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DISSIPATION IN THE 1920S:
DISPARATE PRESENTATIONS OF ALCOHOL CONSUMPTION IN SELECTED WORKS
OF HEMINGWAY AND FITZGERALD

Amanda Nicole Wilson

A thesis submitted to the faculty of the University of Mississippi in partial fulfillment of the
requirements of the Sally McDonnell Barksdale Honors College

Oxford
April 2021

Approved by

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For my entire life, I have been fortunate to have been surrounded by books. As a child, I adored the massive bookshelves that filled my home, and my parents ceaselessly fostered my passion for reading and my quest for knowledge. Despite the fact that my penchant for reading aloud perturbed my Mom, she has been unwavering in her support (though she did encourage “in-your-head” reading). My voraciousness for the written word pales in comparison to hers. I hope one day to be half as great a woman as my Mom. My Dad, my rock and my role model, informed me at a young age that I was not allowed to date a boy until I read every book in our home – I’ll learn how to negotiate a compromise with you soon. When my parents moved into my grandparents’ house about two years ago, I realized that they had a particular affinity for Ernest Hemingway. While I had always been more attracted to the writings of F. Scott Fitzgerald, I began to take an interest in Hemingway. I hope my Grandma and Grandpa (that lived across the street) would be proud of my thesis.

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You have all made me the person that I am today. You have all strengthened, supported, and encouraged me. I hope each and every one of you know how much you mean to me.

DEDICATION

To My Parents

I Love You to the Moon and Back

ABSTRACT:

Dissipation in the 1920s: Disparate Presentations of Alcohol Consumption in Selected Works of

Hemingway and Fitzgerald

(Under the direction of Dr. Deborah Barker)

The objective of this thesis is to explore the ways in which Ernest Hemingway and F. Scott Fitzgerald define the 1920s and, in particular, the American expatriate culture in Europe. Each author describes the culture of the “Lost Generation” in large part through alcohol consumption and dissipation. In their literary works, alcohol is portrayed as glamorous as well as destructive, as both curing and exacerbating post-WWI anomie. Through their chronicling of this era in fiction and nonfiction, each author memorializes their own participation in the culture along with their legendary consumption of alcohol. This study will concentrate upon selected short stories and nonfiction written about the 1920s, providing analysis regarding the conceptualizations of the dissipating effects of alcohol consumption. It will also explore the contrasting remedies Hemingway and Fitzgerald present for personal waste in their most highly regarded works written about and during this period: *The Sun Also Rises* and *The Great Gatsby*. Hemingway illustrates reprieve from dissipation in individual subscription to the hero code, whereas Fitzgerald identifies a remedy in idealism and abstinence. Finally, in the nonfiction work *A Moveable Feast*, Hemingway presents Fitzgerald as a foil to his remedial code of heroic conduct.

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The Paris Party

“If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast” -Ernest Hemingway, A

Moveable Feast

The writings of Ernest Hemingway and F. Scott Fitzgerald memorialize the culture of the 1920s, a culture that they define through both alcohol consumption and dissipation. They underwrite the significance of the 1920s in their work and their proliferation of monikers for the era and for the American expatriate microcosm. Fitzgerald popularized the designation of the 1920s as the “Jazz Age,” as a time of excess and irresponsibility. In his short stories, novels, and nonfiction work, he describes the rambunctious experiences of Americans residing in the United States and abroad at the time. Similarly, in his epigraph to *The Sun Also Rises*, Hemingway refers to the cohort of young American expatriates residing in Paris throughout the 1920s as the “Lost Generation.” In his writing, he expounds upon his own experience as an expatriate as well as those of his characters. In doing so, Hemingway depicts the culture comprised of the Lost Generation in the Jazz Age.

In their writing, F. Scott Fitzgerald and Ernest Hemingway simultaneously elucidate both the period of the 1920s and the concept of dissipation; in doing so, they create a correlation between the concept and the era. Fitzgerald directly addresses the concept of dissipation in his short story “Babylon Revisited.” He explicitly defines the verb *dissipate*: “to dissipate into thin air, to make nothing out of something” (“Babylon” 9). Fitzgerald relates the definition to the era in that his protagonist ponders upon the definition as he reminisces on his time in Paris during the 1920s. His writing expresses the ramifications of individual dissipation, the process by which personal waste and destructive behaviors are detrimental to the individual. Likewise,

Hemingway represents the prevalence of dissipation in the culture of the Jazz Age by extrapolating upon the forms of personal waste encountered by himself and his characters in his work. His characters are often American expatriates, navigating Europe and their dynamic society. Fitzgerald and Hemingway both set their fiction in the 1920s, and in their autobiographical work they retrospectively evaluate the Jazz Age. Their fiction and nonfiction works therefore expose a correlation between the period of the 1920s and the concept of dissipation.

Hemingway and Fitzgerald specifically address the way in which dissipation relates to the consumption of alcohol. The prevalence of alcohol consumption in the works of both authors is critical in its explication of their perception of alcohol consumption as a paradoxical source and alleviant of dissipation in the culture of the American and the American expatriate in the Jazz Age. For Hemingway, alcohol is an agent for the relief of discontent. The Hemingway character that is able to uphold the hero code, or dignified masculine conduct, is able to transcend dissipation. For Fitzgerald, the substance simultaneously eases and attributes to discontent. Only in idealized imagination is a Fitzgerald character able to transcend the dissipation of alcohol consumption. Their literature also defines the substance's ability to subsume the individual. Malcolm Cowley, a member of the American expatriate community, explains that by the end of the Jazz Age "[p]eople no longer drank to have a good time or as an excuse for doing silly and amusing things that they could talk about afterward; they drank from habit, or to get away from boredom or because they had a psychological need for alcohol" (Cowley 243). Hemingway and Fitzgerald both fit this description. By the end of the Jazz Age, both authors habitually drink, a reality that eventually results in their demise. The reality does

not detract from the merit of their authorship, as an understanding of alcohol consumption and dissipation is memorialized in their work.

The association of the act of imbibing with their time abroad underscores the significance of alcohol consumption in the 1920s. The authors' conceptualization of modern dissipation and the consumption of alcohol is allied with the culture of the Lost Generation and their interpretations of the Jazz Age. For Fitzgerald, his time in Paris is the pinnacle of his dissipation. According to Hemingway, "[h]e was always trying to work. Each day he would try and fail. He laid the failure to Paris" (*Feast* 182). Fitzgerald references the Jazz Age as "the carnival," the elaborate and grand event during which the individuals waste themselves in pleasure and amusement ("Echoes" 3). Alcohol consumption is another form of personal waste. The significance of Paris as a setting in Fitzgerald's short stories supports the association between Paris and dissipation. Even so, in his short stories, Fitzgerald does not attribute the dissipation of any of his characters to the city itself, but to an individual inability to escape alcohol dependence. Though Hemingway sets his literature primarily in other European or American locales, his time in Paris is a subtle syzygy of accumulation and dissipation. In Paris, Hemingway was productive and garnered literary renown with his publication of three works, most notably the publication of *The Sun Also Rises* in 1926. At the same time, he participates in the culture of drinking and personal amusement. Their observations, accounts, and fictionalized interpretations of the 1920s has enabled continued attention to the culture of the Lost Generation.

Hemingway and Fitzgerald immortalize the culture of the Jazz Age, a culture that has remained in the American imagination for nearly a century. They address significant cultural and societal constructions of a particular time period, and their literature eternalizes their interpretations of the 1920s. A century later, these men continue to captivate popular

imagination. Their novels are standard canon in American education systems. Hemingway's home is a popular tourist destination in Key West, as Americans flock to the place for a glimpse at the life of the Nobel Prize winning author. Nearly 30 million copies of *The Great Gatsby* have been sold worldwide, and over 500,000 copies are distributed each year in the United States alone (Italie). Contemporary literature has also witnessed a rise in the fictionalized revisiting of the lives and writings of both Hemingway and Fitzgerald. Paula McLain has written two novels about Hemingway and his wives. Similarly, in 2021, Michael Farris Smith published *Nick*, a prequel to *The Great Gatsby*.

Even in cinema, the lives and works of Hemingway and Fitzgerald are persistently relevant. For example, a six-hour documentary by renowned filmmaker Ken Burns titled *Hemingway* premiered on PBS in April 2021. The novel *The Great Gatsby* has been adapted to film four times, the most recent of which was produced in 2013 with a budget of 105 million dollars. Likewise, the 2011 romantic comedy *Midnight in Paris* explores the American expatriate community in Paris, the concept of nostalgia, and the personages of Hemingway and Fitzgerald. In the article "Midnight in Paris: A Moveable Feast" Anna Porter explains that the movie features "Ernest Hemingway, surly but generous, sounding like a character from one of his 'honest and true' books" as well as "Scott and Zelda Fitzgerald, both drinking way too much, but Scott is already a celebrity...and Zelda is already trying to drown in the Seine" (Porter 29-30). The popularity of the lives and works of Ernest Hemingway and F. Scott Fitzgerald, particularly in regard to the 1920s, evidences their persisting relevance to American society.

The consistency with which the lives and writings of Ernest Hemingway and F. Scott Fitzgerald have garnered critical attention emphasizes the import of their distinct interpretations of alcohol consumption and dissipation in the Jazz Age. Their explications have been

promulgated through the popularity of their writing. Ernest Hemingway and F. Scott Fitzgerald memorialize the culture of the 1920s through the consumption of alcohol and its relation to the process of dissipation. By associating the period with the dissipation of amusement, luxury, and alcohol consumption – and the struggle against personal waste - these authors construct a definition for the Jazz Age. Thus, they present the Jazz Age as a time of dissipation for the Lost Generation.

The American Expatriate

From July 28, 1914 to November 11, 1918, Europe erupted into a conflict unprecedented in magnitude, destruction, and mortality. The scale with which people and resources were mobilized effectively revolutionized not only warfare but also global cultural relations and identities. Malcolm Cowley notes in his memoir *Exile's Return*: “[w]e were like so many tumbleweeds sprouting in the rich summer soil, our leaves spreading while our roots slowly dried and became brittle” (Cowley 36). Cowley makes this reference to the process of “deracination” or forfeiting local and regional propensities to become citizens of humanity. The principle was introduced to many of his generation in college. For the first time, scores of young men belonging to the middle and upper class acquired a college education. They left the culture of their youth to embrace an ambiguous, expansive identity. These men were taught to “regard culture as a veneer,” an entity to be assumed instead of an innate or unchangeable facet of individuality (Cowley 33). They considered themselves a generation untethered from their local and regional cultural roots. Such sentiments were exacerbated by the Great War. The foundation of the expatriate microcosm residing in Paris throughout the 1920s was primarily constructed upon the cultural, economic, and social ramifications of the Great War, World War I.

When America became embroiled in World War I, many young men volunteered for military service because their education instilled sentiments of loyalty and obligation, not to their home but to their nation and to humanity. In *The Crazy Years: Paris in the Twenties*, author William Wiser explains that “[f]or many Americans the rite of passage to the European conflict was a tour of duty in the overseas ambulance corps” (Wiser 15). Indeed, Louis Bromfield, Slater Brown, Harry Crosby, e. e. cummings, Julian Green, Dashiell Hammett, Robert Hillyer, Sidney Howard, John Howard Lawson, John Dos Passos, William Seabrook, and Ernest Hemingway were all deployed as ambulance and camion drivers in 1917. In this capacity, the young writers developed a spectatorial sentiment, they were not direct combatants, and they were treated well as American relief agents for the discontented European troops. They were fed well and had comfortable lodgings while they witnessed the soldiers of many nations, “the long parade of races,” pass on their way to the battlefield (Cowley 39). Even so, they also attended the battlefield, risking their own lives to provide supplies and transport wounded men to safety. As a result, young Americans were both witnesses and participants in the war. F. Scott Fitzgerald joined the army but was never deployed, though in his depiction of Jay Gatsby as a veteran, he expresses the importance of the Great War to the culture of the Jazz Age despite his never having directly participated in the war and having arrived late to the “Paris party.”

During their service, Americans encountered not only Paris but the culture of war. “A passion for Paris often developed during this indoctrination tour in the besieged city” (Wiser 15). Wiser employs the phrase “indoctrination tour” because these young men were influenced by their service through their introduction into a new culture, that of war. They were instructed in the lifeways of war by those experienced European soldiers surrounding them. For the brief period during which Americans actively participate in the Great War, European soldiers teach

them “courage, extravagance, fatalism, these being the virtues of men at war; they [teach them] to regard as vices the civilian virtues of thrift, caution, and sobriety; they ma[ke them] fear boredom more than death” (Cowley 38). American participants in the war like Hemingway thus learned to regard sobriety as a vice and a detriment, grandeur and valor as virtuous. Further, they observe the values of Parisian culture and those that the European soldiers bring from their home nations. As Cowley conveys, while “[s]chool had uprooted [them] in spirit; now [they] were physically uprooted” (Cowley 46). Young American men simultaneously encounter a sense of rootlessness and a conflation of cultures. Fledgling writers such as Hemingway will remember the virtues, vices and sentiments they experienced in the war-torn European landscape; eventually, they will make their way into the writings of the Lost Generation.

The moniker “Lost Generation” underwrites the societal transitions brought about by the Great War. Gertrude Stein is credited for coining the term “Lost Generation,” though Ernest Hemingway immortalizes the moniker in 1926 with his epigraph to *The Sun Also Rises*: “[y]ou are all a lost generation” (*Sun*). Ultimately, the name would be particularly indicative of the cohort of American expatriates residing in Paris throughout the 1920s. At the conclusion of World War I, Europe was left in physical and economic ruin, uprooted by education and circumstance, lost in a world rendered unfamiliar by the decimation of war and by societal developments in America. Even so, an opportunity arose for the emergence of new culture, that of the Lost Generation.

Young American servicemen returned to the United States disenchanted. Their experiences distanced themselves from older generations who had not witness the devastation of World War I. They returned “to the homeland of the uprooted, where everyone you met came from another town and tried to forget it; where nobody seemed to have parents, or a past more

distant than last night's swell party, or a future beyond the swell party this evening and the disillusioned book he would write tomorrow" (Cowley 47). While some young writers and artists moved to Greenwich Village, because Hemingway was badly injured in the war he moved back in with his parents after the war. Shortly after the war, Fitzgerald met a woman named Zelda Sayre and moved to New York, acquiring a job in advertising.

Regardless of the place in which young writers found themselves after the war, they shared in a desire for adventure and success. For many, Europe was alluring. For Cowley and other dissatisfied youth, life in America was "joyless and colorless, universally standardized, tawdry, uncreative, given over to the worship of wealth and machinery" (Cowley 77). The youth of America thus turned to a place they recognized to be everything that they perceived America was not: Europe was a place of constant excitement, with diverse cities and a rich literary and artistic history. As Cowley notes, "[t]he exiles of 1921 came to Europe seeking one thing and found another. They came to recover the good life and the traditions of art, to free themselves from organized stupidity, to win their deserved place in the hierarchy of the intellect" (Cowley 81). Slowly at first, young Americans began migrating to Europe, especially to Paris. They joined other Americans such as Gertrude Stein and Sherwood Anderson who had already found their place on the Left Bank of Paris.

Paris was not exempt from the severe damages sustained by Europe during World War I. Economic tribulations, massive casualties, and the decimation of immense tracts of land were only a few of the myriad traumas Europe suffered. As for the city, "[t]he outward aspect of Paris was unchanged: the city smiled beguilingly at its visitors although a poverty of means and spirit lay just behind the façade" (Wiser 29). The poverty in the city provided an economic incentive for Parisians to accept American expatriates. "A lopsided economic balance opened the way for

a dollar-rich invasion of expatriates to France,” that is the American dollar was worth substantially more than the franc (Wiser 29). A financial crisis crippled France from 1924-1926, at which time the value of the American dollar was equivalent to 50 francs. Transatlantic transport was not unreasonably expensive and the economic situation enabled Americans with rather moderate means to establish residency in France. Americans, even those of modest means, brought with them an infusion of money into the economy and a new life into the streets of Paris, alleviating a bit of the spiritual poverty Wiser mentions.

Another new development helped increase Parisian morale at the dawn of the 1920s: jazz. With the rise of a promising young black woman, Josephine Baker, “[b]lack was the color, [and] jazz was suddenly the sound” (Wiser 158). The people of Paris began dancing and drinking throughout the night to the powerful new rhythm of the era. An eager young American generation was enticed by the vibrancy offered in the city, “[m]eanwhile Sherwood Anderson was delivering his rapturous report on Paris as a literary paradise, the ideal place for a young writer to launch his career” (Wiser 28). In America, F. Scott Fitzgerald witnessed the rise of Jazz in the 1920s as well, coming to name the period after the essence of the music. The economic situation in France made it feasible for aspiring writers to follow Anderson’s enticements and begin a new adventure in a city filled with the new rhythms they to which they had been introduced as well as the enticement of excitement.

It did not take a great deal of time for American expatriates to create a community in Paris. Ernest Hemingway and his new bride Hadley Richardson arrived in 1921, armed with letters of introduction written by Sherwood Anderson to Gertrude Stein, Ezra Pound, Pablo Picasso, and a few other personages having already established themselves in the artistic circles of Paris. “A grapevine of news and gossip, a network of introductions or the casual accident of a

chance meeting began to link one outpost of the new age to another;” aspiring artists quickly created invaluable relationships in the cafés, salons, and book shops of Paris (Wiser 45). As for the book shops, Adrienne Monnier managed La Maison des Amis des Livres, and Sylvia Beach operated Shakespeare and Company, an American equivalent right across the street. Beach loaned books to her clientele and ceaselessly introduced young writers and artists to one another. Monnier and Beach did not compete with one another, but often worked in conjunction to broaden the literary community in Paris, introducing American expatriates to French artists. “Invariably there was an older figure, an established and knowing presence, to whom the fledgling writers, painters, and composers turned when they arrived in Paris:” Gertrude Stein was one such figure (Wiser 124). Stein held salons in her home on the Left Bank, bringing together authors and artists alike to drink and discuss the future of art and culture. Stein often read manuscripts provided to her by these young authors, providing critiques for both Hemingway and Fitzgerald as she fostered a community for the expatriates.

It is through these networks and friendships that an extraordinary expatriate microcosm was produced in Paris; “[i]n a strict sense the new writers formed what is known as a literary generation” (Cowley 7). Their small community not only developed an identity for themselves, but they began to define the culture of the 1920s through their work. They lived near one another, learned from one another, and shared the perceptions they would later memorialize in their writing. They also documented the culture of the Jazz Age, a culture of which, much like in the Great War, they were both participant and observer.

While the American cohort rapidly discovered a community in Paris, their initial transition to the city was not always untroubled. Hemingway and his wife had a paltry sum of money from her trust on which to live. Their first flat, at 74 rue Cardinale Lemoine, was

miniscule and sparse, lacking both hot water and a restroom. It was also situated directly above a popular dancing club, and the Hemingways quickly became accustomed to the boisterousness of the club at all hours of the night - they lived entrenched in the Parisian nightlife. Artists feelings displaced by the war, their cultural deracination, or circumstance “followed their troubled paths to the new ghettos of Montparnasse” where they lived with meager means and immeasurable hope (Wiser 95). Like many of these artists, Fitzgerald and his wife Zelda arrived in Paris with hope.

Scott and Zelda Fitzgerald, along with their daughter Scottie, did not arrive in Paris until 1924. By this time, Fitzgerald had already published *This Side of Paradise* and *The Beautiful and Damned*; as a result, “the glamorous Fitzgeralds” had already become “a symbol of carefree high-living, ambassadors of the jazz age” (Wiser 30). Scott and Zelda Fitzgerald gained celebrity in New York for their extravagant lifestyle, the tremendous popularity of *This Side of Paradise*, and for the couple’s propensity for drunken rambunctiousness. They were initially discombobulated in the City of Lights and relocated to the French Riviera while Fitzgerald completed *The Great Gatsby*. During this time, Zelda became interested in a French pilot named Edouard Jozan and the marriage suffered further when she overdosed on sleeping pills later that year. Despite these nuptial woes, the couple reconciled and moved back to Paris in 1925. After their return, Hemingway and Fitzgerald befriended one another and Hemingway integrated him into the expatriate community.

Eventually, the same community that was painstakingly established in Paris became its demise. What began as a trickle of American expatriates became a torrent of tourists: “[t]he 1927 American Chamber of Commerce estimated that there were 15,000 Americans resident in Paris, but many Americans did not trouble to register with the police: the official estimate was closer to

40,000” (Wiser 182). These Americans came to bear witness to the Lost Generation’s Paris, blind to the fact that their presence dismantled exactly that which they wished to experience. In the essay “Echoes of the Jazz Age,” Fitzgerald laments that “by 1928 Paris had grown suffocating. With each new shipment of Americans spewed up by the boom the quality fell off” (“Echoes” 7). Hemingway left Paris in 1928, after having an affair with Pauline Pfeiffer and dissolving his marriage with Hadley Richardson. The Fitzgeralds took their leave in January 1927, relocating frequently as Zelda’s mental health declined and Fitzgerald began to diversify his writing, spending time freelance writing and attempting to act as a screenwriter in Hollywood.

With the repatriation of much of the Lost Generation at the conclusion of the decade, along with the American stock market crash of 1929, which would thrust the United States into the Great Depression, the Paris party had come to an end. Even so, the authors of the Lost Generation had already immortalized both the culture of the 1920s and their experiences in Paris. Both Hemingway and Fitzgerald continued to write about their experiences and their subjective perceptions of the period throughout their careers. This discussion will focus on the way in which Fitzgerald and Hemingway illustrated their perception of alcohol consumption in the Jazz Age. In their novels and short stories, both authors address the significance of dissipation, the making of something into nothing, during their European exploits - particularly in regard to the consumption of alcohol. Hemingway further comments upon the veritable presence of alcohol in 1920s Paris, and in the life of Fitzgerald, in *A Moveable Feast*. These observations and interpretations indirectly offer an understanding of the American experience in the Jazz Age, an experience inextricable from alcohol and the concept of dissipation.

Bring the Booze

In the decade following the Great War, an international exemplification of dissipation, the term retained its significance, albeit with varied connotations. No longer was dissipation manifested in death, physical destruction, and economic devastation. In their literature, Hemingway and Fitzgerald began to substantiate the novel dimensions of dissipation. This exposition will address the way in which each author interpreted dissipation through its association with alcohol consumption. Once more, contextualization is necessary.

The Eighteenth Amendment to the Constitution of the United States of America was ratified on January 16, 1919. The Amendment prohibited “the manufacture, sale, or transportation of intoxicating liquors” within the United States, thereby instating a period of Prohibition (National Constitution Center). It was repealed on December 5, 1933, with the ratification of the Twenty-First Amendment, rendering Prohibition a unique facet of the Jazz Age. In her article “F. Scott Fitzgerald’s Little Drinking Problem,” Julie M. Irwin articulates that “[i]n the 1920s, with Prohibition the law of the land, dependence on alcohol was considered a vice, a moral weakness, a psychological flaw, while alcohol itself was a sexy, mysterious, splendidly illicit thing” (Irwin 418). Prohibition made the consumption of alcohol transgressive and therefore exciting. Despite the sentiment of defiant enthusiasm which surrounded consumption, any perceived reliance on the substance was considered a vulnerability and a weakness.

The period of Prohibition presented a paradox for both Americans and the American expatriate community. Just as the American government had elected to utilize economic

constraints to deter the consumption of alcohol, an unprecedented attitude erupted through the Lost Generation. They were disenchanted by the cultural rootlessness encouraged in their higher education and emphasized during the Great War, and a growing rambunctiousness reigned. Individuals felt they should value present circumstance, for the future was unknown. They were primarily concerned with authentic existence, not feelings of stability or financial security. Alcohol proved to be a feature of this existence.

American youth flocked to Jazz clubs and wild parties to drink and socialize; for the expatriate community, they did so with one another and alongside their European counterparts. In the essay "Echoes of the Jazz Age," F. Scott Fitzgerald explains this new element of American culture. He describes the young generation as unrestrained - taken by dancing, drinking, and mingling with the opposite sex. They seemed to be "[a] whole race going hedonistic, deciding on pleasure" ("Echoes" 3). Fitzgerald clarifies that these "precocious intimacies of the younger generation would have come about with or without prohibition" as young Americans of the Jazz Age were concerned with individual experience, not political rebellion ("Echoes" 3). Prohibition was merely an inconvenience of the age, not a cause for the spirited culture which arose in the century. Though it was not an agent of 1920s spirit, it did sensationalize the era. All of a sudden, the Lost Generation was not only socializing and imbibing, but they were defying the law and the standards of the preceding generations. It was an uncontrollable boom: they were listening to Jazz, dancing, having sex, and occasionally finding time for work. Mostly, they were drinking. Always drinking.

The rambunctiousness of the young American expatriate community was no different than that which was observed in America. They were disillusioned and disenfranchised, feeling detached from the preceding generations as a result of their collegiate education and war-time

experiences. They had witnessed the human capacity for violence and destruction on an enormous scale, forcing them to reorient their perception of human existence. The Lost Generation sought a cultural revitalization that would account for their modern understanding of reality in the wake of the Great War. Paris was a city offering a model: it was a progressive, artistic city suggesting many enticing characteristics, among which was an appreciation for alcohol. Alcohol offered a convenient escape from unseemly sentiments while acting as an implement for social interaction and a facilitator in the pursuit of pleasure. Memoirist, editor, and fellow expatriate Malcolm Cowley asserts that in the Jazz Age, his generation “laughed too much, sang too much, changed the record and danced too hard, drank more than we intended (for wasn’t the liquor free?)” (Cowley 227). Both Fitzgerald and Cowley mention a culture of indulgent pleasure. These sensational indulgences came to be indicative of the era.

In Paris, the purchase and consumption of alcohol was not only legal, but omnipresent in the social atmosphere. Americans drank in cafés, bars, and clubs - artists and writers who were introduced by Sylvia Beach became acquainted over drinks, they drank in Gertrude Stein’s salon, they drank alone after a long day’s work. It is no surprise then that “the first half of the twentieth century saw an epidemic of alcoholism among American writers,” defining the irrelevance of the Eighteenth Amendment (Goodwin 423). Artists and writers increasingly became reliant on alcohol. While writers were not the only ones influenced by the socially encouraged act of drinking, they were not granted the anonymity of the average American. Even so, the prevalence of alcoholism among writers suggests that there are correlations between the effects of alcohol and the characteristics of a writer. In his article “Alcohol as Muse,” medical doctor Donald W. Goodwin explores writers’ tendency toward alcoholism. Goodwin notes:

Writing is a form of exhibitionism; alcohol lowers inhibitions and prompts exhibitionism in many people. Writing requires an interest in people; alcohol increases sociability and makes people more interesting. Writing involves fantasy; alcohol promotes fantasy. Writing requires self-confidence; alcohol boosts confidence. Writing is lonely work; alcohol assuages loneliness. Writing demands intense concentration; alcohol relaxes.

(Goodwin 425)

Goodwin emphasizes the attributes required in writing that correspond with the influences of alcohol consumption on the individual. In many ways, alcohol may benefit the writer: it promotes sociability, fantasy, confidence, and relaxation. Does alcohol assist the writer, even provide inspiration by virtue of its benefits? For Goodwin, “[t]here are three opinions about whether alcohol provides inspiration for writers. One holds that it never does, another that it sometimes does, and a third that it is essential” (Goodwin 427). These variants seem more closely related to an individual’s perception of their propensity for alcohol abuse than with any intrinsic “inspirational” aspect of the substance, specifically during Prohibition. Alcohol consumption was an exciting social activity, dependence a vulnerability. A catch-22 lies in the fact that alcohol was consumed so habitually that dependence was practically encouraged while being societally disfavored.

The consumption of alcohol transcended individual enjoyment or social convention, becoming a perilous habit for both Ernest Hemingway and F. Scott Fitzgerald. Hemingway and Fitzgerald conflate alcohol consumption with the culture of the Jazz Age and their time in Paris. As a result, alcohol is a tangible, active agent in their literature. Roger Forseth, author of “Alcohol and the Writer: Some Biographical and Critical Issues (Hemingway),” defines the shortcomings of glamorizing alcoholism: “[a]lcoholism is not an ideology; it is a disaster, and a

disaster that manifests itself in myriad forms” (Forseth 372). Hemingway’s countenance remained as unflappably stoic as Fitzgerald’s became erratic and emotional under the influence. Despite these disparities, “even their abnormalities of conduct belonged to fixed types; even in the neuroses from which more and more of them suffered they followed established patterns,” the patterns of the alcoholic (Cowley 245).

The personal lives and writings of Ernest Hemingway and F. Scott Fitzgerald were saturated with alcohol. Fitzgerald illustrates the treacherous capacity of alcohol and overconsumption as a precipitator of dissipation within the life of the individual. Hemingway, on the other hand, seems intent to define the bounds of social consumption as an alleviant of discontent, an abatement to alternate sources of dissipation. In the book *A Moveable Feast*, Hemingway conveys his perception of Fitzgerald and his authorial potential, as a victim of the man’s deplorable inability to escape the destruction of alcohol consumption. A discussion of Hemingway and Fitzgerald in relation to the Jazz Age would be incomplete without an analysis of their association with alcohol as its presence is a critical feature in their conceptualizations of dissipation in the 1920s.

The Abstraction of Fitzgerald's Parisian Pearls

"Darling, there are better pearls in Paris" -Fitzgerald, "The Rough Crossing"

In his short stories, F. Scott Fitzgerald represents the daunting persistence of alcohol dependence in the Jazz Age. In his life as in his biographies, Fitzgerald is accepted as an alcoholic, a man made ill through his habitual overconsumption of alcohol. According to the Mayo Clinic, individuals that suffer from Alcohol Use Disorder, or alcoholism, will exhibit a "pattern of alcohol use that involves problems controlling your drinking, being preoccupied with alcohol, continuing to use alcohol even when it causes problems, having to drink more to get the same effect, or having withdrawal symptoms when you rapidly decrease or stop drinking" (Mayo Clinic). Fitzgerald encountered all of these symptoms. In the article "F. Scott Fitzgerald's Little Drinking Problem," author Julie Irwin references the fact that "[b]etween the years 1933 and 1937, Fitzgerald was hospitalized eight times for alcoholism and was arrested at least as often" (Irwin 426). The man was an alcoholic, but he was also an author who understood his ailment. His short stories reveal his conceptualization of the complexity of alcohol abuse, as well as its characterization as a cause of destructive personal waste.

An analysis of Fitzgerald's short stories reveals that Fitzgerald captures the characteristics of the alcoholic. His characters struggle to control their alcohol consumption and present the difficulty of alcohol withdrawal and the deleterious ramifications of alcohol abuse. In these depictions, Fitzgerald displays an intimate comprehension of his own alcoholism. Irwin asserts that "no understanding of Fitzgerald's career is complete unless it considers his alcoholism alongside his marriage, his education, his finances, his snobbery – that is, considers it

as a crucial fact of his life” (Irwin 418). Fitzgerald’s alcoholism was “a crucial fact of his life” and a crucial factor in his literature, particularly his literature set in the 1920s.

The short stories of F. Scott Fitzgerald thus exemplify his conflation of the Lost Generation in the Jazz Age with both dissipation and the detrimental overconsumption of alcohol. Fitzgerald, though he spent a relatively short amount of time in Paris, extensively utilizes the setting in his writings. His characters travel between America and Paris. In this way, he is able to relate the Jazz Age in America with the American expatriate community. He conveys the culture of extravagant rambunctiousness in America and abroad in the 1920s. As a result, Fitzgerald presents alcohol consumption and dissipation as facets not only of the Lost Generation but of the American experience in the Jazz Age.

In the short story “The Rough Crossing,” published in the *Saturday Evening Post* on June 8, 1929, Fitzgerald addresses the passage of the American to Paris in order to emphasize the inescapability of habitual personal waste. He articulates the tempestuous journey of Adrian and Eva Smith along with their children. The family is bound from America to Paris. In Part I, the reader is told that Adrian is something of a celebrity, a renowned writer. Adrian, in the first line of dialogue, exclaims: “[w]e’ve escaped. They can’t get us now” (“Crossing” 2080). Fitzgerald thus reveals that the family is not on a recreational trip but are evading “[a]ll those people out there” that would “come with their posse and their warrants and lists of crimes we’ve committed” (“Crossing” 2080). He alludes to the fact that the couple has earned a reputation that they wish to discard; they are not fleeing legal crimes but social faux pas.

Fitzgerald initially presents an optimistic tone through the excited banter in which the couple engages as they discuss their new adventure. The dialogue is interrupted for only a moment as Fitzgerald notes the passing of a small group of young girls, one of whom catches

Adrian's eye. Notwithstanding, the hopeful conversation continues as Eva urges Adrian to tell her "[a]bout us – what a good time we'll have, and how we'll be much better and happier, and very close always" ("Crossing" 2081). In this way, Fitzgerald identifies the Smith's journey as an idealized escape, through which Adrian and Eva will improve upon themselves and their relationship. They will be better and elude the mistakes of their past. In the brief interruption of their sanguine conversation though, the author alludes to the chimerical nature of Eva's statement. Through the establishment of the setting and the optimistic tone of Part I, Fitzgerald explains a relevance of Paris: it is a place of hopeful, illusory escape for American expatriates.

Fitzgerald quickly introduces the facets of the Smiths' life that have necessitated their idealized escape to Paris and their requisite optimism for the future. Adrian and Eva, out of boredom, decide to visit the bar for a moment, even though "they had 'never wanted to see a cocktail again' after leaving America" ("Crossing" 2081). Immediately, Adrian is enraptured by the woman who caught his eye previously, Elizabeth D'Amido. D'Amido seats herself next to Adrian and states "I fell in love with you the minute I saw you;" Adrian does not respond but instead calls the waiter to order libations ("Crossing" 2082). Eva also drunkenly wanders the boat, eventually causing a scene with a sailor and a medical stewardess, who she insults as the woman tries to return her to her room. Adrian later tells Eva that "the thing is to put on your best clothes and walk proudly three times around the deck" as a societal display of poise to rectify her drunken transgressions ("Crossing" 2092). Adrian thus encourages Eva to drink as a distraction. Fitzgerald implies that neither of these occurrences are irregular: Adrian flirts and Eva drinks.

It is Adrian's flirtation and Eva's alcohol consumption that are the primary sources of dissipation in this short story. They are the habits that lead to societal transgressions and seem indicative of those which the Smiths had hoped to escape. Adrian engages in an affair with

D'Amido, rendering the commitment of his marriage inconsequential. In a similar way, Eva throws her pearl necklace, a recent gift from Adrian, into the sea – the symbol of their marriage and of Adrian's affection is subsumed by the sea. It is made into nothing. More harrowingly, Fitzgerald implies Eva's physical dependence on alcohol. Fitzgerald explains Eva's reliance on the substance, as she feels ill when she does not drink, an illness that transcends mere seasickness. He describes that "[s]he took a good deal of champagne, but she was seasick dimly through it, as if the illness was her soul trying to struggle up through some thick incrustation of abnormal life," the thick incrustation of dissipation ("Crossing" 2087). Meanwhile, Adrian himself is wholly consumed by his illicit flirtation, playing doubles with D'Amido and slinking to her room while disregarding Eva and her habitual overconsumption.

Not only is alcohol consumption central to the story, but so is the alcohol which is consumed. Throughout the story, the only alcohol referenced is champagne. Champagne is a beverage associated with celebration; rationally so, Fitzgerald depicts Adrian and Eva with a celebratory tone at the beginning of the story, as they express sentiments of freedom and hope. They are celebrating their removal to Paris. Even when Eva becomes disillusioned, unhappy, and drunk, she continues to drink the champagne, to rely on their illusory Paris celebration. It is pertinent to note that champagne is as much known for its use as a celebratory libation as it is known for its explosive character. The substance is carbonated so when it is opened the pressure from the carbonation causes the cork to pop, the liquid to surge out of the bottle. As soon as Eva and Adrian enter the bar for the first time and split a bottle of champagne, they pop the cork and the subsequent actions of the tale hold an explosive effect. In the story, the couple seems to explode from illusory containment, the betterment that the couple touts upon in the first part. Adrian and Eva burst forth in an extramarital affair and socially inappropriate drunken behavior.

Fitzgerald deconstructs the illusions that the Smiths establish at the beginning of the tale. Adrian continues to flirt with the D'Amido girl while Eva drinks heavily, utilizing alcohol as a remedy for her seasickness and a diversion from the disregard of her husband. While she drinks, Eva repeats Adrian's hopeful but illusory comments from the beginning of the tale "over and over to herself until they became as meaningless as the wide white sky" ("Crossing" 2086-2087). In Eva's drunken reassurances to herself, Fitzgerald illustrates that the couple's constructed illusions only have meaning because of the existence of its rational opposite, their reality – the reality of Eva's reliance on alcohol and Adrian's unfaithfulness. Their illusions gain meaning when Fitzgerald forces his characters to acknowledge their reality. The doctor orders that Eva not be served alcohol for the remainder of her time on the ship, an order that is ignored. After further intoxication, Adrian and Eva argue about his flirtation and her imbibing. They nearly lose their lives once Eva flees to the wireless room as the boat is passing through a hurricane. Adrian searches for her, and the pair is nearly swept overboard when a wave passes over the wireless room. Fitzgerald employs the near-death experience to underwrite the treacherous ramifications of illusory living and of dissipation. The couple narrowly evades the entire dissipation of death.

In "The Rough Crossing," Fitzgerald creates a metafiction of illusion. Just as Adrian and Eva tell themselves a tale, so does Fitzgerald present a story. Unlike the Smiths though, in writing the story Fitzgerald acknowledges with disillusionment the dissipation of alcohol and of Paris. The story comes to a conclusion as the ship approaches the shores of France. Adrian claims that "[t]he real truth is that none of it happened," it was all merely a fabrication, a nightmare ("Crossing" 2096). Eva counters with rationality, reminding him that her pearls are gone, implying that the experience was as real as her lost necklace. Adrian, intent on fictionalizing their voyage, simply states that "there are better pearls in Paris" ("Crossing" 2096).

At this point, Eva concedes, and the couple agrees that their actions were not their own but those of other people. Just as the Smiths escaped from America, so they will escape from the ship. They do not recognize the detriments of Eva's consumption of alcohol in any way. Once more, the experiences from the boat are dissipated and the couple reconstructs the illusion that everything, even the pearls, will be better in Paris.

Two years after the publication of "The Rough Crossing," Fitzgerald further confounds the existence of his illusory Parisian pearls. As much as Fitzgerald presents Paris as a symbol of hope for Adrian and Eva, he portrays it as the source of both past dissipation and future optimism in another short story: "Babylon Revisited." Published in February 1931, "Babylon Revisited" is a piece in which the male protagonist, Charlie Wales, revisits Paris to confront his dissipation. He struggles to overcome his deleterious past with the intention of reclaiming custody of his daughter, aptly named Honoria. Charlie returns to Paris so as to regain his honor in conveying his denunciation of alcohol. Necessarily, Paris then becomes not only a locale of individual dissipation, but also the place in which Charlie seeks redemption. It is in this short story that Fitzgerald not only defines dissipation, but explicitly conflates dissipation with the consumption of alcohol and its consequences.

Fitzgerald immediately orients the story "Babylon Revisited" around Charlie Wales' past experience in Paris, constructing his past as a veritable presence in Charlie's current circumstance. The tale opens with a dialogue between Charlie Wales and Alix, a bartender at the Ritz bar. Charlie enquires about a few of his previous acquaintances, none of whom are in Paris any longer. When asked if he wants another drink, Charlie informs Alix that he is "going slow these days" and Alix congratulates the man while commenting that he was "going pretty strong a couple of years ago" ("Babylon" 6). In this way, Fitzgerald promptly establishes not only that

Charlie was well-acquainted with the American community in Paris, but that he was also drinking a great deal at the time. The conversation continues, and Charlie relates that he is currently in business in Prague, and that “[t]hey don’t know about [him] down there” (“Babylon” 6). Once more, Fitzgerald alludes to the reputation a character has garnered for their rambunctious, drunken behavior.

Fitzgerald allows Charlie to define the dissipation of his past while he is traveling through Paris. At the beginning of the story, Charlie leaves the bar in a taxi, and as he passes many of his previous haunts, he thinks: “I spoiled this city for myself. I didn’t realize it, but the days came along one after another, and then two years were gone, and everything was gone, and I was gone” (“Babylon” 7). Later, after leaving the home of Lincoln and Marion Peters, he is walking the Parisian streets and “he suddenly realize[s] the meaning of the word ‘dissipate’ – to dissipate into thin air, to make nothing out of something” (“Babylon” 9). Fitzgerald enables Charlie to have these realizations while traversing Paris because, for Charlie Wales, Paris epitomizes the dissipation of his own life. It is where he lost his family and his very self. In the two years that he spends in Paris, Charlie’s family is reduced to nothing, vanishing into thin air. Helen, his wife, dies and his sister-in-law gains custody of his daughter. Even so, in returning to the city and directly viewing the places that define his dissipation, Fitzgerald explores Charlie’s attempt to rectify his situation, to overcome his past.

Most significant in the short story is the metaphor of control that Fitzgerald employs to describe Charlie’s relationship with alcohol and his dissipation. Charlie visits Lincoln and Marion Peters, his sister-in-law and her husband, who hold legal guardianship of his daughter. It is to these people that Charlie must prove that he is presently capable of caring for his child. When pleading for his daughter, he admits his previous faults, and his present circumstance:

“that’s all over. As I told you, I haven’t had more than a drink a day for over a year, and I take that drink deliberately, so that the idea of alcohol won’t get too big in my imagination” (“Babylon” 14). Indeed, it “keeps the matter in proportion” for Charlie (“Babylon” 14). The action of taking only a single drink a day is a metaphor Fitzgerald employs for control: if Charlie is able to control his alcohol consumption, then he is able to dictate his future, and direct the damage of dissipation in his life.

Fitzgerald intentionally institutes a metaphor of control that is flawed. Marion asks how long Charlie will remain sober, to which he responds “[p]ermanently, I hope” (“Babylon” 15). Charlie Wales is aware of the precariousness of his sobriety: it is a hope, not a certainty. He also claims that his “drinking only lasted a year and a half – from the time [they] came over until [he] – collapsed” (“Babylon” 15). Charlie limits his overconsumption to a definite time frame in an attempt to disavow Marion of the notion that his drinking was an uncontrollable, persistent problem. And yet, Charlie refuses to be completely sober, even after his collapse and his subsequent stint in a sanatorium. In the article “Alcoholic Cases and the Case for Alcohol in ‘Babylon Revisited’ and ‘A New Leaf,’” Charles Sweetman explains that “[s]ymbolically bound up in the allegiance to the past by both author and his character is Fitzgerald’s unwillingness to give up drink” (Sweetman 172). If Charlie is able to be with his daughter once more, while controlling his alcohol consumption, then complete sobriety is extraneous for the character and for Fitzgerald.

It is in the way that Charlie’s past acts to deprive him of his daughter that Fitzgerald relates the difficulty with which an individual distances themselves from their own dissipation. Irwin explains that “[t]he idea implicit in this story is that once drinking has gotten out of control certain things are lost that cannot be regained” (Irwin 424). Charlie takes Honoria to lunch, and

on his way out of the restaurant, there suddenly emerges “ghosts of the past:” a college friend named Duncan and Lorraine Quarrles, “one of a crowd who had helped them make months into days in the lavish times of three years ago” (“Babylon” 12). In the description of Lorraine, Fitzgerald directly associates her with the dissipation of Charlie’s past. He further emphasizes this association when Lorraine is astonished at Charlie’s sobriety, despite the fact that it is the middle of the day, and again when Charlie receives a letter from Lorraine and recalls an incident in which he stole a tricycle and drunkenly pedaled Lorraine around Paris at dawn. Charlie attempts to distance himself from the pair, refusing to meet them later or to provide them with his address. When he reads her letter, Charlie wonders “[h]ow many weeks or months of dissipation to arrive at the condition of utter irresponsibility,” a condition in which a grown man sees fit to steal a tricycle at dawn (“Babylon” 20). Despite his efforts, Duncan and Lorraine appear at the Peters residence. They are boisterously drunk, and Charlie removes the unwanted guests as quickly as possible, but not before Marion becomes inconsolable. Lincoln informs Charlie that it will be best to wait a bit longer before they revisit the prospect of Charlie taking Honoria. The pair serves as a reminder of Charlie’s past, and their unwelcome visit is indicative of the uninvited way in which past dissipation may reassert itself.

In concluding the short story, Fitzgerald identifies the precarious existence of his Parisian pearls. In “The Rough Crossing” the pearls that Adrian promises will be better in Paris represent the persistence of the couple’s illusion that in a new locale, everything will improve. Eva will not fall into habitual overconsumption and Adrian will not stray from his marriage. In “Babylon Revisited,” Honoria is the pearl that Charlie may attain through continued control over his alcohol consumption. Charlie is at the Ritz bar at the end of the work, and “[a]gain the memory of those days swe[ep] over him like a nightmare” (“Babylon” 24). In this comparison, Fitzgerald

once more likens previous discrepancies to a nightmare, an awful fabrication. Yet, while the memories seem a nightmare to Charlie, he also recognizes them as a reality of his past. He is then informed by Lincoln that it would be best to wait six months before they revisit the topic of Charlie having his daughter. Even so, Charlie refuses a refill on his whiskey. His daughter is no illusion, and yet his relationship with alcohol is precarious: Charlie is not sober, and though he displays restraint in the story, through Marion's doubts about his continued moderation and the appearance of Duncan and Lorraine, Fitzgerald conveys that the past is never gone, and Charlie may return to his dissipation, alcohol. Charlie vows to return to Paris "some day" in order to acquire his own Parisian pearl ("Babylon" 24).

If Fitzgerald presents his Parisian pearls as a precarious ideal in "Babylon Revisited," they become an unattainable abstraction in "A New Leaf." There is no hope for the individual to turn a new leaf, much less for them to acquire something as beautifully grand as a new pearl. Fitzgerald once more expounds upon the perilousness of alcohol dependence in the short story "A New Leaf." This piece was published two years after "The Rough Crossing," and five months after "Babylon Revisited." The work represents a distinctive transition for Fitzgerald in his conceptualization of alcohol consumption. Unlike both the Smiths and Charlie Wales, the male protagonist of "A New Leaf," Dick Ragland, succumbs to disillusionment. Here, Fitzgerald depicts alcohol as an addictive substance for which many develop a fatal dependence. Sweetman explains Fitzgerald's transition by describing the way in which the short story "explores the difficulty of curbing an addiction to alcohol. And as it does so, it moves away from the notion of intemperance as a moral failing and toward alcoholism as a disease" (Sweetman 182). Fitzgerald represents the inevitable destruction of alcoholism, a form of dissipation that can result in the decimation of the individual.

Unlike “The Rough Crossing,” this Fitzgerald short story is initially set in Paris. Once more, it creates an identity for the American in Paris. The reader is introduced first to the beautiful spring day: at the Bois de Boulogne “chestnut blossoms slanted down across the tables and dropped impudently into the butter and the wine” (“New Leaf” 2239). In his direct mention of a Parisian café, Fitzgerald demonstrates his intimate knowledge of Paris and of the places at which Americans socialized. Even more, in depicting the blossoms of spring, Fitzgerald alludes to the connotations of the hopeful rebirth of the season. The blossoms fall into butter and wine, two luxurious substances that Fitzgerald utilizes to describe extravagance and grandeur. A young American named Julia is visiting the city, and is at the café with her friend Phil. She is experiencing the grandeur of Paris. She admires it as much as any American in the city.

After introducing the American perception of grandeur in the city, Fitzgerald introduces the American expatriate community. When Julia asks Phil why he does not introduce her to Dick Ragland, the charismatic, handsome man that passes their table, he responds in simply stating that he did not provide an introduction “[b]ecause [Dick’s] got the worst reputation of any American in Paris” (“New Leaf” 2240). In his statement, Phil references the existence of an American community in Paris, a microcosm in which individuals may earn a reputation. Julia continues to tout upon the evanescence of the man while Phil elucidates the multitudinous reasons for which the man is not received anywhere. Phil explains that, “like so many alcoholics, he has a certain charm. If he’d only make his messes off by himself somewhere-except right in people’s laps. Just when somebody’s taken him up and is making a big fuss over him, he pours the soup down his hostess’ back, kisses the serving maid and passes out in the dog kennel” (“New Leaf” 2240). Not only does Fitzgerald explicitly establish Dick Ragland as an alcoholic, but he also explains the way in which his relationship with the substance is detrimental to his

reputation within the community. He causes scenes at social gatherings, and as a result he has earned a deplorable reputation. Phil thus emphasizes American attitudes of imbibing: alcohol is omnipresent at functions and social gatherings, but dependence on the substance, or poor behavior proceeding from overconsumption are discouraged.

Fitzgerald explicitly addresses alcoholism in his explanation of Dick Ragland's drinking and his tendency toward overconsumption. Julia is not deterred from Dick Ragland until she becomes acutely aware of his disease. Initially, "[s]he did not realize that his being a sort of outcast added to his attraction for her – not the dissipation itself, for never having seen it, it was merely an abstraction" ("New Leaf" 2241). Julia was intrigued by Dick's reputation, but had not personally witnessed Dick's proclivities, so his ailment existed as a mysterious abstraction for her. When she asks about the reasoning behind his overconsumption, Dick elucidates: "[a]bout the time I came into some money I found that with a few drinks I got expansive and somehow had the ability to please people and the idea turned my head. Then I began to take the whole lot of drinks to keep going and have everybody think I was wonderful" ("New Leaf" 2242). In this explication, Dick conveys the way in which alcohol provided him the sensation of social acuity. As a result, he continued drinking, until the very substance that enabled him to interact socially rendered him an outcast, a societal liability. The abstraction quickly became a reality for Julia when Dick appeared for their date with a face that was "dead white and erratically shaven," he slurs his words and stumbles, drunken and discombobulated in the middle of the day ("New Leaf" 2243). Julia is astonished by Dick's appearance, as she is made aware of the true horror of alcoholism: she had thought that "a heavy drinker was someone who sat up late and drank champagne and maybe in the small hours rode home singing. This spectacle at high noon was something else again" ("New Leaf" 2244). In delineating between a heavy drinker and Dick

Ragland, a character Fitzgerald directly references as an alcoholic, he forces the reader to directly address alcoholism. He makes the abstractions surrounding alcohol consumption into reality, and in doing so, he reveals the way in which the disease effects the individual.

As the story continues, Fitzgerald also addresses the process by which individuals suffering alcoholism may attempt to become sober, the way in which Fitzgerald himself attempted to stave off his addiction. Dick Ragland discloses to Julia that he is moving back to New York City and he intends to become sober following his birthday. His birthday occurs when both Dick and Julia are onboard a ship returning to America. Julia stumbles upon Dick the day after his birthday. He is “visibly suffering, visibly miserable,” pallid and trembling. Dick proceeds to divulge that this is the first day in five years that he has not had a drink (“New Leaf” 2245). In these statements, Fitzgerald evidences the physical dependence that alcoholics develop. He also emphasizes the visible suffering and misery which accompanies withdrawal. In doing so, Fitzgerald illustrates his own intimate knowledge of an alcoholic’s struggle.

For a brief time, it seems that Dick Ragland succeeds in abstaining from alcohol. Even in this time though, Fitzgerald conveys a cynicism toward sobriety. When Julia informs Phil of her resolve to marry Dick Ragland, he poses a pertinent question: “[w]hat makes you think that people change their courses” (“New Leaf” 2247)? It is as though Fitzgerald himself doubts that the individual is capable of escaping their own inevitable fate, they cannot evade their own dissipation. As such, Dick Ragland’s sobriety is short-lived, just as any stint of Fitzgerald’s own sobriety. Julia goes to California to visit her family for a time. She is under the impressions that “Dick’s misdemeanors had, fortunately, been confined to Paris and assumed [in New York] a faraway unreality” (“New Leaf” 2247). Once more, Julia reconstructs the abstraction, the unreality, of Dick’s dependence on alcohol. She convinces herself that he has left Paris, and his

drinking problems, behind him. Once the couple reunites, they have difficulties and Dick decides that he will venture to London, purportedly on business.

It is in Dick Ragland's tragic end that Fitzgerald condemns the alcoholic, and himself. Phil informs Julia that Dick Ragland was lost at sea. It is implied that he had committed suicide. Phil refrains from divulging to Julia that Dick had indeed been drinking once more, and that he had not worked in months. In the journal article "Alcoholic Cases and the Case for Alcohol in 'Babylon Revisited' and 'A New Leaf'" author Charles Sweetman comments that "[i]t is as if Fitzgerald mocks his own history of promises to quit drinking and to work" (Sweetman 180). In Dick's movement from Paris to New York, and his eventual suicide onboard a ship destined for London, Fitzgerald accentuates his perception of a lack of escape from alcoholism. Indeed, the only escape Fitzgerald provides is in death, a death that underwrites Phil's previous quandary. People cannot change their courses, and Dick was destined for complete dissipation as a direct result of his dependence upon alcohol. For Dick Ragland, there is no Parisian pearl, there is no pearl at all.

The short stories "Babylon Revisited" and "A New Leaf" are published only five months apart, and yet Fitzgerald's interpretation of the detriment of dependence on alcohol changes significantly. Charlie Wales is left with the hope of a bright future with his daughter, if he can continue to control his behavior and his alcohol consumption, whereas Dick Ragland is entirely dissipated, deceased at the bottom of the sea after failing to remain sober. Through a comparison of these stories, Fitzgerald's own struggle with the ramifications of alcoholism is clarified. All these stories "fit his trope of illusion moving to disillusion, aspiration giving way to failure;" the nuance with which Fitzgerald illustrates alcoholism and dissipation evidences the association he makes between alcohol consumption and the tropes Sweetman identifies (Sweetman 173). He

conveys the danger of illusory ignorance in “The Rough Crossing,” contemplates the possibility of recovery in “Babylon Revisited,” and finally addresses the possibility of complete devastation in “A New Leaf.”

In these works, Fitzgerald thus treats dissipation, particularly that of alcohol consumption, as a central aspect of his conceptualization of the Jazz Age. Adrian and Eva are embarking on their expatriate endeavor. Charlie Wales is reckoning with his actions during his own Paris party. Dick Ragland falls victim to an alcoholism that seems to develop significantly in the 1920s, while he is in Paris. All of these stories therefore confront the actions of individuals in the 1920s, revealing an association Fitzgerald makes between the dissipation of alcohol consumption and the American expatriate experience.

Similar to his characters, and “[l]ike so many American writers of the 1920s, Fitzgerald found alcohol to be one of the necessary props of public performance” (Sweetman 162). Dick Ragland, for example, began drinking heavily so as he would feel more accepted in the American community residing in Paris. Indeed, much like his characters, Fitzgerald earned renown in the early 1920s not only for his writing, but for his quasi-fantastical personal life. The public took notice of his extravagant lifestyle - and his incessant drinking, just as Eva, Charlie, and Dick all earned reputations for their overconsumption. It is in this fashion that the Lost Generation author experienced a conflation of his personal life and his writings with alcohol.

These stories devalue Hemingway’s interpretation of Fitzgerald’s alcoholism. He was not a butterfly unaware of his destruction – he memorialized his struggle with alcoholism in each of these stories. Adrian and Eva display a reluctance to accept alcohol as an unavoidable dependence. Charlie Wales illustrates the way in which dissipation from alcohol consumption may wreak havoc on an individual’s future, and the precariousness of semi-sobriety. Dick

Ragland relates the devastating result of an individual's inability to live with alcoholism. Charles Sweetman inaccurately assumes that "[d]issipation, especially alcohol, was something that [Fitzgerald] often treated lightly" (Sweetman 162). These three stories exemplify the way in which Fitzgerald directly addresses the dissipation of alcohol consumption as a significant theme in his work. In his literature, dissipation is certainly not treated lightly. Each of these short stories describe the struggle of the individual with the temptation of alcohol consumption. Sweetman's untruth is underwritten not by Fitzgerald's literature, but by Hemingway's condemnation of Fitzgerald. A conceptualization of the perception Hemingway articulates regarding the dissipation of alcohol in the life and writing of Fitzgerald is contingent upon the way in which Hemingway disparately represents alcohol consumption in his writing.

The Dignified Drinker

“it was as natural as eating and to me as necessary, and I would not have thought of eating a meal without drinking either wine or cider or beer” -Ernest Hemingway, A Moveable Feast

Ethyl alcohol is by no means a human necessity: when consumed, the libation is a depressant that slows mental and physical function. Nonetheless, in *A Moveable Feast*, Hemingway divulges that “[i]n Europe then we thought of wine as something as healthy and normal as food and also a great giver of happiness and well being and delight” (Feast 166). For Hemingway, alcohol is sustenance. The placement of the assertion is ironic. The claim lies in the middle of an entire sketch recording the way in which alcohol attributes to Fitzgerald’s physical and literary decline. The sketch is devoted to depicting Fitzgerald’s consumption as an unhealthy source of dissipation constantly detracting from his well-being. His irony is justified in that the statement regards Hemingway’s perception of his own relationship with alcohol, not that of Fitzgerald. Hemingway describes alcohol as a necessity, but not a concern, for himself. Not surprisingly, alcohol figures as largely in Hemingway’s literature as it does in his life. The substance is vital to the man and to the American expatriates, the collective “we” that regards alcohol as a healthy, pleasing sustenance. Hemingway habitually explores this evaluation of alcohol in his writing. For this reason, “[t]he culture of drink is a vital ingredient in Hemingway’s imaginative world” (Forseth 373). For the Lost Generation, Hemingway portrays alcohol as both a dissipator and an agent of relief from the detritus of life in the 1920s.

Hemingway utilizes his literature to glorify a certain standard of proper living, a code that a man should uphold. Robert Penn Warren, who authors an introduction to the novel *A Farewell to Arms*, stipulates that Hemingway’s heroes “are not squealers, welchers, compromisers, or

cowards, and when they confront defeat they realize that the stance they take, the stoic endurance, the stiff upper lip mean a kind of victory” (Warren ix). Hemingway consistently compels his characters to confront dissipation. Warren conveys that Hemingway’s hero code is the method by which his characters either combat dissipation or succumb to it on their own terms - this is “a kind of victory” for the hero (Warren ix). As James Tackach states in his article “Mariano Rivera: Hemingway Hero,” the hero code promotes “Hemingway’s own definition of courage: grace under pressure” (Tackach 79). Thus, the Hemingway hero upholds a strict code of conduct by exuding toughness, dignified grace, and a defiant resistance to dissipation.

In the short story “Hills like White Elephants,” Ernest Hemingway extrapolates upon alcohol consumption, illusion, and dissipation relating to the American expatriate community. The piece was published in 1927, during Hemingway’s expatriate years. At the time, he resided in Paris and travelled widely throughout Europe. Likewise, the young American couple in the story is travelling - the entire tale takes place during a forty-minute train stop between Barcelona and Madrid. Contrary to Fitzgerald’s presentation of travel as a means by which to create an illusory escape, Hemingway does not permit his characters to escape into illusion. He forces them to address reality. At the train station “there was no shade and no trees and the station was between two lines of rails in the sun:” the sparsely glaring setting provides no place for the couple to conceal themselves (“Hills” 273). The couple is at a crossroads - they must make a decision and directly address their predicament. Exemplifying his iceberg theory, the story revolves around a conversation between the couple about the possibility of Jig’s having “a simple operation,” accepted by scholars and readers to be an abortion (“Hills” 275).

Hemingway manipulates ambiguity in “Hills Like White Elephants” in order to conflate its content with the American expatriate experience. The female character, Jig, asks the male

character, whose name is never stated, if they should have a drink in the first line of dialogue. In mentioning the girl's name only once and omitting the name of the male character, Hemingway espouses an ambiguity of identity that enables the story, and the consumption of alcohol, to broadly describe the American expatriate community in Europe. The prevalence of alcohol consumption throughout the story suggests that it is a constant in the lives of American expatriates, just as it is a constant for the characters in this short story. Alcohol is a fixation for Ernest Hemingway. One would be hard-pressed to identify a work in which Hemingway omits any mention of alcohol. In the twenty sketches that comprise *A Moveable Feast*, there is not a single chapter lacking some reference to either the substance or the act of drinking. In the 1,432 words comprising "Hills like White Elephants," twenty-seven direct references are made to alcohol or to the consumption of the substance.

Alcohol consumption is not presented as a detriment to the characters but as an agent of relief in the story. Alcohol acts as relief from the heat and as a distraction from their contentious circumstance. The girl asks what alcohol the couple should consume in the first line of dialogue, and the pair continue to discuss alcohol and the view until the man addresses the elephant in the room, the prospect of Jig having an abortion. The male protagonist encourages the operation although the girl is hesitant. Her requests for alcohol are subsequently interspersed within the couple's discussion of abortion. Jig asks if they could have another beer before requesting that they "maybe stop talking" ("Hills" 276). She utilizes alcohol as a distraction from the unpleasant topic.

The particular alcohol referenced is also consequential. After drinking beer to cool themselves, the girl decides that they should try Anis del Toro, a licorice-flavored liqueur. She says "[e]verything tastes like licorice. Especially all the things you've waited so long for, like

absinthe” (“Hills” 274). Absinthe is a high-proof alcohol and was regarded at the time as an addictive hallucinogenic. Hemingway chooses absinthe to emphasize the couple’s addictive lifestyle. The young, unmarried couple is travelling, drinking heavily, and the labels on their bags from all the hotels in which they have stayed not only accentuates that they have done a great deal of wandering, but they have spent many nights together. They are not productive in any way, and the man is intent not to reproduce either. According to Doris Lanier, author of “The Bittersweet Taste of Absinthe in Hemingway’s ‘Hills Like White Elephants’” absinthe “promises joy, excitement, heady delight, its tantalizing color and taste concealing the destructive power that is lurking in its green opulence” (Lanier 286). In this way, the simile about absinthe represents the man’s desire for freedom and excitement, without regard to the destruction that may result, even the destruction of a pregnancy. Once more, the ambiguous identity of the male protagonist emphasizes that these sentiments relate to the American expatriate community, and to Hemingway himself.

Hemingway utilizes the hallucinogenic reputation of absinthe to the underscore the illusions of the characters as well. While the male protagonist has awaited absinthe, an intoxicant with a reputation for being a hallucinogenic that creates aberrations, he has no interest in Jig’s fantasies. When she likens the hills to white elephants, he curtly informs her that he has not seen one and returns to his beer. As they discuss the operation, Jig wonders, if she has the operation, if “then it will be nice again if [she] say[s] things are like white elephants” (“Hills” 275). Jig wonders if the couple will enjoy illusions together once more, if they will be happy together living the wild, exciting life the male desires. His child is as abstract to the man as the concept of a hill looking like a white elephant, something he has never seen. Even more, Hemingway includes a description of the beautiful landscape of the Ebro banks. Jig tells the man that they

could have all of it, all of the beauty present in nature and all of their aspirations. The man states that they can have everything, but Jig disagrees, claiming instead that it is not theirs anymore, because “once they take it away, you never get it back” (“Hills” 276). Jig correlates the natural landscape with pregnancy, a natural process. In her statement, Jig implies that their shared illusions have been taken away by circumstance, just as their child will be taken from them. Hemingway thus deconstructs the man’s illusion that a simple operation will rectify their situation. Instead of completing their conversation, the couple orders more beer, because alcohol eases the discomfort of their misaligned desires.

Throughout “Hills Like White Elephants,” Hemingway depicts dissipation in the lifestyle of the characters and in their consumption of alcohol. The male protagonist is content with their lifestyle of dissipation. They drink, travel, and enjoy one another’s company, expending their time and money toward a leisurely existence. He shows no desire for responsibility or productivity. The girl directly addresses their dissipation: “that’s all we do, isn’t it – look at things and try new drinks” (“Hills” 274). Further, the conversation around which the story revolves, around which the couple drinks, is an indisputable example of dissipation. The man wants Jig to have an abortion, to reduce something, in this case a fetus, to nothing. At the same time, the couple utilizes alcohol consumption as a distraction from the unpleasantness of their conversation, the sole source of discontent in their lives according to the male protagonist.

In the life of Ernest Hemingway as in his novels and short stories, drinking is not only a social convention and an enjoyable pastime, but a defiant method by which to combat the intolerable realities of existence. Much like the couple in “Hills like White Elephants” utilizes alcohol as a method by which to ease the tension between them in considering the abortion of their child, Hemingway perceives alcohol to be a coping mechanism. For example, in 1918

Hemingway drank prodigiously while recovering in a Milan hospital. He had been wounded by mortar and machine gun fire as he was serving as an ambulance driver in Italy. During his recovery, he drank so much that he was reprimanded by the head nurse. Hemingway drank heavily and habitually for the rest of his life. He had found a way to deal with the unseemly aspects of existence.

Hemingway once more depicts the way in which alcohol acts as an implement for easing discontent in the short story "A Clean, Well-Lighted Place." The story opens upon a Spanish café at which an elderly deaf man remains to drink into the early hours of the morning. For Hemingway, a writer renowned for his precise prose, the significance of alcohol consumption is manifested in that twenty-four of the 990 words in the story directly relate to the substance or to the act of drinking. Two waiters, one older than his counterpart, have remained at the café to serve a single patron - the old man. In the first line of dialogue, one waiter informs the other that the man "tried to commit suicide" because he was "in despair" about "nothing," and the waiters subsequently discuss the attempted suicide as they continue to serve the man ("Place" 379). Hemingway thus quickly establishes the concentration of this piece: the consumption of alcohol and the facets of existence which impel the individual to commit suicide.

A compelling juxtaposition is created between the old man's drinking habits and the event of his attempted suicide. In such, Hemingway contrives alcohol as an abatement to discontent. The elderly man asks for another drink, at which time the surly young waiter complains that the old man will be drunk, stay all night, and forget to pay. When the waiter mentions to his companion that the man is now drunk, his coworker comments that "[h]e's drunk every night," revealing that their circumstance is not an anomaly ("Place" 380). The conversation reverts immediately to the subject of the man's attempted suicide. In the way that

the narration alternates between the discourse of the waiters and their serving the patron, Hemingway juxtaposes the action of alcohol consumption with the speculation of the waiters regarding the suicide attempt. He portrays alcohol to be a coping mechanism employed by the old man to tolerate dissatisfactory existence. Suicide is an extreme action by which to escape the unbearable aspects of life, a succumbing to the most absolute form of dissipation, whereas alcohol consumption is a means by which to survive the same unsatisfactory elements of life. The old man is at the café drinking, not attempting to succeed where he had previously failed.

As the story progresses, Hemingway conflates the patron with the older waiter, elucidating the commonplace use of alcohol as an anecdote for discontent. The older waiter consistently empathizes with the old man, critiquing the younger waiter's impatience and impertinence. The waiter realizes a kindred spirit in the old man and through this recognition, Hemingway correlates his characters. Once both the patron and the young waiter depart, the older waiter confronts his own unease: "[w]hat did he fear? It was not fear or dread. It was a nothing that he knew too well. It was all nothing and a man was nothing too" ("Place" 383). The "nothing" that the old waiter understands directly relates him to the old man, who had attempted suicide over the same thing – nothing. Just as the elderly man remained at the café to drink, the waiter requests a drink from the barman before taking his leave. Once more, Hemingway offers alcohol as a method both the patron and the waiter utilize in order to dispel the nothing which troubles them. The older waiter reveals that he is "of those who like to stay late at the café...[w]ith all those who do not want to go to bed. With all those who need a light for the night" ("Place" 382). In the repetition of the terms "those" and "all," Hemingway references a greater cohort that transcends the elderly patron and old waiter. Hemingway again excludes

character names, thus accentuating their representative nature. The individual identities of his character are made insignificant, so their sentiments and actions are more markedly pertinent.

The content of the piece is indicative of the human struggle against the prospect of daunting nothingness, against dissipation. It is nothing that impels the old patron to attempt to take his own life, and it is nothing that concerns the older waiter. When the older waiter considers that “it all was nada, y pues nada, y nada, y pues nada,” he perceives life to be an emphatic nothingness. The sentiment is furthered as the waiter places “nada,” the Spanish term for “nothing” into both the Lord’s Prayer and the Hail Mary. The character existentially reduces the realities of existence and religion to nothing. Hemingway thus discounts religion as an alleviant to the dissipation by which the waiter defines the essence of existence. The only relief Hemingway suggests is in alcohol consumption at the café, and so the older waiter gets a drink, and goes home, placating himself: “ it is probably only insomnia. Many must have it” (“Place” 383). After having a drink, the older waiter attempts to alleviate his discontent by attributing it to insomnia. In the final line, Hemingway illustrates again that “many must have it;” like insomnia, the struggle against dissipation is a human malady (“Place” 383).

Hemingway evidences the prominence of his title in its association with alcohol consumption, with the abatement of discontent, and with dissipation. The young waiter postulates that the old man is lonely. He later refuses continued service to the displeased patron, so the old man pays and departs. The older waiter criticizes this action, and the younger waiter claims that the man could purchase a bottle and drink at home. The older waiter refutes this proposition in claiming that “it is not the same,” accentuating the distinction between private and social alcohol consumption (“Place” 381). The events of the story are contingent upon an individual’s desire not only to imbibe, but to do so in a certain setting – “A Clean, Well-Lighted

Place.” Both the waiter and the patron escape their sense of unbearable nothingness by drinking in “a clean and pleasant café” that is “well lighted” (“Place” 382). The older waiter “dislike[s] bodegas and bars” but “a clean, well-lighted café [i]s a very different thing” (“Place” 383). The setting of the story therefore becomes as important as its content. Hemingway shows that it is the place in which the characters, and all those they represent, find reprieve.

Through “A Clean, Well-Lighted Place,” Hemingway conveys his conceptualization of the import of *dignified* alcohol consumption. Hemingway codifies this behavior by way of the elderly patron: the “old man is clean. He drinks without spilling. Even now, drunk” (“Place” 381). He holds his alcohol well, carrying himself “unsteadily but with dignity” (“Place” 381). The older waiter takes only “a little cup,” exemplifying restraint in his own consumption. Most significantly, the patron and the older waiter do not succumb to disillusionment or dissipation but use alcohol to combat these realities, and they do so in a dignified manner. In this way, both characters adhere to Hemingway’s heroic code. They exemplify dignity in their struggle against dissipation. Similarly, both men prefer to drink in a “pleasant” place, where there is light enough to illuminate tangible, definite reality and eliminate their dark considerations of nothingness. A bodega is unfit as there is music which is “certainly” bothersome, “[n]or can you stand before a bar with dignity” (“Place” 382). Thus, even the character’s choice of a clean, lighted café as a locale in which to drink underwrites their dignified consumption of alcohol, their conformation to Hemingway’s hero code.

Hemingway’s promotion of dignified alcohol consumption in this piece stands in direct opposition to the observations Hemingway makes regarding Fitzgerald’s consumption in *A Moveable Feast*. In his first sketch, Hemingway relates a disdainful sentiment of surprise that “fairly light, dry, white Mâcon could cause chemical changes in Scott that would turn him into a

fool,” (*Feast* 167). The term “fool” distances Fitzgerald from any contrivance of dignity. When the authors drink and dine, Fitzgerald becomes “a little unsteady now and he look[s] at people out of the side of his eyes with a certain belligerency” (*Feast* 173). Unlike the elderly man in “A Clean, Well-Lighted Place,” Fitzgerald lacks dignity to accompany his unsteadiness, and the belligerency in his eyes connote an unfounded drunken aggressiveness.

Hemingway aggrandized his ability to consume alcohol without outwardly displaying its effects – his ability to control his disposition while under the influence. This may be attributed as much to his “having to drink more to get the same effect” as it may be correlated with his disinclination to display his own inebriation or his desire to appear with a heroic, drunken dignity (Mayo Clinic). Such disinclination can directly be traced to Hemingway’s illustration of 1920s American culture, which glorifies the act of drinking while condemning perceived alcohol dependence. At the same time, Hemingway asserts that “it was hard to accept [Fitzgerald] as a drunkard, since he was affected by such small quantities of alcohol” (*Feast* 166). As Roger Forseth articulates “Hemingway the moralist – the codifier of appearances and behavior – is at work here” (Forseth 377). The heroic man must be able to drink an appropriately large quantity while remaining adequately composed. Fitzgerald’s characters display a dignity that the man himself might not possess - Charlie Wales and Dick Ragland honorably and defiantly struggle against dissipation, and in doing so evidence aspects of Hemingway’s hero code.

F. Scott Fitzgerald was an alcoholic, Hemingway a notorious drinker. The peculiarity of Hemingway’s personal association with alcohol arises primarily from a denial of his own ailment. It is compounded by a lack of public awareness and subsequent documentation of his condition. Hemingway displayed a contrived control over his drinking through careful management of his demeanor. He was a “clean” drinker, even dignified, much like the old man

in “A Clean, Well-Lighted Place” (“Place” 381). This projection enabled denial by both Hemingway himself and the public. According to Shechner, Hemingway “consumed prodigious amounts of alcohol, first as a discipline of manhood, later as a way of life. Yet nowhere in the many memoirs of Hemingway is he spoken of as an alcoholic” (Shechner 221). Likewise, in 1986, Roger Forseth notes that, at the time, Hemingway had inspired 17 personal memoirs, none of which mention his abuse of alcohol. Forseth is perplexed by the fact that none of these biographers, “so thoughtful and sensitive in other respects, have properly researched a matter second only to the craft of writing in their subject’s life” (Forseth 372). Scott Donaldson, Mary V. Dearborn, and other contemporary Hemingway biographers and scholars have addressed his relationship with alcohol, but it is pertinent to consider these acknowledgements from Forseth and Shechner, made in the late 1980s. For decades, Hemingway scholarship and research entirely disregard his penchant for drinking and its memorialization in his body of literature.

While Hemingway expounds upon the way in which alcohol serves as an abatement to dissipation in “A Clean, Well-Lighted Place” and “Hills like White Elephants,” in his other work he contrives alcohol as a form of dissipation in itself. “A Pursuit Race,” an often-overlooked Hemingway short story, exemplifies Hemingway’s approval of the dignified drunk, who uses alcohol to fight depression and loneliness. In “A Pursuit Race” Hemingway acknowledge alcoholism and addiction as an agent of dissipation in order to emphasize his disdain for those who give up and give in to addiction. While this Hemingway short story has not garnered much critical attention, explores themes similar to those Fitzgerald investigates in “A New Leaf.” Both authors portray protagonists that are destroyed by alcohol abuse. Even so, unlike Fitzgerald, Hemingway refers to the character that succumbs to alcohol abuse as a fool, a man made inferior by his defeat to alcohol.

The first paragraph of “A Pursuit Race” identifies the controlling metaphor of the story: Hemingway relates the life of his American protagonist, William Campbell, to a Parisian pursuit race. The work is published in 1927, during Hemingway’s time abroad, and though the story is set in Kansas City, Hemingway draws upon his expatriate experience in order to describe the American struggle against dissipation through his metaphor. In a pursuit race, cyclists begin the race at intervals and attempt to catch one another. If a bicyclist is passed by another, he must dismount his bicycle and leave the race. In “Hemingway’s Puzzling Pursuit Race” Charles J. Nolan explains that “[i]n the race that is our lives, Hemingway tells us, William Campbell has been caught and passed: he is ‘out of the race’” (Charles Nolan 483). Campbell himself determines the metaphor of his circumstance in telling Mr. Turner, his manager, that he “can’t fire [him] because [he’s] got down off [his] bike” (“Pursuit” 351). The protagonist is the advance man for a burlesque show — he travels in front of the show in order to make necessary arrangements prior to its arrival. Campbell is caught by the performance, which is why he informs his boss that he cannot be fired because he has removed himself from his position. Campbell is therefore caught twice: he is overcome by the burlesque show and he is overcome by dissipation.

In the subtleties of the dialogue between Mr. Turner and William Campbell, Hemingway illustrates Campbell’s defeat by dissipation. When Mr. Turner enters Campbell’s hotel room, he notices the open bottle next to the bed in which Campbell reposes. Turner calls Campbell “a drunken fool,” and Campbell underwrites his observation by discussing his affinity for a simple bed sheet that covers his entire body (“Pursuit” 351). Campbell is more concerned with a bed sheet than he is with the loss of his job or his relapse into addiction. Turner subsequently mentions that not only is Campbell drunk, but “[he’s] had D.T.s” or delirium tremens, extreme

manifestations of alcohol withdrawal (“Pursuit” 352). In this comment, Turner alludes to Campbell’s past sobriety – the character must have attempted sobriety in the past, because he developed delirium tremens. Presently though Campbell is as untroubled by his alcohol consumption, a troubling new form of dissipation for the man. Campbell begins referencing Mr. Turner as “Sliding Billy” because the man is able to slide whereas Campbell claims he cannot slide because “[i]t catches” (“Pursuit” 353). He thus mentions Mr. Turner’s ability to move between the influence of alcohol and sobriety, whereas he is caught by the lure of the substance. He is caught by alcohol addiction. Hemingway employs the moniker to convey Campbell’s surrender to dissipation. He cannot slide – he is caught by dissipation.

Unlike other characters in Hemingway short stories discussed here, William Campbell significantly deviates from Hemingway’s hero code. After evidencing his alcohol consumption and substance abuse, Campbell begins to feel a nausea that “would increase steadily, without there ever being the relief of sickness, until something were done against it” (“Pursuit” 353). Campbell combats the nausea by taking “a drink from the bottle” which is merely “a temporary measure” (“Pursuit” 353). Charles Nolan asserts that “his action seems less a decision than a giving in, and his nausea-his body’s call for drugs- more physical than emotion” (C. Nolan 489). The hero code only glorifies defeat if the character has fought with dignity and endures dissipation with stoicism. Campbell does neither. Hemingway enables his character only to hide, devoid of dignity, from the reality of his addiction under a bedsheet. He is unwilfully caught and defeated by the dissipation of his addictions, just as a cyclist is caught and defeated by another racer. Turner repeatedly urges Campbell to take a cure, “to fight it out,” suggesting that Campbell has not been caught, but has only lost ground in the race. He has slid into a more vulnerable position but is not completely overcome. Campbell is disinterested in the prospect

(“Pursuit” 353). He feels that there is no cure. Campbell simply dismounts his bike and acquiesces.

The manipulation of sympathy by Hemingway further underwrites an interpretation of Hemingway’s literary and personal perception of alcohol dependence. Mr. Turner consistently displays sympathy for Campbell, asking if the man is okay and entertaining the inane conversation of the compromised man. Nolan suggests “[w]ith Turner we are meant to sympathize with Billy” (C. Nolan 489). We are to sympathize, not empathize. We are to pity his unheroic defeat, much as Hemingway pities Fitzgerald in *A Moveable Feast*. Hemingway writes that reading *Gatsby* and recognizing the potential of Fitzgerald necessitated his sympathy: “I must know it was like a sickness and be of any help I could to him and try to be a good friend” (*Feast* 176). It did not, however, necessitate self-reflection or empathy. He would encourage Fitzgerald to imbibe less and work more, because he must not “just quit like that” (“Pursuit” 353). Hemingway intends to encourage Fitzgerald just as Mr. Turner encourages Campbell to grapple heroically against defeat.

A story illustrating the destruction of alcoholism is relevant to the way in which Hemingway dispels his own substance abuse. Hemingway never acknowledged any inability to control his own alcohol consumption, though it is apparent that the man suffered from alcoholism. Scott Donaldson, author of the book *Hemingway vs. Fitzgerald: The Rise and Fall of a Literary Friendship*, references Hemingway’s correspondence to Fitzgerald, in which “Hemingway made it clear that he regarded drinking as something that could be controlled by an act of will” (Donaldson 238). Thus, William Campbell’s greatest failure lies in his lack of willful exertion against dissipation, his deviation from the hero code. Campbell does not harness the

effects of alcohol to dispel discontent. To Hemingway, much like Fitzgerald, Campbell allows substance abuse to consume him, to catch and thus defeat him in the race of life.

Even more, throughout his life, Hemingway avoided any unpleasantries that would inevitably result from withdrawal. Medical professionals advised Hemingway to discontinue his consumption of alcohol on multiple occasions. On every occasion, he refused. He never inserted himself into a circumstance that might parallel that of William Campbell in "A Pursuit Race." He would not experience delirium tremens or risk an undignified defeat by his dissipation.

Hemingway's bedsheet is denial, and it is as ineffectual as the flimsy bed covering. In a journal article titled "Papa," Mark Shechner describes Hemingway's physical ailments, ailments he attributes to alcoholism: "the debilitating headaches; the susceptibility to spills and accidents; the rushes of fury that came out of nowhere to possess him like dybbuks; the paranoid delusions and suicidal depressions that took hold of him toward the end and finally claimed him" (Shechner 222). It is tragically ironic that Hemingway sought relief in drinking, though in imbibing he only worsened his physical and mental state - he found respite from his depression in a depressant, he lessened his physical pain by consuming a substance that slowly poisoned his body.

In his interpretation of William Campbell in "A Pursuit Race," Hemingway determines the denial he harbors relating to his own alcohol dependence. He credits alcohol as a dissipator of unbearable reality in short stories such as "Hills Like White Elephants" and "A Clean, Well-Lighted Place" while condemning Campbell's unseemly defeat by the substance. He espouses power upon the individual that is able to imbibe with dignity in order to alleviate the imperfections of existence. His contention is discredited by the fact that, in his own life, Hemingway never actually controlled his drinking. He never refrained from imbibing or acknowledged any inability to do so. If one is caught in a pursuit race and refuses to concede, the

individual is no less overcome. Even so, Hemingway's contrivance of alcohol as an abatement to discontent, not as an acceptable form of dissipation in itself, matters to his interpretation of the 1920s. Fitzgerald explores the dissipation of alcohol at the time whereas Hemingway dissipates its existence, and yet these disparate approaches are crucial to their illustration of the Lost Generation and the Jazz Age.

The Remediation of the Jazz Age

“His talent was as natural as the pattern that was made by the dust on a butterfly’s wings. At one time he understood it no more than the butterfly did and he did not know when it was brushed or marred. Later he became conscious of his damaged wings and of their construction and he learned to think and could not fly any more because the love of flight was gone and he could only remember when it had been effortless.” -Hemingway, A Moveable Feast

To Ernest Hemingway, F. Scott Fitzgerald was a butterfly - he displayed a beautifully effortless, natural authorial genius, an ability to make his prose soar. His capabilities deteriorated over time, just as the dust on the wings of a butterfly become damaged, hindering flight, eventually rendering the butterfly nothing more than a vulnerable, flightless insect. Various factors contributed to the marring of Fitzgerald’s wings, and alcoholism was certainly among them. Even so, while Hemingway deigned to create this likening as an introduction to his explication of Fitzgerald in *A Moveable Feast*, the illustration discounts Fitzgerald’s understanding of alcoholism, a conceptualization evidenced in his literature. Fitzgerald did not later “bec[o]me conscious of his damaged wings” (*Feast* 147). Hemingway merely represents Fitzgerald as an elegant yet simple insect, incapable of comprehending his own destruction until it was too late. He knew alcohol to be a “gay and delicate poison,” a poison that could lead to the decimation of the individual (*Beautiful* 985). In his postulation of Fitzgerald as a butterfly, Hemingway recognizes that the substance had poisoned Fitzgerald, but he fails to acknowledge Fitzgerald’s presentation of an alleviation to the detrimental consequences of alcohol consumption. In the novels *The Great Gatsby* and *The Sun Also Rises*, F. Scott Fitzgerald and Ernest Hemingway present remedies for the dissipation of alcohol consumption in the Jazz Age.

Hemingway and Fitzgerald present alcohol consumption and dissipation as prevalent aspects of the Jazz Age for members of the Lost Generation in the United States and abroad. In their short stories, both authors set their works in the 1920s, exploring the culture of the Lost Generation as they emphasize the personal waste encountered by their characters along with their constant consumption of alcohol. For Hemingway, a great failure of Fitzgerald's lies in his inability to discover a remedy for the dissipation of overconsumption in his life. He never addresses the remedy presented in the literature of Fitzgerald. Fitzgerald drinks himself to a premature death. Even so, Hemingway grievously errs in his assumption that Fitzgerald does not find alleviation to the dissipation of alcohol abuse. Fitzgerald does present an antidote to dissipation in his literature - it is just different from Hemingway's own remedy. In the novels *The Great Gatsby* and *The Sun Also Rises*, Fitzgerald and Hemingway respectively present their remedies to dissipation and its association with alcohol consumption. For Fitzgerald, Jay Gatsby dispels dissipation in his unwavering romantic idealism. On the other hand, Jake Barnes, the male protagonist of *The Sun Also Rises*, combats dissipation through his adherence to the Hemingway hero code. In 1936, Hemingway further emphasizes his hero code in "The Snows of Kilimanjaro." In the short story, Hemingway not only evaluates the personal waste that defines the 1920s, but he also depicts Fitzgerald as a foil to his protagonist. Thus, the works of Hemingway and Fitzgerald define the Jazz Age through dissipation and alcohol consumption as well as the remedies the individual finds for these facets.

Gatsby's Remedial Imagination

The Fitzgerald short stories discussed in this analysis convey the way in which F. Scott Fitzgerald illustrates both alcohol consumption and dissipation. Adrian and Eva Smith, Charlie

Wales, and Dick Ragland all struggle with their own personal waste. None evade the detriments of habitual overconsumption. None are made great through any ability to remedy their dissipation. In *The Great Gatsby*, the novel for which Fitzgerald is best known, Fitzgerald illustrates the greatness of an individual able to transcend dissipation. The narrator of the novel, Nick Carraway, chronicles his experience with the mythical and admirable Jay Gatsby. He describes a man with “an extraordinary gift for hope,” a man that does not fall victim to the forms of dissipation which surround him (*Gatsby* 2). Through the manifestations of waste in the novel, Fitzgerald presents the idealism of Jay Gatsby as a remedy for dissipation.

The Great Gatsby is the quintessential illustration of the Jazz Age. The novel is set in 1922, at the beginning of the era and Nick Carraway, the narrator of the novel, acts as the observant documenter of the time. Gatsby represents the emergence of a fraudulent contingent of the upper class. Unlike Tom and Daisy Buchanan, Gatsby is not born into money but has amassed wealth through the economic boom that followed the Great War and the rise of organized crime that resulted from the enactment of prohibition. In the article “Gatsby as Gangster” author Thomas Pauly explains that “since the advent of Prohibition, gangsters were, in fact, on the rise; not only were they gaining more wealth and power, but they were presuming to status and respectability as well” (Pauly 225). Gatsby has made his money in illegal business ventures allying himself with suspect characters such as Meyer Wolfsheim, and like the gangsters that Pauly describes, he presumes status and respectability by owning a luxurious mansion and a fashionable vehicle, dressing impeccably, and mimicking the diction of the wealthy. He lives on West Egg, whereas the Buchanans reside on East Egg. These locations are indicative of the distinction between the old money of the eastern United States and the new wealth of the western regions of the nation. Nick acknowledges that, despite his exorbitant

earnings, Gatsby is considered inferior by Tom Buchanan, a man of old money. In this way, Fitzgerald memorializes the tension that existed between the established and emerging factions of the upper class in the 1920s.

Fitzgerald employs Nick's description of the parties hosted by Gatsby in order to accentuate the extravagance of the American Jazz Age culture. Nick "attach[es] [him]self" to Jordan Baker at the first party he attends (*Gatsby* 28). Jordan symbolizes the modern woman, the flapper. She is a young, wealthy, independent woman uninhibited by the restraints of a family. She informs Nick that Gatsby "gives large parties" for any who wish to attend (*Gatsby* 33). In "The American Carnival of the *Great Gatsby*," Philip McGowan describes that "[t]he carnival land to which [party-goers] are admitted suspends the social organisations, hierarchies, and prohibitions of outside America in a zone of whites-only leisure (McGowan 146). At these parties, alcohol is provided in excess and outsiders such as Nick are as accepted as much as renowned members of society. Gatsby fills his luxurious house with jazz music and alcohol, attracting a massive crowd. Fitzgerald thus depicts the young, materialistic, careles, and drunken generation. The characters fly recklessly through the heap of ashes that separates their homes from the glittering city of New York. The carelessness of the characters results in the death of Myrtle Wilson in the heap of ashes. Figuratively, Fitzgerald underwrites the destruction of waste and irresponsibility for his characters.

F. Scott Fitzgerald not only describes the extravagance of the Jazz Age but also the debasement of the characters. The Buchanans and Jordan Baker constantly seek the wasteful pursuit of amusement. Neither Tom nor Daisy work and they are not productive in any way. They simply entertain themselves with socialization, alcohol, and leisure. Likewise, Jordan Baker amuses herself with sports and men. In the same way, the scores of attendees at Gatsby's

soirees are infatuated by the excess, and the waste, of Gatsby's events. They are elated by the grandiose parties and its mysterious host – Jay Gatsby. They socialize and imbibe, enjoying the massive expenditures of a man that is a stranger to most of them while speculating about his character. At these events “champagne [i]s served in glasses bigger than finger-bowls,” and the celebratory libation provided in excess underwrites the extravagance of the Jazz Age party (*Gatsby* 31). Even Nick Carraway, who seldom drinks, becomes “roaring drunk” at Gatsby's rambunctious parties (*Gatsby* 28). Alcohol is therefore a significant facet of the party and of dissipation. Fitzgerald underwrites the dissipation of the party in that it is unsuccessful in its mission to lure Daisy to Gatsby.

Fitzgerald permits Gatsby to overcome personal waste in that he provides sources of dissipation while distancing himself from them. Jay Gatsby is aware of the dissipation of alcohol consumption. Gatsby is the host of grand parties, “he is the circus master” and yet he distances himself from the drinking, dancing, and rollicking (McGowan 147). At the first party Nick attends, he discovers that Gatsby is suspected to be “a bootlegger;” he illegally distributes alcohol (*Gatsby* 40). His profession is confirmed by Tom Buchanan later, who states that “[h]e and Wolfsheim brought up a lot of side-street drug-stores here and in Chicago and sold grain alcohol over the counter” (*Gatsby* 89). Even so, Gatsby does not drink at all in the novel. Nick later explains that “[i]t was indirectly due to Cody that Gatsby drank so little...for himself he formed the habit of letting liquor alone” (*Gatsby* 66). Dan Cody, a mining magnate and a mentor to Gatsby, had a drinking problem. At the time in which James Gatz became the great Jay Gatsby, he denounced alcohol and instead concentrated on his hopeful imaginings, which “were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy's wing” (*Gatsby* 65). His imaginings of the “unreality of reality” would allow

for a boy, “the son of shiftless and successful farm people” to attain status in society and eventually acquire the love of a wealthy girl (*Gatsby* 65). It enables him to believe staunchly in upward mobility. Gatsby therefore supplies dissipation professionally and socially but avoids it himself, for he must maintain his hopeful imaginations in order to prove his worth.

Fitzgerald proves Gatsby’s parties, indicative of the constant party of the Jazz Age, to be nothing more than an exemplification of dissipation. Through his hosting, Gatsby provides the masses wasteful amusement in the hopes of attracting Daisy Buchanan to his home. His efforts are moot as it is not until Nick arranges an encounter between the two that Gatsby is finally able to reunite with Daisy. Moreover, Nick Carraway is the only attendee, apart from the man’s father, at Gatsby’s funeral. Gatsby’s generosity amounts to nothing in the novel. In Fitzgerald’s self-reflective writing, he once more mentions generosity as inconsequential. In 1936, Fitzgerald published “The Crack-Up,” a series of three essays in which Fitzgerald explains his personal destruction. In the second installment, Fitzgerald asserts that “[t]here was to be no more giving of myself – all giving was to be outlawed henceforth under a new name, and that name was Waste” (“Handle with Care”). Fitzgerald was generous in his efforts to please Zelda and those around him, but he felt it results only in an addiction to alcohol and a squandering of talent. Likewise, all of Gatsby’s generosity is wasted. Through the failure of Gatsby’s scheme to attract Daisy with a party and the paltry attendance at his funeral, Fitzgerald shows that all of his expenditures amount to nothing.

It is Gatsby’s devotion to Daisy that results in his demise, though he does not submit to dissipation. Daisy is driving Gatsby’s car when Myrtle Wilson is hit and killed. Her unwillingness to admit her culpability results in her husband mistakenly divulging to Mr. Wilson that Gatsby killed Myrtle. Mr. Wilson then murders Gatsby. Consequently, Daisy is directly

responsible for the death of both Myrtle and Gatsby. In the chapter “Women in Fitzgerald’s Fiction,” Rena Sanderson stipulates that Daisy “represents illusion itself, the illusion of everything admirable, authentic, desirable, and unattainable” (Sanderson 156). Gatsby holds conviction in his illusion. He refuses to incriminate Daisy, to disregard his illusions. Sweetman explains that “[r]efusal to give in to compromise – even if (especially if) it meant eventual breakdown and ruin – had a kind of romantic grandeur, a kind of integrity” (Sweetman 185). Gatsby dies in love with a woman who has already left him behind, as an outsider to the upper class. The disillusionment Fitzgerald articulates in this reality does not detract from Gatsby’s greatness, the value of his unreality.

Fitzgerald illustrates the transcendence of dissipation in unwavering hopefulness. Gatsby believes in the illusion of Daisy as much as he believes that he can rise to belong in the society of the upper class. Nick describes that “[t]he lawn and drive had been crowded with the faces of those who guessed at his corruption – and he had stood on those steps, concealing his incorruptible dream, as he waved them goodbye” (*Gatsby* 103). Nick - and Fitzgerald - place Gatsby on the stairs above the partygoers, insinuating that the man stands apart from the crowd of people intent on the personal waste of a drunken party. Gatsby stands apart “concealing his incorruptible dream,” and it is this dream that proves his greatness (*Gatsby* 103). His illusions are starkly contrasted with those of Adrian and Eva Smith as the couple creates an illusion around Paris and their ability to escape their habits of dissipation. Gatsby, on the other hand, imagines upward mobility, an idealization completely unrelated to dissipation. Thus, Gatsby is not overcome by the dissipation of the Jazz age because he constantly maintains his idealism.

In Nick’s admiration of Gatsby, Fitzgerald proves Gatsby to be the model for the alleviation of dissipation. Nick introduces Gatsby with the observation that “there was something

gorgeous about him, some heightened sensitivities to the promises of life” (*Gatsby* 1). He admires the beauty of Gatsby’s great belief in the assurances of the future. He does not allow the dissipation of the present to mar his convictions of love or ambition. Nick commends the “incorruptible dream” of Gatsby (*Gatsby* 103). His illusions are not corrupted by Daisy’s selfishness or Tom’s condescension. In his final words to Gatsby, Nick says “[y]ou’re worth the whole damn bunch put together” (*Gatsby* 103). Thus, Fitzgerald enables Nick to render Gatsby superior to all other characters in the novel. Gatsby is able to elude dissipation because he “believe[s] in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that’s no matter – tomorrow we will run faster, stretch out our arms farther... and one fine morning-” (*Gatsby* 121). Gatsby is not party to the alcohol consumption or the personal waste of the Jazz Age, he is only its mysterious and elusive host. He rises above the dissipation around him through his hopeful illusions. Thus, Fitzgerald postulates that there is a remedy for dissipation in the idealization of the future.

In Being a Hemingway Hero

A dignified man who displays grace, courage, and masculinity in the face of dissipation is a Hemingway hero. These characters act in accordance with a stringent code of behavior that enables them to consume alcohol as an abatement to the unbearable realities of existence. As such, they either defy dissipation or triumph in valiant defeat. Jake Barnes, the narrator and male protagonist of *The Sun Also Rises*, is a Hemingway hero as is Harry, the protagonist of the short story “The Snows of Kilimanjaro.” In these works, Ernest Hemingway articulates the way in which the hero code acts as a remedy for dissipation through his characterization of the American expatriate community and the heroism of his male protagonists.

In the novel *The Sun Also Rises*, Hemingway offers a definition of the American expatriate in order to highlight the dissipation present in the culture of the Lost Generation. When in conversation with Jake Barnes, Bill Gorton tells him: “[y]ou’re an expatriate. You’ve lost touch with the soil. You got precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafés” (*Sun* 115). In this elucidation, Hemingway correlates the American expatriate with the waste of drinking, infatuation, and socialization. He claims that the expatriate is lost in the pursuit of unproductive amusement. They squander their time in the pursuit of pleasure and entertainment, and in doing so they “los[e] touch with the soul” or the harsh realities of existence (*Sun* 115). The use of the term “ruined” expresses the degeneration of the individual that submits to a culture that glorifies dissipation over productivity (*Sun* 115). In such, Hemingway establishes work in opposition to waste. The novel itself describes the experience of Jake Barnes as he lives in Paris, frequenting cafés and travelling across Europe with his acquaintances, drinking and longing for the attention of Brett Ashley. Jake is therefore representative of the Lost Generation, and yet Hemingway allows the author to struggle with the dissipation omnipresent in their culture. He does not simply accept the standards for the expatriate outlined by Bill. He struggles against dissipation and, in doing so, he finds reprieve from the detriments of personal waste.

Jake Barnes is not consumed by the leisurely pleasures of the American expatriate community because he persistently works in Paris. In Book I, Jake Barnes describes his life in Paris: he drinks in cafés, flirts with Brett, and talks with Robert Cohn and other acquaintances, but he also works. Before his excursion, “there was plenty of work to do, [h]e went often to the races, dined with friends, and put in some extra time at the office getting things ahead” (*Sun* 69).

In this explanation, Hemingway conveys the correlation between forms of dissipation, such as attending the races and dining (and drinking) with friends, and work. He asserts that Jake Barnes is not consumed by personal waste – he balances his time between leisure and work. The balance enables him to be productive while enjoying sources of dissipation. After the fiesta in Pamplona, Jake Barnes wishes he “had gone up to Paris with Bill, except that Paris would have meant more fiesta-ing. He was through with fiestas for a while” (*Sun* 232). The fiesta is a celebration of dissipation, and Jake Barnes recognizes the necessity of distancing himself from the personal waste for a time. The recognition enables Jake Barnes to defy dissipation in his willful avoidance of the Paris party.

In the novel, as in the Hemingway’s short stories, alcohol is presented as a relief to the unbearable facets of present existence. While on his trip, Jake is disillusioned by the company he holds, but “under the wine [he] lost the disgusted feeling and was happy. It seemed they were all such nice people” (*Sun* 146). Alcohol abates the unpleasantness of the bickering and unseemly social behaviors of the American expatriates for Jake. Even when Bill and Jake escape into the mountains to fish and relax, they enjoy alcohol. In Chapter XII, Roger Forseth articulates that “[t]he uncorrupted setting, the simple companionship, the timeless needs: all conspire to make drinking perfectly all right. Alcoholic excess doesn’t exist here” (*Forseth* 378). Hemingway insinuates that alcohol is calming for Jake: “[t]he bar was cool. You could feel the heat outside through the window” (*Sun* 245). In a literal sense, the bar offers an escape from the heat of the outdoors; figuratively, alcohol cools Jake’s emotions, and he is able to tolerate his circumstances.

While alcohol is portrayed as a form of respite from dissipation, it is also illustrated as a source of dissipation in itself. In Pamplona “the fiesta explode[s]:” throngs of people drink, dance, and listen to music for seven days and nights (*Sun* 152). With an explosiveness, the fiesta

signifies dissipation. There is no productivity or sleep during the fiesta. The bullfighting, like the fiesta, is “[a]ll for sport. All for pleasure” (*Sun* 197). The American expatriates, including Jake, enjoy the pleasure of alcohol consumption along with the exciting waste of bullfighting and the constant party. Even so, Jake Barnes is not subsumed by the dissipation in which he participates. When the fiesta ends, Jake removes himself from his companions. He was “through with fiestas,” and with dissipation, “for a while” (*Sun* 232).

Through the novel, Jake Barnes acts in accordance with the hero code, and Hemingway conveys this behavior to be the reason that the character is able to defy dissipation. Jake drinks and act with dignity. He states that “[i]t is awful easy to be hard-boiled about everything in the daytime” (*Sun* 34). It is easy for Barnes to display the stoic endurance of the hero in the daytime, and he never displays weakness in public: “[i]f [he] begin[s] to feel daunted, [he] go[es] off by [him]self” (*Sun* 73). He is an aficionado, and since “[a]ficion means passion,” the character is a man of passion and grit who gains the respect even of bullfighters like Montoya and Romero (*Sun* 131). Moreover, an exploration of Hemingway’s literature exposes his endorsement of masculine dignity in the face of dissipation. Jake Barnes does not permit his masculinity to be questioned. “[He] got hurt in the war” and is rendered impotent (*Sun* 17). Even so, the nature of the wound is valiant – it was acquired in war. Jake is not defeated by his wound, making jokes of his circumstance, and defying its alteration of his physical masculinity. Similarly, Jake models the hero code in his willingness to confront sources of personal waste. He disregards the notion of escape, because “[y]ou can’t get away from yourself by moving from one place to another” (*Sun* 11). Thus, Hemingway postulates that the hero must face dissipation with dignity, and masculine courage. In doing so, dissipation is overcome.

Hemingway writes Brett Ashley to be a threat to the Hemingway hero, and yet Jake Barnes realizes victory even in this relationship, further establishing him as a hero. At the beginning of the work, Jake Barnes, much like the deaf patron and the old waiter in “A Clean, Well-lighted Place,” struggles with insomnia and existential nothingness. Jake “lay awake thinking and [his] mind jumping around. Then [he] couldn’t keep away from it, and [he] starts to think about Brett and all the rest of it went away...then all of a sudden [he] started to cry” (*Sun* 31). Brett is initially a method of escape for Jake. At the same time, though, Brett threatens the masculinity of Jake Barnes. She is unable to accept his physical lack of impotence. In the article “Symbolic Hats in *The Sun Also Rises*” author J.M. Linebarger states that the hats worn by the men and by Brett “become symbols of masculinity that, when they are worn by Brett Ashley, illustrate her unladylike desire to dominate men” (Linebarger 323). She only wears Jake’s hat at the beginning of the novel. Jake Barnes thus conquers the threat that Brett poses to his masculinity, further emphasizing his heroism. Brett demands that Jake gets her a drink at the beginning of the novel, in its height she recommends that he get her a drink, and by the conclusion of the work she simply asks if he would get her a drink. Brett is disempowered by Jake’s display of the hero code, his assertion of masculine dignity. When she finally returns to Jake and attempts to acquire his attentions once more by claiming that they could enjoy one another, he simply replies: “[i]sn’t it pretty to think so” (*Sun* 247). Hemingway shows Jake’s realization of Brett’s illusory aid. Jake Barnes cannot find a remedy to dissipation through Brett, but only through the sustainment of the hero code.

Unlike Gatsby, Jake Barnes does not find remedy to dissipation in idealization or unreality but in ascribing to a code of behavior that allows him to operate within reality. Bill tells Jake that he “ought to dream” (*Sun* 124). Jake does not dream or imagine or idealize himself or

his circumstance. “[He] did not care what it was all about. All [he] wanted to know was how to live in it” (*Sun* 148). Jake Barnes lives by the hero code, and consequently shows the ability of the individual to exist within a society that encourages personal waste, whereas Gatsby remedies dissipation through his transcendent “incorruptible dream” (*Gatsby* 103). Hemingway further explores the necessity of idealization in the short story “The Snows of Kilimanjaro.” In this tale, the protagonist idealizes work and emphasizes the necessity of the hero code.

Ernest Hemingway explores the destruction of the individual through Harry’s acceptance of drinking and leisure in the short story “The Snows of Kilimanjaro.” Harry, the protagonist of the tale, is a writer on an African safari who is dying of gangrene after a simple scrape becomes infected. He is deathly ill because of an expensive, extravagant excursion to the African savannah. Hemingway documents the final hours of the man as he reminisces upon his life. He mourns the writing that he did not accomplish, and attributes his authorial failure to wealth, women, and alcohol. Harry explains that “[h]e destroyed his talent himself... by drinking so much that he blunted the edge of his perceptions” (“Snows” 11). Harry had experienced the luxury of wealth with his most recent wife, Helen, though “if it had not been she it would have been another” (“Snows” 11). In this way, Hemingway blames the unproductivity of Harry to his attraction to women and not to Helen in particular. Harry had “traded away what remained of his old life...for security, for comfort too” (“Snows” 13). Thus, Hemingway illustrates Harry to have accepted forms of personal waste. He did not struggle to work “because each day of not writing, of comfort, of being that which he despised, dulled his ability and softened his will to work so that, finally, he did no work at all” (“Snows” 10). His capabilities are made into nothing by his willful relaxation into the pleasures of wealth and alcohol.

Harry is destroyed by the personal waste to which he submits, and Hemingway simultaneously enables the character to realize a triumphant defeat in his final efforts to work. The narrative is broken up by vignettes in italics — these sketches are representative of the pieces that Harry never wrote. They accentuate the loss of his potential to personal waste. Even so, in his final hours the character attempts to work. In the article “‘The Road Not Taken’ in Hemingway’s ‘The Snows of Kilimanjaro’” Sylvia Ammary articulates that “[t]he oscillation in typography between the roman type sections and the italicized sections is to represent the contrast between reality and illusion, the present life and the unlived life” (Ammary 131). Hemingway transitions the typography to show reality alongside unreality, what is and what might have been. Harry longs for the productivity of the unlived life, and in doing so he also exudes heroism in the face of death. He is not afraid but wishes only to write. Harry’s idealizations are not fanciful like those of Helen, who hopefully imagines that “maybe they will be back with another truck today. Maybe the plane will come” (“Snows” 4). Hemingway contrasts Harry to Jake Barnes, who continued to write despite the comfort and pleasures made available to him. Even so, Harry struggles against the personal waste that defined his existence in his final hours. He renounces the spoils of luxury, and in doing so he realizes victory in defeat. Thus, Hemingway glorifies the idealization of the hero code and work, not pretty idealizations of different circumstances. In his final hours, Harry chooses to work and in doing so he triumphs over the dissipation that has directly led to his demise.

Hemingway further enables Harry to triumph in defeat through his death at the end of the story. Harry is aware that “the party is over now,” but he does until stop working until death, symbolized by a hyena, visits him (“Snows” 24). Ammary tells that Harry’s death is “Hemingway’s mode of representing the rise of the wounded hero to symbolic self-fulfillment”

(Ammary 132). In his death, Harry is flown romantically to the snow-peaked pinnacle of Mount Kilimanjaro. He is at the peak of the mountain, just as in his final hours he had realized the pinnacle of life in his work and not in leisure, luxury, or liquor. Harry is symbolically self-fulfilled by the work he accomplishes in the italicized text of the story and in its conflation with the Roman typeface at the conclusion of the story. In the final scene, Hemingway articulates Harry's flight to the peak in Roman typeface, while evidencing in the final paragraph of the story that Helen discovers Harry's life-less body in the tent. In this conclusion, Hemingway shows that the peak of the mountain may be reached, it is only illusory if the individual accepts dissipation. Harry reaches this peak because he defies the personal waste of his past in his final hours, utilizing alcohol as only an abatement to his physical condition. Harry therefore reaches the pinnacle because he finally becomes wary of personal waste and aware of the value of work, he becomes a Hemingway hero.

The self-reflective nature of this short story proves Hemingway's reliance on his hero code as a method for relief from personal waste and demise. Kurt Müller, author of "The Change of Hemingway's Literary Style in the 1930s: A Response to Sylvia Ammary," explains that "[w]ithout falling into the biographical fallacy of identifying the protagonist with the author" the story is "a highly self-reflective exploration" (Müller 157). The story is published in 1936, and at the time Hemingway had not published a novel for seven years, the longest span of time the author had gone without publishing a novel since the publication of *The Sun Also Rises*. He had written two nonfiction works, *Death in the Afternoon* and *Green Hills of Africa*, neither of which were met with critical acclaim. Hemingway promotes the hero code in the story and exposes his own intention to continue working, despite the luxurious life that he leads. The self-

reflective nature of “The Snows of Kilimanjaro” mimics the narrative Hemingway establishes in *A Moveable Feast*, his nonfiction work relating to the 1920s.

Ernest Hemingway and F. Scott Fitzgerald disparately define the remedy for the dissipation of alcohol consumption in the Jazz Age. They convey remedies for the personal waste through which they define the culture of the 1920s. *Gatsby* is an American living in New York city. Jake Barnes is an American expatriate living in Paris and travelling across Europe and Harry is an American on safari. In these settings, the authors convey the relevance of personal waste and alcohol to the culture of the Jazz Age and the Lost Generation without a locational bound. They also memorialize their own experiences: Fitzgerald experienced the Jazz Age in New York city and in Paris while Hemingway travelled Europe and went on Safari. Even more, both authors struggled with the great extravagance of the age, as well as its seedy, destructive underbelly.

The 1920s in Retrospect

“As he sat there at the bar holding a glass of champagne the skin seemed to tighten over his face until all the puffiness was gone and then it drew tighter until the face was like a death’s head. The eyes sank and began to look dead and the lips were drawn tight and the color left the face so that it was the color of used candle wax. This was not my imagination. His face became a true death’s head, or a death mask, in front of my eyes” -Ernest Hemingway, A Moveable Feast

The subjective insight Hemingway dispenses in the sketches of Fitzgerald from *A Moveable Feast* emphasize the importance of alcohol in the lives and works of both authors relating to the Lost Generation. In November 1956, fifteen years following F. Scott Fitzgerald’s death, Ernest Hemingway was in poor health. He was resting at the Paris Ritz when he rediscovered trunks filled with his notebooks from the 1920s. Over the next three years, until he took his own life in July 1961, Hemingway transformed these notes into a book of sketches depicting his years in Paris: *A Moveable Feast*. He presents brief vignettes of the atmosphere and of the people who defined the era for him. Hemingway describes the relationships he fostered with fellow expatriates such as Gertrude Stein, Sylvia Beach, and F. Scott Fitzgerald. They traversed the banks of the Seine, Montparnasse, and the Lower Left Bank, drinking at the La Closerie des Lilas, Le Deux Magots, and other Parisian cafés. Hemingway devotes the largest proportion, three of the twenty chapters comprising the piece, to his experiences with F. Scott Fitzgerald. These vignettes contribute to the examination of Hemingway and Fitzgerald’s disparate literary depictions of the dissipation surrounding the consumption of alcohol in the Jazz Age.

Throughout *A Moveable Feast*, Ernest Hemingway provides his perceptions with conviction. He is adamant that his vision of Fitzgerald donning a “death mask” while under the influence “was not his imagination” (*Feast* 152). Hemingway employs the same conviction throughout the chapters that are devoted to Fitzgerald. He confidently expounds upon the dissipation of Fitzgerald as a man and as an author resulting from his alcohol consumption. Even in physical descriptions, Hemingway alludes to alcohol-related dissipation: he was “holding a glass of champagne” while “[h]is face became a true death’s head,” a living embodiment of demise (*Feast* 152). His characterization of Fitzgerald exists in stark opposition to the hero code identified in Hemingway’s literature. Consequently, through the book *A Moveable Feast*, Hemingway presents Fitzgerald as a foil to his trope of the heroic man who drinks with dignity and struggles valiantly against personal waste.

The first Fitzgerald sketch documents Hemingway’s initial impression of the unseemly drinking behaviors of Fitzgerald. It is here that Hemingway describes the physical transformation of Fitzgerald into a drunken emblem of dissipation. Dunc Chaplin, a witness to the introduction of Fitzgerald and Hemingway, seems untroubled by Fitzgerald’s demeanor, informing Hemingway: “[t]hat’s the way it takes him” (*Feast* 152). Alcohol *takes* Fitzgerald, it does not simply affect or influence him. A few days later, Hemingway apologizes to Fitzgerald for the reaction that the former perceived, to which Fitzgerald purportedly inquires: “[w]hat do you mean you’re sorry? What stuff hit me what way? What are you talking about, Ernest?” (*Feast* 152). The obliviousness of Fitzgerald mimics that of the damaged butterfly and of William Campbell. To Hemingway, Fitzgerald is unaware of the consequences of his overconsumption. Even so, in their conversation Fitzgerald “act[s] as a normal, intelligent and charming person,”

so Hemingway agrees to accompany him on an excursion to retrieve his motor vehicle from Lyon (*Feast* 154).

Hemingway explicitly identifies Fitzgerald as an alcoholic in the second movement of his sketch. On their disastrous journey, both writers drink a great deal. They drink before they begin driving, they drink while they travel, and they drink once they stop to rest for the evening. The men must drive the vehicle through inclement weather without a top and Fitzgerald is overcome by illness, or at least a dread of illness. Hemingway attempts to mollify the fretful Fitzgerald while regretting his involvement with the “silliness” of his counterpart (*Feast* 166). He does make a concession: “[Fitzgerald] did have a point though, and I knew it very well. Most drunkards in those days died of pneumonia” (*Feast* 166). Hemingway articulates that Fitzgerald fears the affliction of the drunkard because he is an alcoholic. In the same way, Hemingway references his “ignorance of alcoholics then,” indirectly designating Fitzgerald as an alcoholic (*Feast* 167). Near the conclusion of their excursion, Hemingway feels “[i]t was obvious that [Fitzgerald] should not drink anything and I had not been taking good care of him. Anything that he drank seemed to stimulate him too much and then to poison him and I planned on the next day to cut all drinking to the minimum” (*Feast* 174). Hemingway’s condescension is clarified in his portrayal of Fitzgerald as a man who must be tended. Alcohol is a poison to the man and his consumption must be monitored and limited.

The second Fitzgerald vignette references Fitzgerald’s overconsumption in conjunction with the relationship between Scott and his wife, Zelda. Hemingway establishes the relationship Fitzgerald fosters with alcohol and with Zelda to be sources of dissipation inextricable from one another. Hemingway ascribes the destruction of Fitzgerald to these compounded relationships. He attends a lunch at the Fitzgerald residence, where he learns that the couple “had quarreled the

night before because Scott did not want to get drunk. He had decided, he told me, to work hard and not to drink and Zelda was treating him as though he were a kill-joy or a spoilsport” (*Feast* 179). According to Hemingway, Zelda drives Fitzgerald toward dissipation. She causes marital strife when Fitzgerald refrains from overconsumption. Zelda resorts to name-calling in order to express her displeasure with Fitzgerald’s restraint. She encourages his consumption of alcohol but not his work. Hemingway contends that “Zelda was jealous of Scott’s work,” a jealousy that manifests itself in a pattern for the couple: “Scott would resolve not to go on all-night drinking parties and to get some exercise each day and work regularly. He would start to work and as soon as he was working well Zelda would begin complaining about how bored she was and get him off on another drunken party” (*Feast* 180-81). In this process, Hemingway attributes Fitzgerald’s inefficiencies to Zelda’s enticement of Fitzgerald away from productivity and toward the personal waste of “all-night drinking parties” (*Feast* 180).

Hemingway also hearkens back to Fitzgerald’s marvelously illusory Parisian Pearls in his second sketch of Fitzgerald. He describes Fitzgerald’s repeated intention to escape current circumstance through physical relocation. Fitzgerald informs Hemingway of his intention to go “someplace where he and Zelda could have a good life together again...[where] everything would be disciplined” (*Feast* 182). Life would be better for the Fitzgeralds in the Riviera just as it would improve for the Smiths in Paris. After their first excursion though, Hemingway writes that Fitzgerald “did not do any sobering up on the Riviera and he was drunk now in the day time as well as the nights” (*Feast* 183). It seems that Fitzgerald’s pearls were lost as well. No matter, the Fitzgeralds would take another trip, and then he would work more and the couple would be better. Later, Fitzgerald urges Hemingway to accompany him, claiming that he “this time he would not drink and it would be like the old good days” and once more “everything was going to

be disciplined” (*Feast* 185). Hemingway relates that Fitzgerald’s attempts are again unsuccessful as on their first night the Hemingways and the Fitzgeralds have a small party and drink champagne. This vignette once again reveals Fitzgerald as a foil to the Hemingway hero, who does not attempt to escape the imperfect realities of their circumstances, but face these matters directly.

In *A Moveable Feast*, Hemingway emphasizes Fitzgerald’s divergence from the hero code. Under the pressure of an initial encounter, Fitzgerald compliments Hemingway at length. Hemingway and the expatriates apparently “went under the impression, then, that praise to the face was open disgrace” (*Feast* 150). He does not offer any direct account of Fitzgerald’s complimentary speech — his description of the event only relates his disinterest in Fitzgerald’s praise. He does not listen to Fitzgerald but evaluates his physical carriage instead. He also references the inebriated habit Fitzgerald makes of “[b]ecoming unconscious” in public, forcing friends or taxi drivers to transport him to bed (*Feast* 181). Hemingway thus portrays Fitzgerald as tactlessly unaware of acceptable conduct, lacking the social grace of a hero.

Through the description of their initial encounter and their trip to Lyon, Hemingway illustrates alcohol as a form of personal waste by which Fitzgerald is dishonorably defeated. His physical appearance wastes away while under the influence. Fitzgerald fears pneumonia, the death of the drunkard. He does not approach the prospect of dissipation with dignity but with “silliness” and trepidation (*Feast* 166). Fitzgerald submits to Zelda, disregarding his work and instead wasting himself in overconsumption. Fitzgerald does not defy Zelda or counteract the consequences of his alcohol consumption in any way. Thus, Hemingway identifies Fitzgerald as “[p]oor Scott,” a man worthy of pity for his failure to defy dissipation (*Feast* 176). Fitzgerald

models no code of conduct befitting a hero. He only exemplifies the waste resulting from a disregard of such a code.

Fitzgerald likewise deviates from Hemingway's expectation of the masculine hero. In the biography *Paris was Yesterday*, Janet Flanner remarks: "[w]hen I look back on the stir created by [Hemingway's] individual style of writing, what stands out in my memory is the fact that his heroes, like Ernest himself, were of outsized masculinity even in small matters," matters such as confidence and physical appearance (Flanner vii). Hemingway describes Fitzgerald as "a man then who looked like a boy with a face between handsome and pretty" (Feast 149). Hemingway likens the physical appearance of Fitzgerald to that of an androgynous child. He also appraises Fitzgerald's mouth a feature that would be beautiful on a female. He exposes a lack of masculinity in the physical characteristics of the man. In the final Fitzgerald vignette, Hemingway ultimately emasculates Fitzgerald. The author expresses concern to Hemingway regarding a comment Zelda made about his inability to sexually please a woman. "It was a matter of measurements:" Fitzgerald doubts his natural phallic prowess (*Feast* 190). Hemingway responds by reassuring Fitzgerald that "Zelda just wants to destroy [him]" (*Feast* 191). Fitzgerald vehemently disagrees and, in doing so, unyieldingly submits to the condemnation of a woman. Fitzgerald internalizes a female's criticism of his physical masculinity and fears an unalterable inferiority. Hemingway advises Fitzgerald to "just have confidence," but in the doubts and defensiveness of Fitzgerald, Hemingway accentuates his self-conscious emasculation (*Feast* 191). The depiction of Fitzgerald's androgynous appearance and lack of confidence further distances him from the courageously masculine Hemingway hero.

Similarly, Hemingway repeatedly mentions his encouragements for Fitzgerald to drink less and work more, to emulate his notion of a heroism. The Hemingway hero utilizes work as a

method by which to defy dissipation. According to Hemingway, the author is unaware of his subsumption by dissipation, devoid of any “stoic endurance” that would render a defeat valorous (Warren ix). Fitzgerald does not write well in Paris, consistently distracted by the drunken Paris party. To Hemingway, the man is neither tough nor dignified in his capitulation to Zelda and to alcohol. Fitzgerald is emasculated by Zelda and undignified while inebriated. He fails to work because he is consumed by the dissipation in his life. This consumption is accentuated in the contrast Hemingway conveys between Fitzgerald’s drinking practice and his own: “[m]y training was never to drink after dinner nor before I wrote nor while I was writing” (*Feast* 174).

Hemingway drinks in accordance with his strict “training:” he is not defeated because he imbibes by the code of the hero, not on his whims or those of his wife. He never allows drinking to detract from his writing or his composure. Thus, in the action of writing Hemingway upholds the hero code and succeeds where Fitzgerald supposedly fails. He is not subsumed by dissipation.

The Fitzgerald sketches convey the conclusory denunciation at which Hemingway arrives: Fitzgerald deviates from the hero code and is entirely lost in alcohol consumption and personal waste. Hemingway’s perception of the transformation of Fitzgerald’s face into a “death mask,” is symbolic of Fitzgerald’s death as a meritorious author and of his literal death, a direct consequence of his alcohol consumption (*Feast* 152). Of course, it is easy for imagination to influence perception when writing about experiences twenty years past. Nevertheless, Hemingway’s considerations are poignant: his perception of Fitzgerald might fit the man, but not his literature. Fitzgerald did not defy or overcome the dissipation of alcoholism in his own life, but his characters attempt to do so. In such, Fitzgerald’s literature provides a portrayal of alcohol consumption far more complex than any observation of the author in *A Moveable Feast* might suggest. Julia Irwin articulately claims that Fitzgerald “was a writer who was also the victim of a

disease, not a self-destructive drunk bent on wasting the talent he was given” (Irwin 427). His literature is not devoid of worth because the author was an alcoholic.

The critique of Fitzgerald that Hemingway provides in *A Moveable Feast* is constructed upon his interpretations of Fitzgerald’s deviation from the hero code. It discounts his understanding of dissipation in alcohol consumption which is evidenced in his literature. Fitzgerald contrives alcohol consumption as a deleterious form of dissipation with which his characters consistently struggle. He also renders alcoholism as a disease, not merely an unheroic character flaw. In an interview from 1920, Fitzgerald nonchalantly identifies writing the novel *This Side of Paradise* to have been “a substitute form of dissipation” in his life (Brucoli and Bryer 112). Unlike Hemingway, Fitzgerald does not perceive the work of writing as an abatement to dissipation. By comparing the act of writing with the deterioration of dissipation, Fitzgerald associates drinking with writing. Sweetman explains that “[b]oth writing and drinking provide Fitzgerald an escape from the troubling present” (Sweetman 164). Interestingly, in his work Hemingway similarly identifies alcohol to ease the unbearable realities of present existence.

Just as Hemingway critiques Fitzgerald in his nonfiction work, so does Fitzgerald offer a critique of Hemingway in “The Crack-Up.” Hemingway illustrates Fitzgerald as having been defeated by the dissipation of alcohol consumption, and yet he disregards Fitzgerald’s own interpretations of alcohol as a treacherous form of personal waste. Hemingway conveys Fitzgerald’s deviation from the hero code in order to establish an inferior foil to the code of conduct that Hemingway encourages. Fitzgerald, on the other hand, describes his disagreement with the ability of the hero code to remedy discontent. In “The Crack-Up” Fitzgerald claims “[t]his is what I think now: that the natural state of the sentient adult is a qualified unhappiness. I

think also that in an adult the desire to be finer in grain than you are, 'a constant striving' (as those people say who gain their bread by saying it), only adds to this unhappiness in the end" ("Handle with Care"). Fitzgerald references the "constant striving" against dissipation that Hemingway glorifies in his work. He asserts that the struggle against personal waste and the desire to be a dignified "finer grain" only adds to the discontent of the individual. These differences emphasize the distinct understandings these authors articulate relating to dissipation and alcohol consumption.

In their fiction and nonfiction work, Ernest Hemingway and F. Scott Fitzgerald disparately depict dissipation in the Jazz Age. Dissipation is the process in which something is rendered into nothing. Hemingway and Fitzgerald establish a correlation between the concept of dissipation and the culture of the Lost Generation in Jazz Age. F. Scott Fitzgerald articulates the way in which alcohol is indicative of the extravagance of the time, a luxuriousness that is underpinned by the wasteful deterioration of overconsumption and personal destruction. Hemingway illustrates alcohol as a relief from the unbearable aspects of reality and as an agent of personal waste in itself. Both authors memorialize the careless rambunctiousness of the Lost Generation and the ramifications of such attitudes. They also present idealization and the adherence to a strict code of ethics as distinct solutions to the individual struggle arising from the dissipation of the age, particularly from the overconsumption of alcohol.

Fitzgerald and Hemingway not only present dissipation in the 1920s differently, but their writing also exposes their dissimilar perceptions of alcohol. Fitzgerald presents a more modern understanding of alcoholism as a disease. He explicitly references alcoholism in both his fiction and non-fiction works, creating characters that are physically dependent upon the addictive substance. Despite the fact that the American Medical Association did not recognize alcoholism

as a medical condition until 1956, Fitzgerald proves alcohol to be a detrimental illness in the 1920s. Hemingway, on the other hand, reveals an understanding of alcoholism more indicative of the attitudes of the time. His fiction valorizes alcohol consumption as an implement to ease individual discomfort, while conveys alcohol abuse as a weakness of character. Even in his reminiscences upon the 1920s, Hemingway references Fitzgerald as an alcoholic but he continues to discount the medical delineation of alcohol abuse as a disease. Instead, he portrays Fitzgerald as a man that has fallen to reliance on alcohol. In these interpretations, Hemingway creates foils to his Hemingway hero, the man that is able to defy personal waste through dignified drinking and work.

F. Scott Fitzgerald and Ernest Hemingway define the culture of the 1920s in part through the personal waste of alcohol consumption. The concept of dissipation immortalized by Hemingway and Fitzgerald continue to impact American society today. Contemporary American culture is once again faced with the concept of dissipation. Just as the culture of the Lost Generation arose from the global decimation brought about by World War I, so must modern culture alter as a result of COVID-19, the global pandemic that has inextricably altered our conceptions of reality. Many feel that as strictures on socialization decrease, America will enter into another age of wild profligacy. Risky behavior will be glamorized as illicitly exciting. The works of Ernest Hemingway and F. Scott Fitzgerald emphasize the importance not only of such a cultural shift, but also the detrimental implications that may bring devastation to the individual.

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