represented by his mother and also rejects traditional male roles. Sal's interactions with women are especially complicated due to the fact that he longs for friendship and closeness yet is often confused about how to successfully navigate romantic partnerships. For instance, Sal had a girlfriend whom he wants to marry once upon a time called Pauline/Lucille. He cared much more for a woman he wanted to be with than Dean Moriarty. While Moriarty tries to escape the relationship's responsibilities like caring for his girlfriend and her baby, Sal sees Pauline's tough living conditions and could not leave her miserable in some sense. In the novel, Helen expresses Neal's irresponsible behaviors towards women in his life "I think Louanne was very very wise leaving you Neal. For years now you haven't any sense of responsibility for anyone. You have done so many awful things I don't know what to say to you" (Kerouac, 2007:337). However, he does not feel determined after all because of the conditions he is also in. He expresses his thoughts in those lines:

"Everything was being mixed up and all was falling. I knew my affair with Pauline wouldn't last much longer. She wanted me to be her way. She was married to a mechanic who treated her badly. I was willing to marry her and bring her baby daughter and all life she divorced the mechanic, but there wasn't even enough money to get a divorce and the whole thing was hopeless, besides which Pauline would never understand me because I like too many things and get all confused and hung up running from one thing to another till I drop" (Kerouac: 2007:262).

It can be inferred from those lines that Sal is a character who lives between his own disillusioned identity that lets him escape and the traditional masculine patterns of his characteristics. In this context, as he states in the text, he is 'confused'.

In addition to the masculine role of Sal Paradise based on the depiction of Neal Cassady in the novel, Kerouac's depiction of female characters in the novel tells a lot. Grace's categorization of Kerouac's female characters appears in three ways: "...the white goddess, the fellah, and grotesque" (2000:41). She basically asserts that Kerouac's 'White American Woman' is the foundational block of his protean self, symbolizing economic, social, and spiritual success. Her powers are illusionary, reflecting the antithetical cultural paradigms with which he existed. Kerouac puts the White American Woman next to the fellah, which is a subset of the primitive and is often seen as over-sexed, sneaky, sick, illogical, silent, and only good for reproduction or work. His interest in the fellah is similar to how people in the West use the primitive body to show their wants and keep up practices of dominance and submission (Grace, 2000: 41). Kerouac's love stories use the grotesque to create uncertainty, "open-mindedness", counter-identification, and disidentification. His "ficto-autobiography" is about the power of the dark female to make things happen, changing the idea that he praised white manhood at the cost of women and people of color (Grace, 2000:42).

In this context, as the narrator of the novel, Sal depicts Louanne as one of the “fellaheens”. He writes “Louanne was doing this [inviting Sal while Neal is with Carolyn] to make Pauline jealous and I [he] wanted nothing of it” (Kerouac, 2007: 262). He thinks about Louanne and that she acts as if she is a jealous and sneaky woman by initiating those ‘feminine’ attitudes. It can be said that it is a kind of inferiority over the woman by depicting Louanne in such a way, although Sal has an affection for her.

4.2.2. Dean Moriarity’s/Neal Cassady’s Inclination to Masculinity

From the perspective of the narrator, Sal, Dean has got both criticism and admiration at the same time. As Sal states at the beginning of the novel “The only people that interest me are the mad ones, the mads who are mad to live, mad to talk, desirous of everything at the same time”, his admiration for Neal/Dean is obvious (Kerouac, 2007:133). Kerouac/Sal sees Neal as a role model in his life despite the things he often finds to criticize. One of them is the homosocial relationship between Dean and Carlo/Allen Ginsberg. The late-night talks between them are kind of a transaction of nonstop thoughts which is literally deep and helpful in searching for the meaning of life. Even Kerouac sweetly warns them: “If you keep this up you’ll both go crazy” (Kerouac, 2007:178). Most of the time the real personality of Neal Cassady/Dean Moriarity is under the shade of Kerourac’s compliment for him. For this reason, analyzing Dean’s manhood is much more than Sal’s narration. He sees only some parts of Dean’s negative characteristics.

Members of the Beat Generation had feelings of disillusionment as a result of the Cold War and World War II although they are not war veterans. These artists, philosophers, and authors utilized the American ideal, modernity, materialism, technology, conflicts, and fatalities caused by wars as the principal topics of their work, and they question all of these things. After World War II, Dean goes through a period of disillusionment as a character. Their sense of disappointment has led them to criticize conventional norms in society, such as machismo, which has a big influence on the criticism. In the context of this story, Dean is a masculine character who, along with other characters, violates the norms that society has established around gender, sexuality, drinking, and drugs. The majority of the time, despite the fact that he has liberal views on women and believes that they should have the right to live freely, he regards women as sex objects and views them as the key to immortality; for example, according to the conventions of the society and the cultural values that prevail at that era, his connection with Marylou is seen to be inappropriate. They have an open connection with one another. Both participants in this connection are simultaneously involved in other close personal relationships with other people while also having this one with one another. Relationships between gay men and women are allowed to exist in their love stories. From this perspective, society’s old-fashioned and strict point of view does not appear in Dean’s personality. Also, Kimmel argues in his book the Beats portrayed themselves as isolated from materialistic consumer society, rejecting the postwar masculine ideal of hard work, family responsibility, strict heterosexuality, juvenile delinquency, and anticomunism (1996:237).

As mentioned above, Dean abuses the capabilities of women in his life like Marylou and Camille. As a revolutionary characters, it can be said that the attitudes of Neal/Dean are not acceptable in any sense. He does not apply any physical or emotional force on those women yet his manipulating manners are effective on those ‘passive’ women characters in the novel. President Truman’s speech is often one of the reminders for them. Whenever Dean, Sal, or Marylou wants to

steal something they say the sentence “You know what President Truman said? He said for us to cut down on the cost of living” (Kerouac, 2007: 201-202). They do it so naturally that Sal expresses it in such a way that “everybody in America is a natural born thief” (Kerouac, 2007: 202). However, the sixteen-year-old Marylou is seen as a better person to do these illegal issues according to Dean. Dean’s perplexed mind between the women in his life is not a direct sign of his masculine identity. While he is showing a possessive manner to one of them, he recklessly puts the other woman out of his mind. Carolyn/Camille is one of them.

Dean’s relationship with Camille is an instance of his irresponsible character as a male. Every woman in Dean’s life knows each other. Hence, Carolyn was aware of who Louanne is. When Carolyn gets pregnant, Dean surprisingly turns back to her. After all, it just takes 5 months to live ‘quietly’. Dean wants to leave her when Sal comes to visit him in Denver. In the novel, the line coming from Kerouac’s words “Carolyn knew what was going to happen” is apparent evidence of the inevitable fate of living with Dean (Kerouac, 2007:326). At that point, it can be asserted that there is a contrast between masculinity which is a hyper-idealized form of liberty that is supported by the members of the Beat Generation.

Besides women and sexual relationships of Dean, his homosocial relationships with Carol, Sal, and others reflect his masculine traits. Especially, his deep and meaningful conversations that take long hours even days and nights with Carol could be proof that his valuable conversations are solely done with male characters. In this context, Dean’s male bonding relationships could be a sign that he still has such kind of traditional masculine thoughts which combines woman with emotion and man with logic. It is not wrong to say that dualism which is created by a Eurocentric point of view is not questioned yet after WW II among the thinkers. This dualist thinking lies behind the deep reasons for patriarchy and masculinities. Mizushima cites Keroac’s manhood from the relationship with Neal “Neal’s attitudes toward homosexuality had to be fairly open after three stretches in the performing school. Still, Neal’s three marriages and his wild and impulsive masculinity must have helped Kerouac to accept Neal as his best friend” (Mizushima, 2009: 130). In this perspective, the male homosocial relation among Dean, Carlo, and Sal has signs of hegemonic masculinity in some sense. The domination of male characters whose values of conversation could be proof that Dean and the others have still got society’s conventional values. We can conclude this hegemony also in the relationship with the female characters are related to secondary roles that reinforce the dominance of men.

4.2.3. Marylou’s /Louanne’s Inclination to Masculinity

In order to investigate the ways in which Marylou challenges and subverts conventional concepts of masculinity in the book, we will be focusing on the ways in which she interacts with the male characters, her agency, and autonomy, as well as her sexuality.

In multiple ways, Marylou’s character challenges traditional notions of masculinity. She is portrayed as sexually liberated and self-assured, contrary to the cultural preconception of women as passive and submissive. Marylou actively pursues sexual encounters and disregards societal standards of female chastity and purity. In addition, Marylou is not subjected to a mere object of masculine desire; she possesses her own desires and actively pursues them, asserting her autonomy and agency.

Marylou's relationships with male characters challenge the hegemonic narrative of male brotherhood and camaraderie. Marylou is not precluded from the travel, imbibing, and sexual conquests that the male characters in the novel frequently connect over. She participates equally in these activities and contributes to the group's shared experience. In addition to subverting the dominant narrative of masculinity, Marylou challenges traditional gender roles. Instead of conforming to traditional feminine expectations of motherhood and domesticity, she pursues her own ambitions and goals. The character of Marylou illustrates the limitations of traditional gender roles and suggests the possibility of alternative models of gender identity and expression.

Marylou's/Louanne's position is fundamentally passive in comparison to that of Jack, Neal, and Bill, whose fictitious identities are witness to conventional and legendary ideals of American proactive behavior and dynamism. Behind the glitzy Hollywood veneer of Frontier imagery, the gender dialogues related to the frontier provide Kerouac with a framework for maintaining not only the widely lauded and colorful images of American manhood but also the authority of traditional patriarchal structures. Jacqueline M. Moore shows that the image of the cowboy is often exaggerated and that the Frontier is used in different contexts to show that men are strong. Moore says that "cowboys have occupied a unique place in the American historical myth and mystique", but in reality, they were not much different from other workers who used physical skills to do their jobs. She goes on to say that the cowboy "myth still plays into the hands of those who would use the cowboy personae to maintain gender hierarchies and power structures" and "signify masculine authority" (Moore, 2010:216). In accordance with this, It can be asserted that Kerouac uses Frontier imagery to try to bring back men's independence in the conformist culture of postwar America. The comforting familiarity of Frontier's gender roles and hierarchies gives him an easy way to bring back images of American manhood that have become out of date. Kerouac's use of Frontier images shows a male desire to find a sense of self in the elsewhere and 'other'.

As the American historian, Schlesinger mentioned the crisis of American masculinity depends on the identity problem. He mentions about wrong controlling of masculinity which harms equality. As a result, the identity problem of a man reveals he asserts. He says that "the recovery of masculinity lies rather in the problem of identity" (Schlesinger, 1961:444). Because the old, traditional masculinity which benefits from the supremacy of men only occurs in an immature society. For this reason, recovering this style of old supremacy of masculinity humiliating women is through deciding who he/she is as an identity. Moreover, this is not only valid for men but also for women. He says in his book chapter "American males contemplate their own decline should not obscure the fact that women, for all their recent legal and economic triumphs, are suffering from a loss of identity too. It is not accidental that authors of one recent book described the modern woman as the lost sex" (Schlesinger, 1961:444). In this perspective, it could be said that Marylou does not decide about her moves very consciously and free from traditional norms which she provokes. Because all these provokes contains some of this identity confusion. For this reason, Kerouac interprets Louanne as a character of Marylou in a passive position in the novel. Her relationships could be one of the strong reasons why she is seen as a passive character. For instance, she has a love for Neal, and affection for Sal and has a fiance at the same time. The fundamental reason for this tempestuous love life could be the identity crisis that she has.

II. After World War II, the role of women refocused on the home as the welfare level increased in America. In the role of the happy housewife, June Cleaver, a TV series heroine,

exhibited a traditional and well-groomed typology, the ideal type of woman. But this happy housewife eventually felt trapped in the house, from the monotonous housework. He was bored and felt that he could not develop an identity model outside of his family life and felt the need for self-actualization. This was the problem of many white and middle-class American women (Koçsoy, 2010:93). In *The Feminine Mystique*, Betty Friedan draws attention to how this issue is rendered invisible by calling it the “problem without a name” and attributes the reason to the inability of women to use their intellectual capacities (Friedan;1963,13-29). Marylou is different from those types of American women in her time. She rejects these traditional American women figures and the identity crisis starts over there. While she rejects the norms of patriarchy created by men, she stands against the views of these traditional American women.



5. CONCLUSION

The capability of masculinity as a literary theory to give insights into how gender is produced and depicted in literature is the primary reason for its relevance as a literary concept. The study of masculinity theory makes it possible to investigate the ways in which literary works serve as sites for the construction and negotiation of masculine identities. Additionally, it serves as a lens through which one may examine the ways in which masculinity interacts with other social identities, such as racial identity, socioeconomic status, and sexual orientation. Scholars may obtain a greater grasp of the social and cultural factors that influence gender identity and expression by researching literary representations of masculinity. They can also gain a better understanding of the ways in which these forces are reproduced and contested through literary works. For this reason, masculinity was employed as a literary critique tool in order to be able to evaluate the heroes, heroines, and powerful characters that are dealt with in *On the Road* and *The Sun Also Rises*. Jack Barnes, Pedro Romero, and Brett Ashley from the book *The Sun Also Rises* were evaluated in terms of masculinity as a literary theory. Barnes is the story's narrator. Romero and Ashley are secondary characters. Sal Paradise/Jack Kerouac, Dean Moriarity/Neal Cassady, and Marylou/Loanne from *On the Road* were all evaluated in terms of masculinity as a literary theory. Sal Paradise is the narrator of the book, and Jack Kerouac is Sal Paradise. The comparisons of those characters and the results of this comparison, which include the difference and/or identical adoration of the masculinity of the characters, can be found in the conclusion portion of this context. Those classic books written by members of the Lost Generation and the Beat Generation helped shed light on the transition or growth of masculinity that occurred between World War I and World War II. The conflict had the greatest impact on the philosophers, authors, and creatives of the Lost Generation, such as painters, composers, and musicians. Because of this, the traumatic experiences they had throughout the conflict are the primary component responsible for creating their worldview. Along with Gertrude Stein and F. Scott Fitzgerald, Ernest Hemingway is considered one of the most influential pioneers of the lost generation. His time spent serving as an ambulance driver during the war in Italy had a profound impact on his way of thinking, which is reflected in his writing style. *The Sun Also Rises* is considered to be his best literary work because it represents the changes in his life that occurred when he was rendered impotent as a result of his condition. A significant number of literary academics approached this important work from a variety of angles in their analysis. One further kind of critique is giving the book a careful reading while keeping an eye on traditional notions of masculinity. As was the case with the previous generation, the authors of the Beat Generation were primarily influenced by World War II and the Cold War. Along with his contemporaries Allen Ginsberg and William S. Burroughs, Jack Kerouac is widely considered to be one of the most important forefathers of the Beat Generation. *On the Road* is a book written by Jack Kerouac that is narrated by the author and is based on his own personal life experiences. It is possible to say that the common point of these two novels is that they reflect war traumas in society and their thinking styles. Additionally, the novels reflect the real-life stories of the authors, the identity crisis caused by the wars, and lastly, and most importantly, those novels were created after a journey to different places in the world. As a result of this, the appraisal of these two works of art according to the criteria of expatriate literature would not be incorrect. Being an ex-pat provides individuals with a variety of life experiences and alters their worldviews in a number of different circumstances. It's possible that calling into question established values, society's conventions, and

the stereotyped roles that women and men are expected to play are some of them. In this regard, it is possible to state that both of the books feature transitions from traditionalism to modernity on several levels.

As a conclusion, male characters in the Lost Generation's literary works often struggled with a sense of purposelessness and disillusionment, seeking to escape the social and emotional constraints of traditional masculinity through alcohol and other forms of self-destructive behavior. Male characters in the Beat Generation's literature often sought to escape the constraints of traditional masculinity through experimentation with drugs and alternative forms of sexuality, but also sought to create new forms of community and social connection that rejected traditional gender norms. When we look at the characters closely, we can reach various results.

When we look at Jack Barnes and Sal Paradise side by side, we can see that masculinity can take on many different shapes and forms. One of the most obvious differences between Jack Barnes and Sal Paradise is the divergence in their understandings of what it means to be a man and how it relates to their identities. Jack Barnes is the epitome of a more conventional conception of masculinity, which is characterized by a focus on physical might, emotional reserve, and sexual dominance. As a soldier of World War I, he is usually represented as being severe and emotionless, prioritizing the pursuit of physical pleasure and adventure above the development of emotional connections.

Sal Paradise, on the other hand, is shown as a figure who is more sensitive and contemplative. His masculinity is also described as being more flexible and receptive to other forms of expression. In his search for meaning and purpose, he is a writer in addition to being a traveler, and he takes an unconventional path that centers on the importance of self-improvement and emotional connection. A far greater measure of Sal's masculinity than the amount of his physical strength is the extent to which he is prepared to examine and embrace a variety of emotional experiences. Sal is very open to exploring and accepting a wide range of emotions.

The two protagonists' relationships with the other males in their lives are another significant point of contrast between them. Jack Barnes participates in adversarial and aggressive contact with other males on a regular basis with the intention of showing his supremacy over these other guys and exhibiting his masculinity. On the other hand, Sal Paradise often creates profound and emotional ties with other men, such as his buddy Dean Moriarty, that defy conventional ideals of masculinity and value emotional connection above physical competitiveness. One example of such a link is when Sal and Dean compete in a fight. However, because of their shared emotional connection, Sal looks up to Dean as a role model. As a result, it is possible to deduce that Sal, the narrator of the story, may have the same masculinity as Kerouac. It's possible that Sal Paradise's admiration for Dean Moriarty (Neal Cassady in the original scroll) is the quality that best exemplifies what it is to be a man. In spite of his defiant nature, Sal respects his manly attributes and lifestyle. Sal's representations of female characters, in addition to his portrayal of Dean, provide us with hints that he still has masculine tendencies, even if they are not as pronounced as Jack's.

Jack seeks the approval of men, but Sal projects his masculine needs onto Dean and the feminine characters in the story. Jake's authority is dependent on his public image as well as the people he allows into his inner circle. Jake is a fan of bullfighting and keeps tabs on the social scene in Paris. In spite of the fact that his methods of battle are feminine, he has a straightforward male

mentality, as seen by his hobbies of fishing and bullfighting. His seeming superiority over the natural world is illustrative of the masculinity that is readily apparent in him.

To summarize, the fictitious characters Jack Barnes and Sal Paradise both represent a distinct concept of what it means to be a man in today's society. Both Sal Paradise and Jack Barnes are characterized by their need for excitement and their search for personal satisfaction; yet, Paradise exemplifies a more flexible and open-minded style of masculinity that places a higher priority on personal development and emotional connection than physical rivalry.

When we compare fictional characters Brett and Marylou in terms of masculinity, we can state that both of them are fictitious characters that defy established gender norms in the books that they are included in. This holds true for both the Brett and Marylou characters. In the novel, *The Sun Also Rises*, the character Brett Ashley is shown as a woman who refuses the conventional feminine positions of submission and active passivity. Brett Ashley is shown to be an autonomous and sexually free woman. Marylou, a character from the novel *On the Road*, is shown to be sexually daring, carefree, and challenging to the conventionally accepted position of a woman as someone who is dependent on men.

Both Brett Ashley and Marylou might be seen as defying gender norms due to the fact that they reject traditional ideals of femininity and instead pursue sexuality in ways that are more often associated with men. This shows the fluid nature of gender and the need to see it as a complex construct that is susceptible to a broad variety of factors. Additionally, this highlights the need to view gender in this manner.

It is essential to keep in mind, however, that the descriptions made by Brett Ashley and Marylou in their writings are reflective of the social mores of the times in which they were written. Between the years 1920, when the publication of *The Sun Also Rises* took place, and the 1950s, when *On the Road* was made available to the public, society experienced significant alterations, particularly with regard to the behaviors that were expected of men and women. Therefore, the gender roles of the characters may reflect the popular notions of gender at the time, which may not correlate to current understandings of gender and how it is represented in the world.

In this sense, the evaluation of those female characters based on today's idea of what constitutes masculinity would be the deciding factor. Nevertheless, the evolution of traditionally male ideals is the subject of investigation in this thesis. The deconstruction of those characters within the framework of masculinity is important for determining the assessment of masculinity in female characters for this reason. When we examine the descriptions of those female figures in further detail, it becomes clear that Brett is still operating under the influence of masculine standards. This is shown by the fact that she has a preference for the power that a man possesses, which is the essential component of hegemonic masculinity. The way that Marylou is portrayed in the book reveals that she is still considered a submissive character in the narrative, which places her under the shadow of Dean Moriarty. It is possible to conclude, when seen from this angle, that both Hemingway and Kerouac were still adhering to the old gender norms of society, despite the fact that at the time they were the most contemporary people in society.

Another piece of evidence that suggests Brett requires or enjoys the kind of authority that contributes to hegemony is seen in the power dynamics that exist within her relationships with Chon, Romero, and Jack. Marylou, on the other hand, is a character who, in contrast to her, does not accord any significance to the dominant and forceful roles that males play in her relationship.

In spite of Dean's recklessness in their relationship, she continues to pursue his unadulterated love and her sexual needs despite these obstacles. Kerouac presents her liberal viewpoint on sex and lifestyle in an honest and straightforward manner. When we consider the concept of American masculinity, it is important to acknowledge that the identity crises of the time period led to the development of complicated behaviors on the part of both men and women about the appropriate gender roles. The disillusionment and alienation that emerged in the wake of these global wars generated the identity crisis, which manifests itself as a way in which femininity and masculinity are molded in a complicated manner.

After all, Brett Ashley and Marylou subvert the usual gender standards by rejecting feminine ideals and participating in sexual conduct that is more often associated with guys. Their portrayal not only highlights the complexity and variation of gender presentation from a scientific aspect but also shows the cultural ideas about gender that were prevalent during the historical period in which the works in question were written. On the other hand, it is not hard to see that Brett Ashley is a figure who has a great deal more blatantly male qualities than Marylou does.

When we compare Pedro Romero and Dean Moriarty (Neal Cassady) in terms of masculinity, we discover that Pedro Romero and Dean Moriarty have quite different points of view on what it means to be a man. The characteristics of conventional masculinity, such as physical fortitude, emotional control, and social conformance, are all exemplified in Pedro Romero. As a result of his bravery and mental toughness, he has earned a well-deserved reputation as a bullfighter.

Dean Moriarty has a strong aversion to the conventional ideals of masculinity and is an advocate of gender flexibility. He is emotionally unstable and engages in sexual promiscuity, and he opts out of conforming to society in favor of a bohemian lifestyle that places an emphasis on individual freedom and discovery.

The two personas may be differentiated from one another based on how they behave towards females. Brett Ashley and Pedro Romero's relationship is quite typical for a couple in this situation. Pedro, who is strong and uncompromising, is the rock that Brett leans on since he is emotionally delicate. The nuanced and often tense exchanges that Dean Moriarty has with females subvert conventional ideas about the roles of men and women. He is emotionally open and sexually adventurous, and as a result, he builds emotional ties with women that are not constrained by gender norms.

Both Pedro Romero and Dean Moriarty provide contrasting depictions of masculinity in their literary works. In contrast to Pedro, who promotes physical toughness and mental self-discipline, Dean is opposed to conventional notions of masculinity and welcomes gender diversity. Dean's relationships with women are complex and often contentious, in contrast to the gender-typical nature of Pedro and Brett's relationship, which is predicated on gender conventions.

To summarize, the characters in the books exhibited the shift and development of masculinity that occurred between World War I and World War II. The pain and destruction of World War I caused a change in societal views regarding masculinity. This transformation occurred as a direct result of the conflict. Following the conclusion of the conflict, there was a widespread movement away from the conventional gender roles that had been prevalent in society. The feeling of having no purpose and being detached from society began with World War I and continued to have the same impact throughout World War II. Ernest Hemingway and Jack Kerouac, both of whom wrote

expatriate fiction during World War I and World War II, questioned these gender norms at various points in their careers. As an example of expatriate fiction in American literature, both *The Sun Also Rises* and *On the Road* include characters whose masculinity and femininity are constantly fluctuating, and these changes can be seen in the characters' appearances. Both male and female characters reflect certain psychological qualities that might be evidence of the transition and metamorphosis of masculinity. In conclusion, it is generally accepted that manhood and masculinity have developed in such a manner that a modern form has emerged as a result of the influence of the modernist movement. As a result of the experiences of the world wars, conventional beliefs have been called into question, and as a consequence, progress toward gender equality has spread rather than been accepted. When viewed in the context of the time period in which it was written, the depiction of female characters in society departs significantly from the stringent traditional rules of society. Both novels feature characters who embark on journeys to various locations. This observation highlights the characters' apparent lack of purpose, sense of connection, and affiliation. These are the shared themes in both literary works. The impact of war trauma on individuals' decision-making processes is a significant factor in shaping their life choices. The individual seeks to alleviate the psychological distress caused by exposure to war and achieve a state of emotional and mental well-being.

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