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**Body, Mind, and the Lost Generation in Works of Hemingway
and Fitzgerald**

Tělo, mysl a ztracená generace v dílech Hemingwaye a Fitzgeralda

Master's Thesis

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I would like to express my thankfulness to doc. Erik Sherman Roraback, d. Phil, for his sympathetic approach, kind words of encouragement and patient guidance.

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Abstract

The thesis explores the notion of physicality in selected novels of Ernest Hemingway and Francis Scott Fitzgerald, using the works of Jean Baudrillard as its theoretical base. The text seeks to uncover the significance of a human body in the novels through a detailed observation of the depicted characters, focusing mainly on the role of the body as an emblem that reflects not only its owner's individual battles, but also the transgressive processes taking place in the society. The study assumes that the works written by the authors of the Lost Generation capture the gradual onset of capitalism and consumerism, and thus they reflect the emergence of the consumer society, a social order that became Baudrillard's main subject of study. The main aim of the thesis is thence to explore the human body as a reflection of major societal changes and uncover the methods in which the characters use their bodies to define their own position in the newly arising system.

Following the theoretical introduction, the analysis firstly examines fashion and demonstrates its capability to either unify the members of the consumer society through their shared desire to follow specific trends, or alternatively hierarchically divide the consumers based on their dissimilar approaches to consumption. Secondly, the thesis examines sports in the novels, suggesting that while Fitzgerald portrays aesthetically slim athletic bodies and sports as means of attaining status, Hemingway depicts sports as an activity that revives history through tradition and often implies danger to the characters. The thesis also demonstrates that to avoid being condemned, the female characters can only enter the realm of sports as potential trophies for the male heroes. Lastly, the thesis deals with the exclusion of various minorities. The glorification of youth is shown as the paradoxical reason for rejecting of children, while the older characters tend to be excluded based on their incompetence to conform to the consumer society. Thereafter, the physically ill and mentally unstable are viewed as rejected based on their approach to the self-selected societal medicine, alcohol. The thesis also discusses the situation of women in the novels, who, despite their attempts at liberation through childishness, beautification, or sexual freedom, cannot escape being objectified and/or othered by the male characters. Finally, the thesis considers the exclusion of the non-white characters and observes various means of discrimination employed by the white characters in order to establish their societal superiority. Conclusively, by exploring the novels' depiction of the human body in the consumer society, the thesis revives the modernist characters by connecting them with the experience of the postmodern consumer.

Abstrakt

Diplomová práce zkoumá koncept tělesnosti ve vybraných románech Ernesta Hemingwaye a Francise Scotta Fitzgeralda, přičemž jako teoretický základ využívá dílo francouzského filozofa Jeana Baudrillarda. Práce se snaží rozklíčovat významovost lidského těla skrze podrobnou analýzu vyobrazených postav, přičemž se zaměřuje zejména na roli těla jako znaku, který odráží nejen strasti svého majitele, ale i zásadní společenské změny. Autoři ztracené generace ve svých dílech zachycují postupný rozpuk kapitalismu a konzumerismu a reflektují tak vznik konzumní společnosti, která se pro Jeana Baudrillarda stala hlavním předmětem zkoumání. Základním cílem diplomové práce je tedy probádat, jak lidské tělo ve vybraných románech reflektuje společenské změny a jakými způsoby individuální postavy využívají své tělo v rámci definice vlastní pozice ve společnosti.

Po uvedení teoretického rámce se analýza nejprve zabývá módou. Na konkrétních příkladech je demonstrována její schopnost sjednotit členy konzumní společnosti prostřednictvím společné touhy sledovat konkrétní trendy, nebo naopak hierarchicky rozdělit spotřebitele na základě odlišných přístupů ke konzumaci. Druhou oblastí výzkumu je sport. Zatímco Fitzgerald většinou zobrazuje esteticky štíhlé atletické tělo a sport jako prostředek k dosažení sociálního statusu, Hemingway ztvárňuje sport jakožto potenciálně nebezpečnou aktivitu, ve které se zpřítomňuje historie skrze tradice. Aby se ženské postavy dokázaly vyhnout společenskému odsouzení, mohou vstupovat do oblasti sportu pouze jako potenciální trofeje pro mužské hrdiny. Nakonec se práce soustředí na problematiku segregace různých společenských menšin. Oslava mládí se ukazuje jako paradoxní důvod k odmítání dětí, starší postavy jsou poté opakovaně vyřazeny na základě neschopnosti přizpůsobit se konzumní společnosti. Následně práce zkoumá situaci fyzicky a duševně nemocných, kteří sice nejsou degradováni pro své hendikepy, ale mohou být odsouzeni za svůj nevhodný vztah k alkoholu, který si ztracená generace zvolila jako svoji medikaci. Práce také nahlíží do situace žen, které navzdory svým pokusům o emancipaci prostřednictvím dětinského chování, zkrášlování se či sexuální nezávislosti nemohou uniknout objektivizaci ani svému vyloučení na okraj společnosti. V úplném závěru se práce zabývá diskriminací postav na základě barvy pleti a sleduje různé způsoby ponižování minorit, které bělošské postavy využívají k prokázání vlastní společenské nadřazenosti. Práce zkoumá, jak vybrané romány zachází s tělesností v kontextu konzumní společnosti, čímž oživuje modernistické postavy a propojuje jejich realitu se zkušeností postmoderního spotřebitele.

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1 Introduction and Summary

1.1 Introduction

The social criticism formulated by Jean Baudrillard is predominantly directed towards the reality of postmodern world, and while the author criticized many currents of Marxism in his works,¹ his theories on the postmodern society are largely founded on the examination of consumption, substitution of sincere relationships by the experience of ownership, exclusion of particular groups such as the poor, the old or the handicapped etc., and thus they are thoroughly interlinked with criticism of the capitalist system. Roughly forty years before the first publication of Baudrillard's earliest work *The System of Objects*, America was experiencing an evolutionary period in which production and technology began to gain prominence, the buzzing Jazz Age provoked radical changes in the cultural sphere and the American civilization began to gradually transform into the entity which stands in the center of Baudrillard's works: the capitalist consumer society. The age was captivatingly depicted by the authors of the Lost Generation, who portrayed the experience of disillusionment and lack of purpose during the World War I and the post-war period, while also illustrating the sudden affluence, alcoholic gloss and tinsel of ravishing parties, new opportunities for the lower class to imitate the experience of the rich, and the economic prosperity followed by the financial collapse of the Great Depression. Despite the temporal gap between Jean Baudrillard and the Lost Generation, the thesis proposes that the theory of Jean Baudrillard can be fittingly applied to the literary works of the Lost Generation authors in order to investigate the earlier stages of the consumerist era and explore the connections between the contemporary state of consumerism and its modernist origins.

The thesis will engage with six novels written by the renowned authors of the Lost Generation, Ernest Hemingway and Francis Scott Fitzgerald. Novels to be discussed include Fitzgerald's *The Great Gatsby*, *The Beautiful and Damned*, and *This Side of Paradise*, and Hemingway's *A Farewell to Arms*, *The Sun Also Rises*, and *To Have and Have Not*. Rather than dealing with the works as if they were isolated testimonies of the post-war era, examining the novels through the lens of Baudrillardian theory equips us with a unique context for an analysis, allows us to approach the famous works which had been thoroughly

¹ Joseph Valente, "Hall of Mirrors: Baudrillard on Marx," *Diacritics*, vol. 15, no. 2 (1985): 55.

studied in the past from a new standpoint, and permits us to connect the texts of Hemingway and Fitzgerald to the experience of the contemporary world. The diversity of the selected novels offers an extensive variety of explorable characters, which is essential for the purpose of the thesis: even though Baudrillard's works cover a wide scope of topics, often ranging from observations of concrete events to abstract all-encompassing theories, the following thesis will focus dominantly on the issues of the body and the bodily experience of the Jazz Age as the age of an impending consumer society.

In *The Consumer Society*, Baudrillard claims that "there is one object finer, more precious and more dazzling than any other," and "that object is the BODY."² Human body becomes a bearer and a demonstrator of major societal changes, a mediator for consumption, a base onto which an immense multiplicity of objects can be attached. The body also stands in the center of literary works written by Hemingway and Fitzgerald – the body squeezed into pulsing crowds, constantly moving, running away without any clear purpose, tired of work and possibly even more exhausted from leisure, wrapped in objects demonstrating the social position of the body's owner. The aim of the thesis is to explore the connection between Baudrillardian portrayal of physicality and the body of a Lost Generation hero, and, through applying a postmodernist theory on modernist characters, to demonstrate that perhaps there is a more profound connection between the body and mind of Hemingway's or Fitzgerald's hero and the contemporary consumer than between the main characters of the novels and their Victorian mothers.

1.2 Summary

The introductory chapters will firstly discuss selected key events of the beginning of the twentieth century, considering the newly acquired availability of automobiles, rise of production and consumption, lack of space and subsequent crowding of American population, major political events such as the first World War and the financial fall of America during the Great Depression, and finally, the changes in artistic expression, including modernism, dadaism, and the exile of numerous artists into Europe. The socio-historical introduction will thus focus mainly on events that had a direct effect on the authors, shaped the content of the novels, and additionally later resolved in the society which became the center of Baudrillard's

² Jean Baudrillard, *The Consumer Society: Myths and Structures*, trans. Sage Publications (London: Sage Publications, 1998), 129.

studies. The second part of the theoretical introduction will introduce Baudrillard's theory, focusing mainly on his views on consumption, human-object relationships, psychological effects of consumerism and the consumerist experience of physicality. The main aim of the passage is to familiarize the reader with a selection of Baudrillard's views that are essential for the cause of examining the novels, introducing the general background which fuels the succeeding analysis.

Thenceforth, the analysis of the selected novels will commence, focusing on Baudrillardian interpretation of the physical experience of the Lost Generation. The first chapter will focus on the role of fashion in the novels, dealing mainly with the urge for personalization which is opposed by the unification of the society through clothing. Is it possible to differentiate from the crowd through one's personal style, or is the notion of "personal style" altogether false, being only offered to consumers as a form of motivation to participate in the activity of consumption, and thence instead of personalization, the characters rather adapt to the demands of fashion, altering their bodies according to a predetermined set of fashion standards? And oppositely, if fashion is made more accessible to a wider range of classes in the consumer era, how does it alter measures of differentiation between the upper and the lower classes? Among other, the chapter on fashion should propose answers to these questions.

The succeeding chapter will discuss the role of athleticism in the novels, offering a comparative analysis of Hemingway's and Fitzgerald's depiction of sports. While Baudrillard admits that sports can conceivably represent a chance for genuine expression of one's body, as noted in his footnotes to *The System of Objects*,³ the novels often portray sports and physical activity as means of attaining specific attributes that are desired by the characters. Thus, in accordance with Baudrillard's theory, the characters indulge in narcissistic self-investment and treat their body as a sign. The chapter will observe the existence of body as a sign in sports, comparing Fitzgerald's use of a body as an indication of one's status – either proving the character's sense of dominance, or, alternatively, their adaptability to the system – and Hemingway's portrayal of sport as a field which employs the body to revive history, reinforce nationalism, and challenge mortality. Thence, the chapter will also focus on women and their presence in sports, firstly as active participants, and then as potential trophies for the male characters, uncovering the relationship of sport in the novels to the traditional concept of female sensibility.

³Jean Baudrillard, *System of Objects*, trans. James Benedict (London: Verso, 2005), 392, Epub.

Finally, the last analytical chapter will unfold the issue of “the Other” in the novels, elaborating on Baudrillard’s observations regarding exclusion, objectification and sexualization of minorities. First minority to be observed includes characters whose exclusion is based on their age – the children and the old. The chapter will discuss the intricacies of aging in 1920’s, a period which highly valued the quality of youthfulness. The youth is marked by the acceptance and even glorification of the age of adolescence, the continuing tradition of having children, yet on the other hand also by the unwillingness to mature and the refusal of becoming a parent and giving up one’s own childishness. Elder characters, on the other hand, are trapped in the role of representing the wisdom of older generations and being occasionally blindly adored, but mainly, they are excluded on the periphery of society for being old-fashioned and feasibly incapable to adapt their old value-system to the consumer society.

After exploring the position of those in the beginning and the end of their lives, the thesis will focus on the handicapped and the ill characters, who should be, according to Baudrillard’s theory, excluded into the Other. The chapter should, however, demonstrate that Hemingway and Fitzgerald place the handicapped and ill in the center of the society, rather than on its periphery, while the main dividing factor is represented by an individual’s response to the common form of self-medication – alcohol. Thence, the thesis will proceed to a discussion of gender issues in the novels, focusing on the complex and demanding position of women in the Lost Generation society. The novels depict female characters as objectified beings (as also suggested in the chapter on sports), through visual changes they even become embodiments of the “personalized object,” and with the rise of “the flapper,” women are encouraged to sexually experiment, yet they are also unforgivingly judged. The passage will explore the means of female objectification in the novels and further argue with Baudrillard’s belief that seduction can be used as a tactic of women’s emancipation. Finally, it is vital to discuss the issue of racial exclusion, the objectification of other races through, for instance, their language or almost animal-like characteristics, Hemingway’s seemingly accepting yet rather racist portrayal of racial minorities, and Fitzgerald’s characters who occasionally actively propose the superiority of white race.

2 Theoretical Introduction

2.1 Background to the Lost Generation

2.1.1 The Car, the City, and Consumerism

Ernest Hemingway and F. Scott Fitzgerald had the opportunity to experience an immensely transformative period of American history: the U.S. was changing politically, Victorian standards were being overruled by an entirely novel perception of the world, both the countryside and the city landscape were formed by technologization and new architectural development. In the beginning of the twentieth century, a key aspect in America's transformation was the rise of technology, electricity, and motorization. As noted by Guy Reynolds: "Fitzgerald was born into the America of the horse, gaslight and railroads, but by 1925 the world was made of electricity, cars and telephones."⁴ The technological upsurge has made life easier for the American population and, among other, it led to an innovative perception of human body, as explained by Joel Dinerstein,

In the late nineteenth century, the prevalent metaphor of the body shifted from organic and religious models to "the human machine." Mirroring the industrial division of labor, the body was seen as an aggregation of separate parts in an interlocking system. Early research on the body-as-machine came from British studies of the laboring body under duress, and studies of human and animal bodies-in-motion. Electricity in particular – the machine as energy network – became a metaphor for energizing the body, as early as Whitman's "I Sing the Body Electric" [...].⁵

As Dinerstein foreshadows, the newly technologized view on physicality influenced American artists, including the authors of the Lost Generation.

In the beginning of the twentieth century, technology was not only rapidly progressing, but also becoming widely accessible to a common American citizen. Perhaps the most transformational technological novelty was the automobile, which speedily became not only a convenient method of travelling, but also a reflection of the psychological changes

⁴ Guy J. Reynolds, "Introduction to *The Great Gatsby*," *Digital Commons*, accessed July 8, 2021, <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1055&context=englishfacpubs>.

⁵ Joel Dinerstein, "Modernism," in *A Companion to American Cultural History*, ed. Karen Halttunen (Oxford: Blackwell Publishing, 2008), 208.

taking place in the turn of the century, as explained by Janet M. Davis: “The automobile also represented the dizzying pace of change in *fin de siècle* America – despite early speeds that we in hindsight find unimpressive.”⁶ Due to innovative business techniques employed by Henry Ford, the most prominent producer of cars at the time, an automobile had soon become a symbol of the rising consumerism. Ford Motor Company was established in 1903 and Ford’s objective was to produce a car which could be used by a “great multitude” of people.⁷ Instead of frequently introducing new models, Ford only produced Model T for almost twenty years since 1908, focusing on how to perfect production and transform his workers into future consumers. In 1914, Ford made Model T accessible to his employees by doubling their wages while lowering the price of the car and encouraging the option of buying on credit.⁸ As a consequence, cars became highly popular in America and by 1930, two out of three automobiles in the world were owned by an American owner.⁹ American countryside was immensely altered by the spread of the automobile, since cars substituted domesticated animals that used to be employed in cities for money-making and transport,¹⁰ which “helped hasten a cultural reconsideration of rural and urban environments and ultimately contributed to a more rigidly defined distinction between the two.”¹¹ Despite the attempts of numerous activists, including the “new nature writers” such as Ernest Thompson Seton and William Long,¹² the transformation of the environment could not be stopped nor decelerated.

After the Civil War, American cities were overcrowded due to urbanization and immigration,¹³ the most full of all being New York, particularly the Lower East Side of Manhattan.¹⁴ Additionally, the cities were no longer clearly divided into a center and adjacent suburbs, instead, large pieces of land were populated and transformed into massive urban entities,¹⁵ and in order to make the limited land as profitable as possible, the city landscape was altered by skyscrapers.¹⁶ Despite their expected practicality, skyscrapers “deprived

⁶ Janet M. Davis, “Cultural Watersheds in *Fin de Siècle* America,” in *A Companion to American Cultural History*, ed. Karen Halttunen (Oxford: Blackwell Publishing, 2008), 173.

⁷ Davis, 174.

⁸ Glen Gendzel, “1914-1929,” in *A Companion to 20th-Century America*, ed. Stephen J. Whitfield (Oxford: Blackwell Publishing, 2004), 28.

⁹ Gendzel, 28

¹⁰ Davis, 176

¹¹ Davis, 176.

¹² Davis, 177

¹³ Charles F. McGovern, “Consumer Culture and Mass Culture,” in *A Companion to American Cultural History*, ed. Karen Halttunen (Oxford: Blackwell Publishing, 2008), 183.

¹⁴ Jon C. Teaford, “The City,” in *A Companion to 20th-Century America*, ed. Stephen J. Whitfield (Oxford: Blackwell Publishing 2004), 199.

¹⁵ Teaford, 198.

¹⁶ Teaford, 200.

workers in neighboring buildings of light and air” and “increased the congestion in the business district,”¹⁷ causing the atmosphere infamously portrayed in Herman Melville’s *Bartleby*. Consequently, New York adapted a zoning system in 1916, reserving two-thirds of the city for residential use, while the rest served for commercial and business use.¹⁸ The zoning ordinance conceivably made life in the metropolis more comfortable, still it is thought-provoking to reflect on the strict division between commercial and residential use while taking into consideration the distinction between labor and leisure which became central for the upcoming age of consumerist philosophy. It was ultimately necessary to relieve the situation by moving citizens out of the city centers, reinforcing a functional web of railroads to the suburban areas¹⁹ as well as testing new forms of living, including the garden cities or satellite cities. Additionally, cars were promoted with the belief that they can “disperse population rather than concentrate it,” an argument later used also by Henry Ford.²⁰

Societal customs were changing as rapidly as the American landscape. Charles F. McGovern notes that the twentieth century was a period in which methods of constructing one’s status changed:

In a nation with long-standing suspicions of ostentatious wealth and display, and a political heritage that placed production and labor at the center of democratic politics and civic membership, Americans came to accept spending and accumulation as markers of their national culture and rituals of citizenship.²¹

While the age of industrialization was focused mainly on producing, the new culture redirected its focus on consuming the produced goods. Large companies, such as Ford Motors, introduced an innovative understanding of business-making and opposed the working time with the concept of leisure – basically a time in which a person can form oneself through consumption. Consumerism presented itself as beneficial and it offered a false sense of individuality, yet it also increased wastefulness and aided the development of “high” and “low” culture, enhancing hierarchical differences between citizens. In the beginning of the twentieth century, wealth and power was unevenly distributed into the hands of selected firms, and in order to gain or maintain their position, businesses needed to promote

¹⁷ Teaford, 200.

¹⁸ Teaford, 201.

¹⁹ Teaford, 202.

²⁰ Teaford, 203.

²¹ McGovern, 183.

themselves through advertisements, catchy brand names, and likeable logos. McGovern explains the importance of branding in the twentieth century, and claims that,

Brand names not only were an economically profitable means to establish proprietary claims upon commonplace technologies or goods; they also assumed cultural significance as a modern iconic vocabulary, a set of signs visible not only on store shelves but throughout everyday life, including media, the built environment, and, indeed, entertainment and language. If goods were the bricks of consumer culture, the brand name was their mortar.²²

When McGovern uses the terms “language” and “vocabulary,” he rightly points towards the impact that advertising had on inter-personal relations. Together with the new communication technologies such as the telegraph and the telephone, the development of new media (the photograph, motion pictures), and the popularity of an automobile which implemented the notion of speed into the lives of Americans, advertising affected human communication, making it rapider and often abbreviated. As Stephen Kern suggests, the changes “annihilated traditional experiences of place, distance, and time,”²³ and American citizens started to experience incomprehensible loneliness and depression caused by the general pressure to conform to the new normality of consumer’s life.

2.1.2 Progressivism, the War, the Post-War Era, and the Great Depression

In *Historical Dictionary from the Great War to the Great Depression*, Neil A. Wynn claims that the period between 1913 and 1933 is “more often viewed in terms of two distinct periods with the prewar era of political engagement, idealism, and reform known as ‘progressivism’ separated by World War I from the materialism, conservatism, and disengagement of the ‘prosperous’ 1920s.”²⁴ The Progressive Party was introduced by Theodore Roosevelt in 1912, however, Eugene E. Leach characterizes progressivism rather as a “collection of loosely related reform movements.”²⁵ The main objectives of progressivism included attempts at erasing corruption in city governments and ameliorating the situation of various minorities through laws on the minimum wage and women rights, restrictions of child

²² McGovern, 188.

²³ McGovern, 189.

²⁴ Neil A. Wynn, *Historical Dictionary from the Great War to the Great Depression* (Oxford: The Scarecrow Press, 2003), XXV.

²⁵ Eugene E. Leach, “1900-1914,” in *A Companion to 20th-Century America*, ed. Stephen J. Whitfield (Oxford: Blackwell Publishing, 2004), 5.

labor, compulsory school attendance laws etc.²⁶ On the other hand, some of the progressive stances were rather oppressive towards minorities, including “prohibition; Jim Crow segregation; anti-vice (mostly prostitution) campaigns; restrictions on immigration;”²⁷ or literacy tests which were used to select those worthy of having a valid vote in the elections.²⁸ Progressivism often disadvantaged African Americans, yet on the hand, it allowed women to participate in politics and promoted possibilities of work and education for women.²⁹ Progressivists could be classified as anti-Marxists and anti-socialists, mostly educated middle-class people who claimed to aim for a classless society.³⁰ They were often employed in large corporate businesses and Leach interestingly notes that their goal was to “save industrial socialism,” yet at the same time “care for its victims.”³¹ They often promoted nationalism and opposed ethnic heterogeneity and cultural pluralism.³²

Before the era of consumerism commenced, Americans were shaken by the World War I. When the War first started, America remained uninvolved for years, the public was repeatedly assured that American participation is out of the question and Woodrow Wilson described the conflict as “a war with which we have nothing to do, whose causes cannot touch us.”³³ This caused a fake sense of safety that was finally broken in 1917 when America joined the war to fight alongside the Allies. American impartiality was destined to fail from the beginning, given that America maintained a long-term trade with the Allies, probably leading to their future victory.³⁴ Since American populace was formed by numerous immigrant groups, the entry into the War stimulated a reaction of conflicting nationalist voices as “German immigrants rooted for the fatherland, and Irish immigrants hoped England would lose.”³⁵ Still, the majority of Americans rooted for the Allies, given the resentment of German cruel practices in war, ties between American upper-class and England, and finally sympathy for countries with parliamentary democracies as opposed to military autocracy of the enemy.³⁶ Even though America mainly functioned as a financial donor in the conflict, about 115,000 Americans died in the War.³⁷ The omnipresence of death during the War was

²⁶ Leach, 5.

²⁷ Leach, 5.

²⁸ Leach, 12.

²⁹ Leach, 15.

³⁰ Leach, 7.

³¹ Leach, 9.

³² Leach, 12.

³³ Gendzel, 20.

³⁴ Gendzel, 20.

³⁵ Gendzel, 20.

³⁶ Gendzel, 20.

³⁷ Gendzel, 23.

succeeded by the Spanish flu epidemic, which killed about twenty million people worldwide (about half a million of them being Americans).³⁸

The public had to face more radical federal control during the War, as the government clearly sought to influence the citizens into obedience. The controlling behavior of the government during the World War I reached its peak with the installation of The Espionage Act in 1917, banning any criticism of the military in wartime, and then the Sedition Act in 1918, which outlawed any “disloyal, profane, scurrilous, or abusive language” against the US government.³⁹ The Committee on Public Information aimed at promoting the War to the public through pamphlets, posters, and even 75,000 public speakers whose rhetoric endorsed feelings of xenophobia and animosity towards the Central Powers who were labeled as the “evil Huns.”⁴⁰ In the post-War period, the patriotic and oftentimes xenophobic mood was transferred onto the nativist movement and the hysteria of Red Scare, which has led to mass arrests in 1920s and deportations of many American immigrants.⁴¹ African American citizens were encouraged to participate in the Great War, besides others by W. E. B. DuBois, however, they were habitually given inferior roles, such as grave diggers,⁴² and they were forced to work in a blatantly racist environment. On the other hand, the War allowed the African Americans to experience the less racist views of the French army and citizens,⁴³ and consequently, their motivation to fight for equality was intensified. In 1919, the racist mood crystallized into the Red Summer, an event during which white Americans attacked African Americans due to job and housing disputes, but also due to false articles about black aggression and crimes.⁴⁴ Red Summer was a race war during which thousands of people lost not only their homes, but also their lives.

Gender related discussions were motivated by the women suffrage, which by 1917 almost managed to attain the right to full citizenship of twenty million American women, thus they feared that the War could cause a setback to their causes.⁴⁵ The suffragette movement took two different views on the War: National American Suffrage Association proposed that women should be involved in the conflict, displaying that their patriotism is comparable to men and thus gaining male support, while National Women’s Party did not view their

³⁸ Gendzel, 25.

³⁹ Gendzel, 23.

⁴⁰ Gendzel, 23.

⁴¹ Gendzel, 26.

⁴² Gendzel, 26.

⁴³ Gendzel, 26.

⁴⁴ Gendzel, 26.

⁴⁵ “Women in World War I,” *National Park Service*, accessed July 5, 2021, <https://www.nps.gov/articles/women-in-world-war-i.htm>.

involvement in the War as capable of benefiting women and their rights.⁴⁶ Women who participated in the War mainly cooperated with the Red Cross, often working as nurses, but also as auto mechanics and drivers, which was rather progressive given that women were mostly disqualified from the experience of driving or owning a car before the War (even Henry Ford only allowed his wife to drive an electric car⁴⁷). Women also worked as librarians, Salvation Army “Lassies” (providing various services such as food, letter writing or clothes mending to soldiers) or switchboard operators known as the “Hello Girls.”⁴⁸ After the War, women continued to struggle for their right to vote and they successfully promoted their cause by claiming that “a little motherly housecleaning was exactly what American politics needed.”⁴⁹ Even though women suffrage movement gained the public support of Woodrow Wilson in 1918, it was not until 1920 that the nineteenth amendment was approved and some American women gained the voting right.⁵⁰

Once the Great War was over, the exhaustion from the conflict together with Wilson’s rule led to a wave of inflation and unemployment, which caused feelings of uncertainty in American citizens and resolved in public strikes and anarchy.⁵¹ The authorities in the post-war period aimed at renewing traditionalism and nationalism by extreme means of their reinforcement. Similar behavior can be observed in the religious sphere, as protestant fundamentalism revived (especially in the South and in the rural areas) and fundamentalist preachers hoped to promulgate the biblical understanding of men and their origin, which they believed should be taught instead of the theory of revolution.⁵² In 1919, Wilson’s administration introduced prohibition as a solution to the lowering labor productivity, family violence and poverty, and even the slow assimilation of immigrants.⁵³ Prohibition was mostly despised by the citizens, they “flocked to underground cocktail bars called ‘speakeasies,’” and additionally, “organized crime flourished as mobsters like Al Capone capitalized on the urban demand for alcohol.”⁵⁴ Thus, despite the prohibition, alcohol continued to be widely consumed.

The twenties were a time of commercial, economic, and consumerist boom; however,

⁴⁶ “Women in World War I.”

⁴⁷ “Women of the Red Cross Motor Corps in WWI,” *National Women’s History Museum*, accessed July 5, 2021, <https://www.womenshistory.org/articles/women-red-cross-motor-corps-wwi>.

⁴⁸ “Women in World War I.”

⁴⁹ Gendzel, 27.

⁵⁰ “Woman Suffrage Centennial,” *United States Senate*, accessed July 5, 2021,

https://www.senate.gov/artandhistory/history/People/Women/Nineteenth_Amendment_Vertical_Timeline.htm.

⁵¹ Gendzel, 25.

⁵² Gendzel, 30.

⁵³ Gendzel, 26.

⁵⁴ Gendzel, 29.

Americans were soon confronted with a new calamity – the Wall Street Crash of 1929. Glen Gendzel explains that the New Era prosperity was doomed to collapse: income inequality resulted in incredible financial gaps between classes, citizens started to fanatically invest into stocks, often buying them with money from loans,⁵⁵ large percentage of stock was overpriced, consumer debt was rising, agricultural sector was struggling etc.⁵⁶ Stock market started to lose its value and people began to sell stocks en masse, leading to the Stock Market Crash of 1929. In 1933, about 15 million Americans were without a job and a large percentage of American banks had failed,⁵⁷ leading to harsh living conditions. Moreover, the unemployment strengthened gender and race issues: if there were any job positions to be filled, they were primarily offered to white American men rather than to women or African Americans.⁵⁸ Statistically, there was no increase in mortality or a decrease in life expectancy during the Depression, however life at the time was mentally demanding and the number of suicides was rising.⁵⁹ As a consequence of the Great Depression, middle classes began to support socialist and Marxist approaches more citizens redirected their trust to the Communist Party in the USA.⁶⁰ The era of Great Depression only ended with Franklin D. Roosevelt’s New Deal and another traumatic event of the World War II.

2.1.3 Finding Sense Through Modernism and Dadaism

The artistic sphere of the beginning of the twentieth century was predominantly affected by modernism and dadaism. Joel Dinerstein introduces modernism as “a cultural field” present in between 1910 and 1940.⁶¹ There are divided views on the duration of modernism: while some believe modernism continued into the 1950s and 1960s with the Beats or the Abstract Expressionists, others classify the art created after 1945 as postmodern, since it reacts to different historical events (mainly World War II) and atmosphere.⁶² Dinerstein explains that modernists “saw themselves as guides to a future unburdened by the chains of the past and redolent with sex, pleasure, and meaningful introspection,” and this

⁵⁵ Gendzel, 30.

⁵⁶ “Great Depression History,” *History*, accessed July 5, 2021, <https://www.history.com/topics/great-depression/great-depression-history>.

⁵⁷ “Great Depression History.”

⁵⁸ Wynn, 113.

⁵⁹ Granados, José A. Tapia, et al., “Life and Death during the Great Depression,” *Proceedings of the National Academy of Sciences of the United States of America*, vol. 106, no. 41 (2009): 17291.

⁶⁰ Julia L. Foulkes, “Politics and Culture in the 1930s and 1940s,” in *A Companion to American Cultural History*, ed. Karen Halttunen (Oxford: Blackwell Publishing, 2008), 215.

⁶¹ Dinerstein, 198.

⁶² Dinerstein, 200.

“transgression against Victorian morality and order is now the rhetoric of self-actualization as it is used to fuel consumerist ideology.”⁶³ Some of the dominant features of modernism include “radical experimentation with language, multiple points of view, and innovative narrative structures, all unified solely by the artist’s aesthetic vision,” the features being used as “a critique of conformist bourgeois life and an inquiry into the subjective nature of reality employing Freud’s keys for unlocking the layers of consciousness.”⁶⁴ Modernism was motivated by “the demands of the industrial workplace; immigration and urbanization; ethnic consciousness and labor rebellion; adaptations of the body to machines; the emergence of a national media culture.”⁶⁵

Dinerstein further elaborates that American modernism differs from its European counterpart by portraying “skyscraper cities, assembly lines, sleek powerful cars, jazz rhythms, and African American kinesthetics,”⁶⁶ and thence he names four characteristics that are observable solitarily in American modernism:

the opposition of urban, cosmopolitan culture to the perceived repression of small-town society; the artistic tension between cultural nationalism, self-actualization, and ethnic and gender consciousness; the emergence of popular cultural expressions that mediate modernity, from film to the blues; and, finally, the dialogic relationship of technological “speed- up” and African American culture.⁶⁷

Above all, modernism emphasized plurality of viewpoints, suggesting that “‘reality’ itself might be plural and not objective, might be determined by agency as much as social role, and might include the irrational and unconscious as constant (and even useful) elements of consciousness.”⁶⁸ An artist was encouraged to experience life according to their own individual liking, not seeking an acceptance of other people and their views. While discussing modernism, Dinerstein takes a moment to reflect on Hemingway’s and Fitzgerald’s role in the American modernist sphere, claiming that the authors reflected the departure from Victorian era by valorizing unproductivity, showing a life without any concretized purpose, and narrating “the search of self-conscious bohemians for a floating community of cosmopolitan freethinkers” while “their drunken adventures validated a free-spirited lifestyle achieved

⁶³ Dinerstein, 210.

⁶⁴ Dinerstein, 198.

⁶⁵ Dinerstein, 199.

⁶⁶ Dinerstein, 198.

⁶⁷ Dinerstein, 200.

⁶⁸ Dinerstein, 203.

through engaging the dark side of life spurned by bourgeois Victorian society (sexuality, transience, criminality, substance abuse, poverty).”⁶⁹

Many of the modernist artists left America since their home represented an unwanted bond between them and the experiences of World War I. It can be speculated that the European experience not only provided the needed distance from the American traumas, but it also offered a new perspective on life, which was largely beneficial given that the variety of perspectives was one of modernism’s main pillars. On Harold Stearns’s symposium *Civilization in the United States* in 1921, thirty intellectuals agreed that life in America is no longer worth living.⁷⁰ Harold Stearns moved to France soon afterwards and many artists followed his steps. This is how Gertrude Stein’s salon at 27 Rue de Fleurus in Paris came to life, a place that was filled with art of famous artists, such as Matisse, Picasso, Renoir, Manet or Gauguin – which is why James R. Mellow goes as far as saying that it was the first museum of modern art⁷¹ – and where Gertrude, together with her brother Leo and her companion Alice B. Stoklas, often welcomed modern painters and authors. Stein became their friend and an artistic guide, and generally, it is believed that it was her who gave the name to the Lost Generation.⁷²

While modernism uncovered that there is more than just one comprehension of reality, dadaism, a movement established by Tristan Tzara, proposed that certain aspects of life simply lack meaning altogether. The bases of the literary modernism are present in dadaism, yet they are taken to the extreme with the intention to cause confusion as an artistic effect,⁷³ making art that is not to be understood by anyone but the artist.⁷⁴ Dadaism opposed the idea that art is supposed to serve the public⁷⁵ and it mirrored the meaninglessness of human interactions.⁷⁶ According to Aldridge, dadaism influenced Hemingway’s “nada hail nada full of nada” and Fitzgerald’s “romantic hopelessness,”⁷⁷ yet by the end of 1920s, it slowly lost its power and its end was simultaneous with the end of the exile era.⁷⁸

⁶⁹ Dinerstein, 199.

⁷⁰ John W. Aldridge, *After the Lost Generation: A Critical Study of the Writers of Two Wars* (New York: Ayer, 1958), 13.

⁷¹ James R. Mellow, “The Stein Salon Was The First Museum of Modern Art,” *The New York Times*, December 1, 1968, <https://archive.nytimes.com/www.nytimes.com/books/98/05/03/specials/stein-salon.html>.

⁷² Aldridge, 15.

⁷³ Aldridge, 16.

⁷⁴ Aldridge, 17.

⁷⁵ Aldridge, 16.

⁷⁶ Aldridge, 17.

⁷⁷ Aldridge, 19.

⁷⁸ Aldridge, 20.

2.2 Theory on Consumerism: Works of Jean Baudrillard

2.2.1 Introduction to Baudrillard

Jean Baudrillard (1929-2007) can be categorized, due to the immense variety of his expertise, as a cultural critic, semiotician, philosopher, cultural theorist, translator, and even a photographer. His writing career commenced with his diploma thesis *The System of Objects* and lasted until his death, leading to diversity in Baudrillard's approaches as well as views. While Baudrillard's work is generally correlated with postmodern or poststructuralist approach, he himself rejected the term postmodernism,⁷⁹ and even though he was frequently associated with Marxism, number of his works criticize Marxist ideology or methods. The thesis will mostly draw on the books which deal with cultural criticism, however, majority of Baudrillard's philosophical and critical works are thoroughly intertwined with his knowledge of linguistics and semiology, thus he can be associated with authors such as Michel Foucault or Gilles Deleuze, who were both vocal about the postmodern society's condition and they also utilized notions from the field of semiology and linguistics to convey their ideas.

Above all, Baudrillard focuses on the issues of the consumer society, suggesting that the reality present before the postmodern age is substituted by previously unknown mechanisms which now govern our world: the urge for consumption, shifts in approach towards ownership, immense power of the state, loss or transformation of human relationships, weakening of faith and religion, and dependence or even addiction to technology. Above all, in the postmodern society, "the real" either ceases to exist or it can be no longer guaranteed. Baudrillard questioned the authenticity of postmodern reality, and his controversial views often outraged his readers, one of the most debated works being *The Gulf War Did Not Take Place* in which Baudrillard examines the power of media in the internationally monitored conflict. The more recent works of Baudrillard deal with topics that are mainly related to the present era, such as the terrorist attacks of 2001, the issue of AIDS, the effect of television and media on the postmodern person, or cloning. Nevertheless, numerous mechanisms that Baudrillard studied have already started to manifest themselves in the age of the Lost Generation, and these will be essential for our literary analysis.

⁷⁹ Ian Buchanan, *A Dictionary of Critical Theory* (Oxford: Oxford University Press, 2018) Epub.

2.2.2 Society and the Body According to Baudrillard

One of the concepts most commonly associated with Jean Baudrillard is simulation and simulacra. In *Symbolic Exchange and Death*, Baudrillard presents the three orders of simulacra. From Renaissance to the Industrial Revolution, each sign had a well-defined meaning,⁸⁰ but soon after, the sign was emancipated: it continued to give the illusion of being linked to reality yet the obligation of real signified was lost. In the second era of signs, production became the dominant scheme and certain signs no longer had meaning outside the dimension of industrial simulacrum,⁸¹ leading to the current phase, in which a sign no longer has any connection to reality and simulation is the dominant schema. In relation to the three stages of simulacrum, *Symbolic Exchange and Death* also introduces Baudrillard's notion of the hyperreal as the "reduplication of the real."⁸² The hyperreal can be observed for instance in art as the deconstruction of the real, splitting of reality or the serial form and contiguity of the same (Andy Warhol).⁸³

Baudrillard claims that we live in the era of the hyperreal in which reality is fully substituted by signs of the real, therefore, the real can no longer produce itself.⁸⁴ Baudrillard notes that simulation "stems from the utopia of the principle of equivalence,"⁸⁵ it is not in a simple relationship with reality – unlike representation, simulation never merely means "to feign to have what one does not have"⁸⁶ – and thus simulation can endanger the boundary between the real and the imaginary. If people realize that reality is lost, they become immune to the demands of the system, and the only action which can reverse their rebellion is to "reinject the real and the referential everywhere,"⁸⁷ in order to persuade people of "the gravity of the economy and the finalities of production."⁸⁸ Simulation reigns the field of commodity production, overproduction resembling a vain attempt at restoring the real.⁸⁹ In the society of the hyperreal, the visible or the graspable appears to have extreme importance since it can ensure us of our mortality and physicality.

⁸⁰Jean Baudrillard, *Symbolic Exchange and Death*, trans. Iain Hamilton Grant (London: Sage Publications, 1993): 50.

⁸¹ Baudrillard, *Symbolic Exchange and Death*, 55.

⁸² Baudrillard, *Symbolic Exchange and Death*, 71.

⁸³ Baudrillard, *Symbolic Exchange and Death*, 73.

⁸⁴ Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor: University of Michigan Press, 1994): 4, Epub.

⁸⁵ Baudrillard, *Symbolic Exchange and Death*, 6.

⁸⁶ Baudrillard, *Simulacra and Simulation*, 4, Epub.

⁸⁷ Baudrillard, *Simulacra and Simulation*, 16, Epub.

⁸⁸ Baudrillard, *Simulacra and Simulation*, 17, Epub.

⁸⁹ Baudrillard, *Simulacra and Simulation*, 17, Epub.

The omnipresent hyperreality of consumption and commodity distorts our society and the masses of products are paralleled by masses of people, which causes the social to implode and leads to a special form of violence – the inverse violence of men,⁹⁰ the urge to manipulate, organize and circulate.⁹¹ Information and meaning are also cumulated and overproduced. According to Baudrillard, the overload of information “exhausts itself in the act of staging communication” and “staging of meaning,”⁹² while the consumer is obsessed with sharing information merely to escape silence.⁹³ The body also becomes “a stockpile of information,”⁹⁴ people are encouraged to personalize and alter their bodies, and thus throughout life, “one passes by different bodies.”⁹⁵ Human body is transformed into a capital, a fetish, or a consumer object,⁹⁶ often being treated as a signifier of one’s social status. Thence, we are motivated to explore our bodies from the outside and inside and we ought to perfect them in all possible ways. This behavior is classified by Baudrillard as “managed narcissism.”⁹⁷

In *The System of Objects*, Baudrillard examines the postmodern society in which the system of objects substitutes the system of needs. Above all, a postmodern person is motivated to consume. Consumption is “an activity consisting of the systematic manipulation of signs,”⁹⁸ and what is consumed is not an object, but an “idea of the relationship”⁹⁹ which often substitutes human relationships. Additionally, it can be defined as a morality, a communication system, a structure of exchange¹⁰⁰ or even a language,¹⁰¹ and finally, it is also a collective behavior which is enforced and institutionalized.¹⁰² Consumption has become our limitless reason to live, thus consumption must “either keep surpassing itself or keep repeating itself.”¹⁰³ Baudrillard proposes that it needs to be considered how the objects which surround us are experienced, since they no longer simply serve to satisfy our factual needs. One is also forced to face the fact that human aptitudes are frequently no longer needed due to a multiplicity of reasons, such as automatization. Since the postmodern revolution has taken

⁹⁰ Baudrillard, *Simulacra and Simulation*, 48, Epub.

⁹¹ Baudrillard, *Simulacra and Simulation*, 49, Epub.

⁹² Baudrillard, *Simulacra and Simulation*, 56, Epub.

⁹³ Baudrillard, *Simulacra and Simulation*, 90, Epub.

⁹⁴ Baudrillard, *Simulacra and Simulation*, 69, Epub.

⁹⁵ Baudrillard, *Simulacra and Simulation*, 70, Epub.

⁹⁶ Baudrillard, *The Consumer Society: Myths and Structures*, 129.

⁹⁷ Baudrillard, *The Consumer Society: Myths and Structures*, 129.

⁹⁸ Baudrillard, *System of Objects*, 371, Epub.

⁹⁹ Baudrillard, *System of Objects*, 373, Epub.

¹⁰⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 78.

¹⁰¹ Baudrillard, *The Consumer Society: Myths and Structures*, 79.

¹⁰² Baudrillard, *The Consumer Society: Myths and Structures*, 81.

¹⁰³ Baudrillard, *System of Objects*, 380, Epub.

place, “objects have now become more complex than human behavior relative to them” and “man is merely the role, or the spectator.”¹⁰⁴ A human being is “dysfunctional, irrational and subjective,” and thence a person becomes “an empty form” which can be easily distressed by the outside world.¹⁰⁵ On the other hand, while automatization represents a threat to the significance of a human being, people often hope to make objects automatic or multifunctional with the vision of freeing themselves from the object’s demands,¹⁰⁶ revealing that they themselves are “the most beautiful all-purpose object, that of an instrumental model.”¹⁰⁷

In Baudrillard’s comprehension, the realm of objects communicates with the patterns in our society. Since we project our inner selves upon the objects that we own, and we substitute our inter-personal relationships by relationships to objects, Baudrillard claims that a person is “bound to the objects around him by the same visceral intimacy, *mutatis mutandis*, that binds him to the organs of his own body.”¹⁰⁸ Conversely, the meaning of objects is projected onto their owner as Baudrillard claims that objects become “things of which I [as their owner] am the meaning.”¹⁰⁹ Baudrillard perceives an object as a mirror which does not reflect the real identity of its owner, but rather uncovers what the owner desires to see.¹¹⁰ An individual basically projects their dreams and hopes onto objects and then consumes them, yet such practice does not lead to the expected gratification – rather, a person continues to live in the shelter of signs, “in denial of the real.”¹¹¹ Objects “no longer have any value of their own, but merely a universal value as signs,”¹¹² their two main functions being to be put to use and to be possessed.¹¹³

Baudrillard further distinguishes between a model and a series, pointing towards the human need for personalized objects that could truly represent their owners. Fascinatingly, while one blindly believes that they form themselves through objects and uses them to demonstrate personal uniqueness, the superficial personalization of objects in a series only serves to “integrate persons more effectively.”¹¹⁴ By choosing an object, we do not choose our own identity, but rather we attribute ourselves to a certain group. While the consumption of

¹⁰⁴ Baudrillard, *System of Objects*, 109, Epub.

¹⁰⁵ Baudrillard, *System of Objects*, 111, Epub.

¹⁰⁶ Baudrillard, *System of Objects*, 206, Epub.

¹⁰⁷ Baudrillard, *System of Objects*, 208, Epub.

¹⁰⁸ Baudrillard, *System of Objects*, 58, Epub.

¹⁰⁹ Baudrillard, *System of Objects*, 160, Epub.

¹¹⁰ Baudrillard, *System of Objects*, 170, Epub.

¹¹¹ Baudrillard, *The Consumer Society: Myths and Structures*, 34.

¹¹² Baudrillard, *System of Objects*, 123, Epub.

¹¹³ Baudrillard, *System of Objects*, 161, Epub.

¹¹⁴ Baudrillard, *System of Objects*, 261, Epub.

an object is largely dependent on (fake) personalization and differentiation, true differences between people are abolished by the fact that all humans are motivated to consume.¹¹⁵ All individuals are interconnected through the collective act of consumption, which brings about a new, specific mode of socialization: people consume social relations¹¹⁶ and they are trained by one another on how to consume goods.

Even though the consumer society likes to believe that the right to consumption applies to all and thus indicates certain equality of human beings, only some consumers manage to use objects functionally, aesthetically or culturally, while others are left with an empty consumption, which creates a hierarchy classified by Baudrillard as a “fetishistic logic” and “an ideology of consumption.”¹¹⁷ Baudrillard explains that we no longer perceive goods as gained by our labor and time, rather, we seem to believe that everyone has a natural right to ownership of objects, while simultaneously, objects are also experienced as a miracle,¹¹⁸ a gift we give to ourselves, or “a harnessing of power.”¹¹⁹ Therefore, Baudrillard suggests that items are manipulated as signs that can alternate or determine one’s position in the society.¹²⁰ Consumers attempt to use objects in order to climb a social ladder and satisfy their needs, nevertheless, their desires can never be fully satisfied, as the system “presupposes a perpetual excess of needs over the supply of goods,”¹²¹ and moreover, a need which is initially present in the higher social ranks is then passed to the lower social categories, while the original need is immediately substituted by a new emerging desire.¹²² Still, objects are used to compete in an unreal competition which Baudrillard labels as “a ludic abstraction of competition.”¹²³

Since one is constantly under pressure to be competitive, productive, and concurrently content, consumerism leads to an internal rupture and an omnipresent fatigue.¹²⁴ However, Baudrillard notes that fatigue is not merely an unfortunate result of the consumerist pressure,

¹¹⁵ Baudrillard, *The Consumer Society: Myths and Structures*, 89.

¹¹⁶ Baudrillard, *The Consumer Society: Myths and Structures*, 161.

¹¹⁷ Baudrillard, *The Consumer Society: Myths and Structures*, 59.

¹¹⁸ Baudrillard, *The Consumer Society: Myths and Structures*, 31.

¹¹⁹ Baudrillard, *The Consumer Society: Myths and Structures*, 32.

¹²⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 61.

¹²¹ Baudrillard, *The Consumer Society: Myths and Structures*, 64.

¹²² Baudrillard, *The Consumer Society: Myths and Structures*, 62.

¹²³ Baudrillard, *The Consumer Society: Myths and Structures*, 94.

¹²⁴ Baudrillard, *The Consumer Society: Myths and Structures*, 181.

In fact, we must reverse all the terms of the spontaneous view: fatigue is not passivity set against the social hyperactivity outside. It is, rather, the only form of activity which can, in certain conditions, be set against the constraint of general passivity which applies in current social relations.¹²⁵

Thus, fatigue is an active response to the system and a shield which protects us from a mental breakdown triggered by a passive conformation. On the other hand, among certain privileged groups, fatigue can become obligatory, it can lose all the attributes listed above and, again, become a plain object of consumption.¹²⁶

Finally, even the intimate and seemingly unaffected concept of human death is disturbed by the system. Our spirituality was transformed by consumerism, and while many no longer believe in eternity of one's soul, the infinity of time and capital is generally accepted.¹²⁷ In the consumer society, a person loses their access to natural death while simultaneously experiencing a prolonged type of dying, i.e. labor as a slow death.¹²⁸ Power of the master accordingly lies not in their ability to take a life from the laborer, but rather in their ability to give "life" and prolong the experience of dying.¹²⁹ The consumer society is filled with discrimination: racism, segregation of children and the old as parasites of the system,¹³⁰ and finally, the exclusion of death.¹³¹ Even though the consumer society tends to oppress death, the body is often viewed as a machine, and thus, it is viewed as either functional or inevitably broken.¹³²

¹²⁵ Baudrillard, *The Consumer Society: Myths and Structures*, 183.

¹²⁶ Baudrillard, *The Consumer Society: Myths and Structures*, 185.

¹²⁷ Baudrillard, *Symbolic Exchange and Death*, 146.

¹²⁸ Baudrillard, *Symbolic Exchange and Death*, 39.

¹²⁹ Baudrillard, *Symbolic Exchange and Death*, 40.

¹³⁰ Baudrillard, *Symbolic Exchange and Death*, 163.

¹³¹ Baudrillard, *Symbolic Exchange and Death*, 126.

¹³² Baudrillard, *Symbolic Exchange and Death*, 159.

3 The Rise of the Capitalist Human: Body in Hemingway's and Fitzgerald's Novels

3.1 Clothes, or Stripping One's Personality

3.1.1 The Many Types of Fashion

Throughout history, fashion has been observed as an influential phenomenon in our society, the term encompassing not only fashion as clothes and personal style, but also as a force present in various aspects of human life. In *Fashion Myths: A Cultural Critique*, Roman Meinhold discusses four basic approaches to fashion in critical writing: the narrowest approach was employed for example by Friedrich Theodor Vischer, fairly narrow was the method of Heinrich Schurtz, fairly broad approach was applied by Georg Simmel, and finally, the broadest approach was utilized by Christian Garve and Jean Baudrillard.¹³³ As Meinhold notes, “according to a very widely held concept of fashion, as represented for example by Baudrillard, everything can become fashion, everything can theoretically be subsumed under fashion – as the highest expression of commercialism.”¹³⁴ In his works, Baudrillard depicts fashion as a broad field in which the imaginary order is ruptured and the signifier/signified distinction is erased,¹³⁵ while fashion's accumulative and combinatory nature leads to a floatation of signs.¹³⁶ Given that signs lose their referential in fashion, there is no possibility for revolution or contradiction since there is no system of reference to contradict.¹³⁷ While Baudrillard utilizes the term “fashion” in its broadest sense and uncovers its omnipresence, the reach of the subject ought to be narrowed in order to offer concrete conclusions in the analysis. Thus, the following chapters will focus on fashion predominantly in terms of clothing, treatment of one's body, and types of physical self-representation.

3.1.2 Fitzgerald and Hemingway as Fashion Figures

Due to their media portrayal and the common fusion of the authors with their literary heroes, most readers tend to associate Hemingway and Fitzgerald with distinctive fashion

¹³³ Roman Meinhold, *Fashion Myths: A Cultural Critique*, trans. John Irons (Bielefeld: Transcript Verlag, 2013), 20.

¹³⁴ Meinhold, 20.

¹³⁵ Baudrillard, *Symbolic Exchange and Death*, 87.

¹³⁶ Baudrillard, *Symbolic Exchange and Death*, 92.

¹³⁷ Baudrillard, *Symbolic Exchange and Death*, 98.

styles. While both Zelda and Scott Fitzgerald were mostly depicted as embodying the city, sparkling parties and stylish youthfulness, Hemingway's fashion was viewed through the lens of the author's masculinity, sense of adventure, fascination with danger and urge for practicality. Despite their differences, both of the authors were influenced by fashion tendencies of their time. As Baudrillard notes, Americans tend to have "a nostalgic eye towards Europe,"¹³⁸ and in the Roaring Twenties, the nostalgia manifested itself in fashion, American style being noticeably influenced by European standards. According to Lauren Rule-Maxwell,

Fitzgerald suggests that because gentlemen's clothes historically symbolize 'the power that man must hold that passes from race to race,' America's acquisition of 'the style of man,' while seemingly 'subtle' and superficial, signifies a much more meaningful transfer of global power from Great Britain to the United States.¹³⁹

Those who wore fashionable clothes thus wanted not only to be viewed as stylish, but to associate themselves with culture of those whom they perceived as sophisticated and whose power they desired to attain. The issue of presenting one's status through clothes is central to the novels, as depicted in the scene that captures Tom discrediting Gatsby's European past: "An Oxford man! [...] Like hell he is! He wears a pink suit."¹⁴⁰ In Tom's belief, it is not enough to experience European culture to be socially elevated, one also has to dress accordingly. As a consequence, one of the skills each person must attain soon in their life is to distinguish and appreciate fashionable individuals. Even Daisy demands that her daughter utilizes the skill, instigating her to evaluate Gatsby's style by asking: "How do you like mother's friends? [...] Do you think they're pretty?"¹⁴¹

The Fitzgeralds fully acknowledged these unwritten truths. According to Ruth Prigozy, they were ideally suited for the "need for models illustrating the culture of youth,"¹⁴² their style attracted the attention of media, magazines often printed their photographs, and the illustrations of Fitzgerald's fictional characters were mostly based of Scott's own fashion style. The image of Fitzgerald as a man in an evening suit soon became innate to the author,

¹³⁸ Jean Baudrillard, *America*, trans. Chris Turner (London: Verso, 1988), 77, Epub.

¹³⁹ Lauren Rule-Maxwell, "The New Emperor's Clothes: Keatsian Echoes and American Materialism in 'The Great Gatsby,'" *The F. Scott Fitzgerald Review*, vol. 8 (2010): 57.

¹⁴⁰ Francis Scott Fitzgerald, *The Great Gatsby* (London: Wordsworth Classics, 2001), 77.

¹⁴¹ Fitzgerald, *The Great Gatsby*, 74.

¹⁴² Ruth Prigozy, "Introduction: Scott, Zelda and the Culture of Celebrity," in *The Cambridge Companion to Francis Scott Fitzgerald*, ed. Ruth Prigozy (Cambridge, UK: Cambridge University Press, 2002), 9.

and thus Fitzgerald's secretary Frances Ring felt alarmed when a biographer distorted her words and described the author as always wearing slippers.¹⁴³ In the case of Scott Fitzgerald, the statement not merely commented on the author's preferred variety of home wear but threatened to jeopardize the deeply rooted image of Fitzgerald as eternally fashionable human being. Zelda, comparably to her husband, was frequently depicted by the media as a prime example of a stylish woman. Rena Sanderson notes that the most fashionable type of "the New Woman" in the 1920's was a flapper, an urban creature who was young and tomboyish in appearance and behavior" and who, "unlike earlier hour-glass-shaped, fully-skirted women [...] had short hair, bound her chest, wore short straight-cut dresses, played golf, drove a car, smoked, danced, drank, and displayed various degrees of sexual promiscuity."¹⁴⁴ Kirk Curnutt asserts that Zelda was more of a belle than a flapper,¹⁴⁵ nevertheless her appearance fits several points of Sanderson's description.

Fittingly, the collapse of the Fitzgeralds is also associated with their fashion. When Scott began an affair with an actress named Lois Moran, Zelda protested the situation by throwing her expensive designer clothes into a bathtub and setting them on fire, and later in their broken relationship, Zelda decided to seal the separation from her husband by destroying a platinum wristwatch which was gifted to her by Scott.¹⁴⁶ In an introduction to *The Beautiful and Damned*, Pagan Harleman describes:

At the age of twenty-four, Fitzgerald had achieved all his dreams, and the future looked infinitely bright and promising. Yet within fourteen years he would hit rock bottom and become an alcoholic living in a cheap motel, eating twenty-five-cent meals and washing his own clothes in the sink while his wife was treated for schizophrenia in a nearby sanatorium."¹⁴⁷

Harleman thus draws the connection between Scott's deprivation and his clothes, making them the indicator of the grave situation the Fitzgeralds found themselves in.

¹⁴³ Prigozy, 8.

¹⁴⁴ Rena Sanderson, "Hemingway and Gender History," in *The Cambridge Companion to Hemingway*, ed. Scott Donaldson (Cambridge, UK: Cambridge University Press, 1996), 172.

¹⁴⁵ Kirk Curnutt, *The Cambridge Introduction to F. Scott Fitzgerald* (Cambridge, UK: Cambridge University Press, 2007), 18.

¹⁴⁶ Curnutt, *The Cambridge Introduction to F. Scott Fitzgerald*, 22.

¹⁴⁷ Pagan Harleman, in *The Beautiful and Damned*, written by Francis Scott Fitzgerald (New York: Barnes & Noble Books, 2005), 30, Epub.

Unlike Fitzgerald, Ernest Hemingway is not commonly portrayed as a man of high fashion, however, Brenden Gallagher mentions that Hemingway “carefully curated his personal mythology through fashion,” wearing “safari jackets, viyella shirts, high boots, thick wool sweaters, and sheepskin vests,” his main objective being to show “masculinity perfectly distilled.”¹⁴⁸ During his life, Hemingway became a brand ambassador for Willis and Geiger (alongside other men including Theodor Roosevelt), a brand with “the dual purpose of selling the look of the outdoorsman to cosmopolitans and outfitting the next generation of adventurers.”¹⁴⁹ Moreover, Hemingway did not desire to merely dress as an adventurer, he wanted to be one. In comparison to the Fitzgeralds, Hemingway’s attempts at authentically reflecting his lifestyle through fashion contradicted the wide-spread idealization of European style. During his journeys through Africa, Hemingway wanted his clothes and body to minutely mirror the travelling experience, as Richard Fantina uncovers:

Hemingway went so far in an effort to Africanize himself after his own fashion that after shaving his head and dyeing his clothes he was prepared to have his ear pierced to conform to Wakamba tribal ritual when Mary intervened to stop him. Eby quotes from her note reminding her husband that he is “a wise, thoughtful, realistic, adult white American male,” the very patriarchal entity he so often alternated between exaggerating and escaping.¹⁵⁰

Hemingway’s efforts to either intensely masculinize himself through his clothing or escape his American origin through fashion of other nations are occasionally interpreted as a struggle to escape his traumatic child experiences of being forced into wearing girls’ clothes by his mother, who wanted Ernest to resemble his older sister Marcelline.¹⁵¹ Still, Hemingway mostly continues to be viewed as an embodied essence of masculinity to this day.

The fashion background of Hemingway and Fitzgerald is also outlined here with the intention to demonstrate the interconnection between the authors and the consumer society. In 2010, Esquire published an article on a new footwear line by Thomas Raymond & Co., a

¹⁴⁸ Brenden Gallagher, “Ernest Hemingway and the Rugged Tradition of Menswear,” *Grailed*, accessed July 6, 2021, <https://www.grailed.com/drycleanonly/ernest-hemingway-style-icon>.

¹⁴⁹ Gallagher.

¹⁵⁰ Richard Fantina, *Ernest Hemingway: Machismo and Masochism* (New York: Palgrave Macmillan, 2005), 131.

¹⁵¹ Fantina, 87.

brand that was granted access to Hemingway's closets in Ketchum and Havana and they decided to base their new line on Hemingway's outdoor oriented fashion as well as his dress-casual clothing. The author of the article, Marty Beckerman, warns the potential consumers that they should not feel repulsed by the commercial use of Hemingway's name, as "the author endorsed everything from beer to airlines in his lifetime."¹⁵² In 2014, Esquire also issued a brief article on Fitzgerald, reminding its readers that "Fitzgerald's focus on fine clothing, both personal and with his characters, transcends time,"¹⁵³ adding a few stylish photographs of Fitzgerald and the actors that played in various movie adaptations of *The Great Gatsby*. It can be assumed that Baudrillard would be intrigued by the fact that contemporary media and brands continue to use Hemingway's and Fitzgerald's name to promote products to the costumers, as it essentially proves his belief that the consumer society can transform all, even people or pieces of art, into objects of consumption.

3.1.3 Fashion and the Classes

In *The Fashion System*, Roland Barthes combines linguistic theory and theory on fashion, demonstrating that clothes can indisputably represent more than mere pieces of cloth sewn in diverse shapes. Among other examples, Barthes analyzes for instance the expression "a full blouse will give your skirt a romantic look," concluding that speech "seizes insignificant objects, and, without modifying their substance, strikes them with meaning,"¹⁵⁴ in this case providing the blouse with the ability to add meaning to the skirt which can be, in turn, transformed into an epitome of romance. In the selected novels of Hemingway and Fitzgerald, pieces of clothing can often form a distinct sphere of signs, repeatedly referencing emotions or views that would otherwise remain hidden, and thus being in accordance with Baudrillard's estimation that "objects have now become more complex than human behavior relative to them."¹⁵⁵ The accumulation of additional meaning onto pieces of clothing is easily observable in the famous shirt scene from *The Great Gatsby*. When Daisy and Gatsby finally manage to meet in privacy – with the exception of Nick who watches over their reunion –

¹⁵² Marty Beckerman, "Shoes of the Day: Hemingway Footwear Company," *Esquire*, July 19, 2010, <https://www.esquire.com/style/mens-fashion/a8014/ernest-hemingway-footwear-company-shoes-of-the-day-071910/>.

¹⁵³ John Hendrickson, "The Enduring Legacy of F. Scott Fitzgerald," *Esquire*, September 24, 2014, <https://www.esquire.com/style/mens-fashion/a30118/f-scott-fitzgerald-fashion/>.

¹⁵⁴ Roland Barthes, *The Fashion System*, trans. Matthew Ward and Richard Howard (Los Angeles: University of California Press, 1990), 65.

¹⁵⁵ Baudrillard, *System of Objects*, 59, Epub.

Daisy admires Gatsby's selection of shirts, and when Gatsby commences to throw them in the air, Daisy cries: "It makes me sad because I've never seen such – such beautiful shirts before."¹⁵⁶ Gatsby's shirts are a prominent symbol of Daisy's sorrow, which can be either motivated by her true unfulfilled affection for her long-lost lover, or interlinked with her regret that Gatsby now possesses certain qualities – or, more pragmatically, goods – that she has no access to as she is wedded to Tom.

Analyzing the selected novels by applying Baudrillard's theories uncovers that fashion in the works simultaneously functions as a differentiating and a unifying force. Its segregating qualities mainly originate from the unequal accessibility of commodities and fashion needs to the different classes, often resulting in their dissimilar relationship to fashion consumption. In his theory, Baudrillard claims that "since blood, birth and titles of nobility have lost their ideological force, the task of signifying transcendence has fallen to material signs."¹⁵⁷ In *The Great Gatsby*, one can still witness Victorian approach to wealth and status: family nobility is not yet doomed as inadequate, in fact, it continues to define one's social rank, as proven by the fact that Tom's inherited wealth and renowned family name are of a greater value to Daisy than Gatsby's accumulated riches. Nonetheless, the novel also captures the rise of the system in which objects gain the power to "signify transcendence" – despite his suppressed origin, Gatsby hopes that his newly acquired wealth will persuade Daisy to abandon her former life and choose him as her partner. Apart from his mansion, cars and opulent parties, fashion is one of the mediums through which Gatsby demonstrates his status. In the consumer society, fashion provides the opportunity to physically promote consumers' wealth, or in other cases, as Baudrillard claims, "simulate the social essence – status – that grace of predestination which is only ever bestowed by birth to a few and which the majority, having opposite destinies, can never attain."¹⁵⁸ Similar argument is also presented by Adam Smith, who proposes that by imitating the fashion of the rich, members of the middle and lower classes can participate in their glory and happiness.¹⁵⁹ The previously discussed imitation of Europe by America essentially also takes place on a smaller scale among individual consumers, since lower classes imitate the upper classes with the intention of ameliorating their status through their possessions.

¹⁵⁶ Fitzgerald, *The Great Gatsby*, 59.

¹⁵⁷ Baudrillard, *System of Objects*, 89, Epub.

¹⁵⁸ Baudrillard, *The Consumer Society: Myths and Structures*, 60.

¹⁵⁹ Patrik Aspers and Frédéric Godart, "Sociology of Fashion: Order and Change," *Annual Review of Sociology*, vol. 39 (2013): 176.

Still, fashion contributes to a separation of consumers, as Baudrillard explains that “the upper classes are seen as having some degree of mastery over the code,” while the middle and lower classes lack such mastery, and thus they hope to “prove themselves and to find salvation in the consumption of objects.”¹⁶⁰ The glory and happiness Adam Smith discusses is ultimately unachievable for the lower classes, even if the imitation of the rich is perfected to the greatest level, as demonstrated by Jay Gatsby. Despite its pointlessness, the urge to transgress one’s status is depicted in the novels as desirable, while the acceptance of one’s position and resignation on the consumerist fashion masquerade is frowned upon. In *The Beautiful and Damned*, when Muriel visits Anthony and Gloria during the time of the couple’s financial down, Anthony speaks honestly and passionately of their lowering status and Muriel replies: “Why do you say such awful things? [...] You talk as if you and Gloria were in the middle classes.”¹⁶¹ By her disapprobative tone, Muriel suggests that Anthony cannot modestly agree to the couple’s position, rather, he ought to continue presenting himself as the upper class.

Myrtle, on the other hand, is the perfect example of non-conformity, demonstrating efforts to over-rule her status by fashion. When she describes her first meeting with Tom, she recalls his “dress suit and patent-leather shoes” and “his white shirt-front pressed against [her] arm,”¹⁶² instantaneously admitting that she associates Tom’s status with his clothes. When she later joins Nick and Tom at a party, Nick notices that Myrtle changes her dress three times during the evening, altering not only her garment but also her personality, as “her laughter, her gestures, her assertions became more violently affected moment by moment, and as she expanded the room grew smaller around her, until she seemed to be revolving on a noisy, creaking pivot through the smoky air.”¹⁶³ Despite the fact that Myrtle comments on her previous dress by claiming “I just slip it on sometimes when I don't care what I look like,”¹⁶⁴ her frequent changes of garment and behavior indicate that she cares deeply about the others’ perception of her, and hopes to demonstrate that she should be viewed as a woman of high status. As Baudrillard claims, the aspirations to ‘overconsume’ (on the part of the lower classes in particular) might be seen as expressing the felt failure of their attempts to transgress their position.¹⁶⁵ Myrtle is possibly aware that her efforts are vain, and she changes her

¹⁶⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 9.

¹⁶¹ Francis Scott Fitzgerald, *The Beautiful and Damned* (New York: Barnes & Noble Books, 2005), 577, Epub.

¹⁶² Fitzgerald, *The Great Gatsby*, 24.

¹⁶³ Fitzgerald, *The Great Gatsby*, 44.

¹⁶⁴ Fitzgerald, *The Great Gatsby*, 21.

¹⁶⁵ Baudrillard, *The Consumer Society: Myths and Structures*, 64.

clothes numerous times only to compensate for her disappointment. Similar overconsumption can be observed with Jay Gatsby, who surrounds himself with more garments than he can ever manage to wear. While some believe that “consumerism erodes the upper-class ability to distinguish itself from the hoi polloi,”¹⁶⁶ as paraphrased by Kirk Curnutt, Gatsby’s and Myrtle’s case proves the opposite. Despite their attempts to escape their status, their origins continue to haunt them, and their hoarding approach to fashion distinguishes them from the true upper classes.

3.1.4 Invisible Cloak of a Uniform

As suggested, fashion and clothes also possess the function of unifying the consumers. A specific case of the amalgamating purpose of fashion is represented by a uniform, an attire which, given the circumstances of World War I, unsurprisingly appears in copious works of the Lost Generation. Even though a uniform can be altered to allude to its owner’s standing – similarly to regular clothes, which give away clues of their owner’s status by their material, style or a specific brand – Blanka Činátlová notes that the distinguishing features always serve to rank an individual’s position in a specific united system.¹⁶⁷ The main purpose of uniforms is to amalgamate their wearers, stripping them fully of their personal style. Thus, Činátlová notes that a uniform can be viewed as a mask or a costume which embodies the wearer’s loyalty to a certain idea, nation, or a job, and often even directly alters the owner’s body, as for instance an army uniform requires a specific posture, lawyer’s or doctor’s uniform is generally meant to be accompanied by a serious face etc.¹⁶⁸ In the novels of Hemingway and Fitzgerald, uniforms also repeatedly embody the essence of masculinity and manly sexuality. Baudrillard notes that to prove their masculinity in the contemporary world, “men are still invited to play soldiers,”¹⁶⁹ and thus he associates the uniform with masculine self-representation. Keith Gandal explores that “the military had the power at this wartime moment to confer or deny masculinity and sex appeal,” which also led to the existence of “the charity girl,” a woman who seeks a man who wears a uniform, often being sexually attracted to the idea of masculinity and status that the uniform represents.¹⁷⁰

¹⁶⁶ Curnutt, *The Cambridge Introduction to F. Scott Fitzgerald*, 35.

¹⁶⁷ Blanka Činátlová, *Příběh těla* (Příbram: Pastorius & Olšanská, 2009), 173.

¹⁶⁸ Činátlová, 173.

¹⁶⁹ Baudrillard, *The Consumer Society: Myths and Structures*, 97.

¹⁷⁰ Keith Gandal, *The Gun and the Pen: Hemingway, Fitzgerald, Faulkner and the Fiction of Mobilization* (New York: Oxford University Press, 2008), 174.

Gandal further explores that numerous women in Fitzgerald's and Hemingway's fiction behave as typical charity girls.¹⁷¹ Daisy falls in love with Gatsby during his time in the army and Gatsby later recognizes that his uniform behaved as "an invisible cloak" that helped him pass the "indiscernible barbed wire"¹⁷² of his class. Dorothy is arguably also attracted to Anthony mainly because of his uniform, as she admits that even in the case of her former lover, uniform had a crucial role in her affection: "The naval officer's uniform—there were few of them in those days—had made the magic."¹⁷³ In *The Sun Also Rises*, Brett is distanced from the typical war environment, yet she still acknowledges the masculine qualities symbolized by a uniform, rejecting Jake, Robert and Mike and falling deeply in love with Romero. Gandal notes that "Romero of course has nothing to do with American military training and comes out of a completely different training tradition, but a tradition that nonetheless certainly involves killing and military-style uniforms,"¹⁷⁴ thus he embodies the sexuality and masculinity Brett misses with injured Jake.

Gandal alludes to the final part of the novel, remembering the famous dialogue during which Brett expresses her regret over her and Jake's incompatibility due to his impotence. In the scene, Jake watches a policeman raising his baton, confronting Jake with "a chivalric tradition in a military-style uniform [...] and flashing a phallus."¹⁷⁵ Jake, who used to be an actual soldier, is constantly being defeated by men in uniforms, who, however, probably do not have the authentic military experience. In the selected novels, uniforms, unlike other garments, repeatedly oppose Baudrillard's view that "now it is the body itself, its identity, its sex, its status, which has become the material of fashion – dress is only a particular case of this."¹⁷⁶ Probably because uniforms are usually distanced from the general consumer system, existing mainly in specified environments, a uniform has the capability to overrule one's status and even redefine it. Accordingly, in *The Great Gatsby*, Jay's status and identity are effectively hidden by the uniform, and in *The Sun Also Rises*, Jake's bodily experience of war and soldiership is overridden by the symbolical masculinity the uniform represents.

Uniforms also present themselves as an essential motif of Hemingway's *A Farewell to Arms*. Even though Frederic's uniform betrays him by denoting his allegiance after Italy's defeat, leading to his nearly fatal interrogation, Frederic conforms to being defined through

¹⁷¹ Gandal, 174.

¹⁷² Fitzgerald, *The Great Gatsby*, 94.

¹⁷³ Fitzgerald, *The Beautiful and Damned*, 475, Epub.

¹⁷⁴ Gandal, 142.

¹⁷⁵ Gandal, 147.

¹⁷⁶ Baudrillard, *Symbolic Exchange and Death*, 91.

his uniform, and when he is stripped out of it, he feels like a “masquerader,” and misses “the feeling of being held by [his] clothes.”¹⁷⁷ After the experience of existing in a place that defies all personal distinctive style – the military, in which even the priest wears a uniform, being differentiated only by a cross above his left breast pocket – Frederic feels that civilian clothes cannot hold him efficiently, perhaps because they are not capable of representing his masculinity as the uniform did. Frederic thence searches for activities that would define his masculine identity, choosing boxing as the appropriate hobby.

Additionally, *A Farewell to Arms* complements the military uniform by the nurse uniform, which is analogously as defining for its wearer. When meeting Catherine in the beginning of the novel, Frederic mainly defines her figure by the white uniform he saw through the trees,¹⁷⁸ and during their first encounter, he describes Catherine as tall, wearing the white uniform, and “carrying a thin rattan stick like a toy riding-crop, bound in leather.”¹⁷⁹ Richard Fantina describes the image as fetishistic, believing that the description of Catherine fits qualities of “a professional dominatrix in certain scenarios.”¹⁸⁰ Alternatively, it can be claimed that the contrast of the military uniform and the nurse’s uniform is analogous to the opposition of dynamic masculinity and feminine kindness and care. Frederic feasibly seeks a gentle and caring woman to accompany his masculinity, and Catherine embodies the qualities he searches for. The uniform defines Catherine’s profession, and Catherine’s career later outlines her role in the relationship as Frederic’s caregiver. In the end of the novel, Frederic is broken not only because Catherine is dying, but also since she can no longer direct her attentiveness towards him. On the contrary, Catherine requires his care, and Frederic, unprepared for the situation, feels desperate for losing his partner as well as the idea of Catherine as his caretaker.

3.1.5 Personification as an Impossible Task

Frederic expresses that he feels unsupported by his civilian clothes, and Anthony treats his entrance into the military as a flight to a completely distinct sphere of his life. Accordingly, one would expect that civilian clothes and uniforms can be opposed as representing two contrasting realities, the world of distinction and the world of unification.

¹⁷⁷ Ernest Hemingway, *A Farewell to Arms* (New York: Scribner, 1997), 104, Epub.

¹⁷⁸ Hemingway, *A Farewell to Arms*, 21, Epub.

¹⁷⁹ Hemingway, *A Farewell to Arms*, 22, Epub.

¹⁸⁰ Fantina, 55.

Nevertheless, fashion proves to be far from representing a medium for one's differentiation through a unique personal style, and when one observes the characters in the novels, it becomes apparent that their use of clothes is reminiscent of wearing a uniform. Princeton students are repeatedly portrayed as wearing white polo-shirts, whether by Amory who observes a "white platoon" of "marching figures, white-shirted, white-trousered"¹⁸¹ during his time at Princeton, or by Jake, who describes the uninterestingness of Robert Cohn's style and claims that the white polo-shirts Cohn wears reflect the vagueness of his personality. Other examples of uniformity include Amory's perception of "all Yale men as wearing big blue sweaters and smoking pipes,"¹⁸² Daisy and Jordan both wearing white dress and exclaiming "we can't move"¹⁸³ at the same time, Caramel wearing "one of those knee-length, sheep-lined coats long worn by the working men of the Middle West,"¹⁸⁴ or an image described by Harry Morgan who observes men who "were good-looking young fellows, wore good clothes; none of them wore hats, and they looked like they had plenty of money."¹⁸⁵ All of those descriptions invoke the notion of homogeneity, depicting people as imitating others and, through their clothing, merging into uniformed groups.

The tendency to imitate has been mentioned previously as a part of the diversifying power of fashion among classes; the same tendency is, however, also the core of fashion's unifying function. Most of the characters do not choose to represent themselves through their clothing, perhaps with the exception of Gatsby, whose bright suits fulfill his urge to demonstrate his newly acquired wealth and they fittingly accompany his eccentric behavior. On the contrary, the characters generally follow specific trends that are currently in fashion, and through their clothes, they illustrate their adaptability and competence to mirror what is fashionable and desired at that moment. In *The Society of the Spectacle*, Guy Debord describes that in the postmodern time, "the individual's own gestures are no longer his own, but rather those of someone else who represents them to him,"¹⁸⁶ a view that can be easily applied onto fashion. When Amory finds new friends at school, "he used them simply as mirrors of himself"¹⁸⁷ because they were not part of the élite, and subsequently, Amory becomes a mirror of those he perceives to be the élite that he wants to join. The system of

¹⁸¹ Francis Scott Fitzgerald, *This Side of Paradise* (New York: Oxford University Press, 2009), 41.

¹⁸² Fitzgerald, *This Side of Paradise*, 27.

¹⁸³ Fitzgerald, *The Great Gatsby*, 73.

¹⁸⁴ Fitzgerald, *The Beautiful and Damned*, 100, Epub.

¹⁸⁵ Ernest Hemingway, *To Have and Have Not* (New York: Scribner Classics, 1996), 8, Epub.

¹⁸⁶ Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1994), 10.

¹⁸⁷ Fitzgerald, *This Side of Paradise*, 29.

consumerism, however, conceals the reality and motivates the consumer to seemingly personalize their style as a form of self-expression, and thus, consumers seek to find self-worth in a personalized object.¹⁸⁸ Despite their attempts, the consumers often fail to find satisfaction, they are trapped in the impossibility to stand out in a crowd, as Baudrillard explores that “to differentiate oneself is precisely to affiliate to a model, to label oneself by reference to an abstract model, to a combinatorial pattern of fashion, and therefore to relinquish any real difference.”¹⁸⁹

Baudrillard also suggests that there is certain urge of differentiation, individuals “desire their own image”¹⁹⁰ and young people tend to use fashion as “a resistance to every imperative, a resistance without an ideology.”¹⁹¹ Nevertheless, in the novels of Hemingway and Fitzgerald, it is much more common that the characters use fashion to adapt themselves to specific standards rather than to personalize their style. The urge of adaptation and imitation is exemplified by Amory’s adoration of the “slicker” – a person who is successful, educated, has “clever sense of social values”, and is physically framed as dressing well while pretending that he sees fashion as superficial and slicking his hair back.¹⁹² Amory never truly hopes to establish his own style, he longs for becoming a slicker, and later, he simply wants to fit among the Princeton men. When arriving to Princeton, he is worried of standing out in the student crowd, wondering “if there was something the matter with his clothes” and wishing “he had shaved that morning on the train.”¹⁹³ His behavior exemplifies anxiety originating from the fear of not being accepted, a dread that the characters overcome by assimilation through fashion.

This Side of Paradise also includes a chapter which is in style and its thrillingness practically reminiscent of Edgar Allan Poe’s horror stories, depicting Amory being followed by a bizarre man during his night out with friends. The narrator at one moment shifts to the point of view of Amory, who tries to pinpoint the source of the man’s terrifying look:

¹⁸⁸ Baudrillard, *System of Objects*, 285, Epub.

¹⁸⁹ Baudrillard, *The Consumer Society: Myths and Structures*, 88.

¹⁹⁰ Baudrillard, *Symbolic Exchange and Death*, 94.

¹⁹¹ Baudrillard, *Symbolic Exchange and Death*, 98.

¹⁹² Fitzgerald, *This Side of Paradise*, 36.

¹⁹³ Fitzgerald, *This Side of Paradise*, 37.

There the man half sat, half leaned against a pile of pillows on the corner divan. His face was cast in the same yellow wax as in the café, neither the dull, pasty color of a dead man—rather a sort of virile pallor—nor unhealthy, you’d have called it; but like a strong man who’d worked in a mine or done night shifts in a damp climate. Amory looked him over carefully and later he could have drawn him after a fashion, down to the merest details. His mouth was the kind that is called frank, and he had steady gray eyes that moved slowly from one to the other of their group, with just the shade of a questioning expression. Amory noticed his hands; they weren’t fine at all, but they had versatility and a tenuous strength . . . they were nervous hands that sat lightly along the cushions and moved constantly with little jerky openings and closings. Then, suddenly, Amory perceived the feet, and with a rush of blood to the head he realized he was afraid. The feet were all wrong . . . with a sort of wrongness that he felt rather than knew. . . . It was like weakness in a good woman, or blood on satin; one of those terrible incongruities that shake little things in the back of the brain. He wore no shoes, but, instead, a sort of half moccasin, pointed, though, like the shoes they wore in the fourteenth century, and with the little ends curling up. They were a darkish brown and his toes seemed to fill them to the end. . . . They were unutterably terrible.¹⁹⁴

Ironically, the entire horror of Amory’s experience appears to be based on the inadequate shoes of the man, as they undeniably reveal his nonconformity to fashion standards. Subsequently, Amory runs to the streets, terrified of the man, thinking he is running away from him and hearing the upsetting shoes thread on the ground, while soon afterwards, Amory realizes with horror that he is running towards the man, resulting in his mental breakdown. The chapter indicates that in Amory’s view, the greatest horror is to wear clothes that do not fit the current trends and conditions, and his biggest fear is to become as unfashionable as the wax-faced man.

The characters mainly desire to make the impression of being rich, stylish, and fashionable. It is also essential to appear as young as possible, youthfulness becoming a key notion discussed in the novels: Jake damns Cohn as “not professionally youthful,”¹⁹⁵ Gloria is devastated by her aging, exclaiming “Oh, I don’t want to live without my pretty face!”¹⁹⁶, and when Nick meets Daisy and Jordan, he uses the adjective “young” three times during his brief

¹⁹⁴ Fitzgerald, *This Side of Paradise*, 100.

¹⁹⁵ Ernest Hemingway, *The Sun Also Rises* (New York: Scribner’s, 2003), 71, Epub.

¹⁹⁶ Fitzgerald, *The Beautiful and Damned*, 574, Epub.

description of the women and the scene.¹⁹⁷ Kirk Curnutt mentions that the “capitalizing on youthfulness” in the Jazz Age was defended as “the end result of a positive, vitalist outlook on life,”¹⁹⁸ yet the anxiety consequential to the attempts of succeeding in the impossible task of not getting old uncovers the true pressure of fashion. The glorification of youthfulness, which will further be discussed in the chapter on “the Other,” results in exclusion of those who are no longer capable to set trends, let alone following them vehemently enough, and manifests the existence of fashion as an omnipresent burden rather than a medium for honest self-representation.

Is there, then, any chance of fashion being a positive concept in the characters’ lives, corresponding to, for instance, Baudelaire’s view of fashion as “a possible source of quenching an aesthetic thirst” and an expression of the “immortal longing for beauty”?¹⁹⁹ Not in Baudrillard’s view: fashion may present itself as passion, yet it remains mainly a form of consumption and “consumption is combinatorial investment: it is exclusive of passion.”²⁰⁰ In *The Beautiful and Damned*, Gloria is absorbed by her desire for a gray squirrel coat that her and Anthony cannot afford, nonetheless, she does not crave the coat because it would fit her personal style of because she would find it truthfully beautiful. The real reason of her obsession is that “at that time women enveloped in long squirrel wraps could be seen every few yards along Fifth Avenue,”²⁰¹ thus Gloria becomes “a little conscious of her well-worn, half-length leopard skin, now hopelessly old-fashioned,”²⁰² and the inaccessibility of the coat reminds her of her gradually dropping status. Since most of the characters are motivated to be fashionable by the external pressure and their own slavery to the system rather than by the honest search for beauty, the novels fully support Baudrillard’s skeptical view on fashion.

3.1.6 A Clean Slate: the Bathed Body

Finally, both Hemingway and Fitzgerald emphasize the issue of the body not only through fashion and clothing, but also by highlighting the rituals surrounding the characters’ personal hygiene: Anthony, Gloria, Jake, Robert, Brett, Amory and his mother... they all

¹⁹⁷ Fitzgerald, *The Great Gatsby*, 7.

¹⁹⁸ Kirk Curnutt, “F. Scott Fitzgerald, Age Consciousness, and the Rise of American Youth Culture,” in *The Cambridge Companion to Francis Scott Fitzgerald*, ed. Ruth Prigozy (Cambridge, UK: Cambridge University Press, 2002), 44.

¹⁹⁹ Meinhold, 12

²⁰⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 114.

²⁰¹ Fitzgerald, *The Beautiful and Damned*, 555, Epub.

²⁰² Fitzgerald, *The Beautiful and Damned*, 556, Epub.

frequently bathe, or they discuss the necessity to clean themselves. On Gatsby's list, the necessity of bathing every other day stands higher than his goals to save money every week or read improving books and magazines.²⁰³ Consequently, bathrooms repeatedly become settings comparable in significance to the great mansions or city boulevards. Most noticeably accentuated by the narrator is the bathroom of Anthony Patch, depicted in the beginning of *The Beautiful and Damned*:

His bathroom, in contrast to the rather portentous character of his bedroom, was gay, bright, extremely habitable and even faintly facetious. [...] The bathtub, equipped with an ingenious book-holder, was low and large. Beside it a wall wardrobe bulged with sufficient linen for three men and with a generation of neckties. There was no skimpy glorified towel of a carpet—instead, a rich rug, like the one in his bedroom a miracle of softness, that seemed almost to massage the wet foot emerging from the tub.... All in all a room to conjure with—it was easy to see that Anthony dressed there, arranged his immaculate hair there, in fact did everything but sleep and eat there. It was his pride, this bathroom. He felt that if he had a love he would have hung her picture just facing the tub so that, lost in the soothing steamings of the hot water, he might lie and look up at her and muse warmly and sensuously on her beauty.²⁰⁴

The space of Anthony's bathroom is intriguingly rich in decorations and personalized to its owner's liking, however, unlike the mansions in *The Great Gatsby*, it is not decorated for the sole purpose of amazing its visitors. The bathroom is portrayed as seemingly serving Anthony as a space of promised purity, possible solitude, and uninterrupted contemplation. But is the space of a bathroom truly a place of calming solitude, representing a barrier blocking the troubling stress of the outer world? A principal question one might ask in connection to the demands of fashion on a consumer is whether the moment of bathing, stripping naked and cleaning the body symbolizes a relaxing and regenerative ritual, or whether the activity has also become assimilated to the controlling force of fashion, and further demonstrates the demands on one's body to take specific form.

The novels occasionally portray bathrooms as private zones of safety. This is illustrated by the fact that in *A Farewell to Arms*, Frederic locks himself with Emilio in a bathroom before he is warned about the upcoming arrest, acting as if the bathroom was the

²⁰³ Fitzgerald, *The Great Gatsby*, 110.

²⁰⁴ Fitzgerald, *The Beautiful and Damned*, 75, Epub.

most naturally safe place he can find, offering protection from the outer dangers. The notion of privacy is also suggested by a remark of Helen Gordon towards her husband Richard: “Love is my insides all messed up. It’s half catheters and half whirling douches. I know about love. Love always hangs up behind the bathroom door. It smells like Lysol. To hell with love.”²⁰⁵ According to her claim, bathroom is a place that is inaccessible to the public, effectively hiding intimate secrets of its owners. Moreover, Helen’s line also points towards a phenomenon Baudrillard often discusses in his works: the loss of authentic relationships and the neutralization of any passion in the postmodern age, leading to the substitution of genuine connections by sterile and thus more acceptable inter-human relations. In Helen’s interpretation, even love has become a sterile hyperreal relationship smelling of disinfectants.

When Baudrillard discusses bathrooms in his works, his views mostly correspond with Helen Gordon’s simile of love smelling like Lysol. In *The System of Objects*, he associates bathrooms with whiteness, claiming that “anything that is bound up with the body and its immediate extensions has for generations been the domain of white, a surgical, virginal color which distances the body from the dangers of intimacy and tends to neutralize the drives.”²⁰⁶ Even if the bathroom is of a different color than the surgical white, Baudrillard suggests that the space is never designed to genuinely reflect or suit the nature of its owner, but rather to refer to specific concepts that are highly valued by the society: he speaks of, for instance, pastel colors referring to “the ‘nature’ of leisure time and holidays,” or “‘snobbish’ black as a reaction to the former ‘moral’ white.”²⁰⁷ In Anthony’s case, the bathroom does not provide him with genuine privacy, rather, all of its parts refer to the goals Anthony wants to achieve as a member of the consumer society: the essentiality of style is symbolized by the hanged neckties, the ideal woman he hopes to find one day smiles at him from the many portraits of unattainable actresses such as Billie Burke or Hazel Dawn, and the wealth he hopes accumulate during his life reminds itself to him each time he steps on the rich rug. The bathroom might not be decorated to impress its visitors, but it does not serve as a refuge to Anthony either: it blinds him with the visions of what he could become if he just follows the societal pressures.

Correspondingly, the act of bathing for the sole purpose of relaxation or spending unpretentious time with one’s body is depicted in the novels only rarely. Some of Hemingway’s characters certainly seek baths as a relaxing escape from the reality, for

²⁰⁵ Hemingway, *To Have and Have Not*, 251, Epub.

²⁰⁶ Baudrillard, *System of Objects*, 67, Epub.

²⁰⁷ Baudrillard, *System of Objects*, 68, Epub.

example, Jake Barnes desperately looks for a bathroom during Robert Cohn's breakdown, hoping to clean himself from the issues surrounding Brett's and Cohn's relationship: "Now it was a hot bath that I needed. A deep, hot bath, to lie back in."²⁰⁸ Still, in most cases, cleanness seems to accurately represent Baudrillard's vision of "a future [...] that is to be one of disavowal of the body, and of the primary and organic functions, in the name of a radiant and functional objectivity (of which hygiene is the moral version for the body)."²⁰⁹ Bathing enables the characters to wipe themselves clean of their personality and prepares them for the task of bearing the garments of latest fashion according to consumer norms.

It is mainly the very poor and unfashionable characters who escape the "consumerized" ritual of bathing in the novels. For Harry Morgan, for instance, there is no sense in him cleaning himself from his personality to be a consumer – given his low social position in the time of the Great Depression, he is unable to follow fashion trends, even though he repeatedly comments on the style of those who surround him with admiration and respect. Similarly, in the end of *The Beautiful and Damned*, a woman describes Gloria by words: "I can't stand her, you know. She seems sort of—sort of dyed and unclean, if you know what I mean. Some people just have that look about them whether they are or not."²¹⁰ The unclean look of Gloria insinuates her failed attempts at being a fashionable woman – Anthony finally inherited the money of his grandfather, Gloria ultimately got her coat, yet with both Anthony and Gloria being broken by their unhappiness, the couple no longer has the drive to follow the defining demands of the latest fashion, making them appear unclean in the eyes of their observers.

3.2 Cult of Strength: Boxing, Bull Fights, Hunting, Sports

3.2.1 "Taking It" and "Talking About It"

Perhaps with the exception of *The Sun Also Rises*, sports are usually far-removed from being the central theme of the novels. Despite their inconspicuousness, sports in Hemingway's and Fitzgerald's works tend to expand the authors' views on specific issues, including consumerism, nationalism, gender issues and more. One can argue that both Hemingway and Fitzgerald projected their own experiences onto their portrayal of

²⁰⁸ Hemingway, *The Sun Also Rises*, 313, Epub.

²⁰⁹ Baudrillard, *The System of Objects*, 84, Epub.

²¹⁰ Fitzgerald, *The Beautiful and Damned*, 630, Epub.

athleticism, thus presenting differing outlooks on the benefits, rules, or the basic purpose of sports. The relationship of the two authors to sport can be illustrated by an event which supposedly took place in 1929. According to Sean Croce, Ernest Hemingway participated in a boxing match with Canadian writer Morley Callaghan, Ernest eventually lost the contest and then blamed F. Scott Fitzgerald, who acted as a timekeeper, for letting the second round run for too long and thus being guilty of Ernest's defeat.²¹¹ The story demonstrates that Hemingway was largely affected by the association of masculinity with athleticism, competition and winning, while Fitzgerald was the observer who did not actively propagate such values – which allegedly led to Hemingway being harsh on Fitzgerald, often challenging him or mocking him,²¹² either to provoke Fitzgerald's sense of masculinity, or to verify his own sense of masculine, resilient self. In order to introduce the major dissimilarities between their methods, the following lines will elaborate on two phrases which encapsulate the approaches of the two authors: "taking it" and "talking about it."

In *Sport and the Spirit of Play in American Fiction*, Christian K. Messenger associates the first phrase with Ernest Hemingway and his works. Hemingway took interest in several sports, mainly admiring those activities which stressed individual strength and sense for tradition before teamwork and popularity. Ernest played football during his studies at Oak Park High, yet he claimed that he became a player merely because "at Oak Park, if you could play football, you had to play it."²¹³ Contrastingly to football, Hemingway was extremely dedicated to boxing, and he even went as far as to say: "My writing is nothing. My boxing is everything."²¹⁴ Ernest was an amateur boxer and during his lifetime, he fought professionals as well as other authors, including Ezra Pound.²¹⁵ Although his performance allegedly mostly relied on brute strength rather than on careful technique,²¹⁶ boxing became an essential part of both his fiction and life.

Besides boxing, he was captivated by activities that demanded physical strength, precise technique and training, yet which only partially fall into the category of sports, including fishing, hunting, and, perhaps above all, bullfighting, which was brought into his

²¹¹ Sean Croce, "Hemingway, Fitzgerald & The Round That Went Too Long," *The Fight City*, accessed July 8, 2021, <https://www.thefightcity.com/hemingway-fitzgerald-and-the-round-that-went-on-too-long/>.

²¹² Croce.

²¹³ Christian K. Messenger, *Sport and the Spirit of Play in American Fiction: Hawthorne to Faulkner* (New York: Columbia University Press, 1981), 211.

²¹⁴ Croce.

²¹⁵ Michael J. Martin, "In the Same Corner of the Prize Ring: Jack London, Ernest Hemingway, and Boxing," *Studies in American Naturalism*, vol. 11, no. 1 (2016): 71.

²¹⁶ Croce.

attention by Gertrude Stein during his stay in Paris.²¹⁷ Hemingway's works frequently depict masculine and resilient individuals who build their strength through direct and often solitary contact with the basic notions of death and violence – men, who are not afraid to confront the others and who bravely protect themselves. If they cannot do either, they are obligated to face the situation with dignity and pride, otherwise, they become Hemingway's caricatures of men, such as Francis Macomber in "The Short Happy Life of Francis Macomber" or Harry in "The Snows of Kilimanjaro." In *Sport and the Spirit of Play*, Christian K. Messenger suggests that the majority of Hemingway's male characters (whether they are sportsmen or not) are forced to face a situation in which they are helpless, their only option being to compose themselves and "take it."²¹⁸ In Messenger's view, Hemingway's works repeatedly depict men who are confronted with the impossibility of fighting back, and consequently, they strive to remain solid.

Conversely, Fitzgerald's portrayal of sports is more directly focused on its cooperative nature and function of indicating or partially determining one's social status. Similarly to Hemingway, F. Scott Fitzgerald played football during his studies, and despite his attempts, he was not particularly talented in the discipline. Nevertheless, when Scott decided to discuss sports in his writing, football was usually his central focus. During his studies at the Newman School, Fitzgerald participated in a football game in which he failed horribly. However, he then wrote a poem on the subject, depicting an imaginary game in which he was successful, and when Scott presented the poem to his father, he showed a strong sense of pride towards his son.²¹⁹ Fitzgerald later explained that "if you weren't able to function in action you might at least be able to tell about it, because you felt the same intensity- it was a backdoor way out of facing reality."²²⁰ In "What a Play: The Rhetoric of Football in Fitzgerald's Short Fiction," Jarom McDonald claims that Fitzgerald's approach of "telling about it" validates an astute understanding of the power of literature to act rhetorically, and further elaborates that Fitzgerald's writings demonstrate two ideas: "a recognition of the relationship between athletic performance and social power, and a recognition of the relationship between appearing to have athletic success and social power."²²¹ McDonald's suggests that "Fitzgerald's use of sport and the 'performance of sport'

²¹⁷ "Hemingway and Bullfighting: A Lifetime Aficionado," *Madrid Bullfighting*, accessed July 8, 2021, <https://madridbullfighting.com/blog/hemingway-and-bullfighting/>.

²¹⁸ Messenger, 254.

²¹⁹ Jarom McDonald, "What a Play: The Rhetoric of Football in Fitzgerald's Short Fiction," *The F. Scott Fitzgerald Review*, vol. 2 (2003): 134.

²²⁰ Messenger, 185.

²²¹ McDonald, 134.

argues that if those who have athletic success have social power, and if those who have athletic success are only performing, then perhaps social status as a whole is part of one's performance rather than one's identity."²²² To summarize, Fitzgerald's sporting characters use sports as means of illustrating or even acquiring their social status, thus their athletic abilities do not distinguish them from the crowd (as with Hemingway's aggressive and solitary characters), but place them in a specific position within it.

3.2.2 Aesthetic and Illustrative Athleticism and Slenderness in Fitzgerald

Fitzgerald and Hemingway use sports in their novels to elaborate on various psychological attributes of their characters, using the characters' bodies as an indicator of specific qualities. For instance, the descriptions of Tom Buchanan's athletic body uncover a variety of Tom's personality traits. Buchanan's body is portrayed as "sturdy," having "enormous power" with a "hard mouth" and "shining arrogant eyes" which gave him "the appearance of always leaning aggressively forward."²²³ When Tom moves, he does it "heavily,"²²⁴ and ultimately, Nick Carraway concludes: "It was a body capable of enormous leverage - a cruel body."²²⁵ In relation to Tom's description, Messenger explains that "the sketch of Buchanan is always controlled from the physical particularities of body, movement, and gesture," and "the very physical portrait of Buchanan comments most fully on the sort of man he is."²²⁶ It is apparent that Tom's physique is formed through his intense experience with football – he has a strong, maintained, athletic body – but Nick's descriptions of Tom's sturdiness also warn against the intimidating brutality of Tom's personality.

Even though Buchanan's robust masculinity would perhaps be viewed as attractive if it was to occur in one of Hemingway's texts, Tom's body is inadequately rough for Fitzgerald's setting. The athletic beauty of Fitzgerald's male characters is principally associated with concepts of symmetry, refinement, and lightness. When introducing Gatsby, Nick firstly notices a silhouette of a cat, an animal generally associated with light movements and slenderness, and thereafter, Nick detects Gatsby in the dark and describes his "leisurely movements" and feet that were set in a "secure position" upon the lawn.²²⁷ Further in the

²²² McDonald, 137.

²²³ Fitzgerald, *The Great Gatsby*, 7.

²²⁴ Fitzgerald, *The Great Gatsby*, 11.

²²⁵ Fitzgerald, *The Great Gatsby*, 7.

²²⁶ Messenger, 193.

²²⁷ Fitzgerald, *The Great Gatsby*, 16.

novel, Gatsby is portrayed as constantly moving lightly, either by tapping foot or by opening and closing his hand, and at one moment, he is observed balancing “with the resourcefulness of movement that is so peculiarly American that comes, I suppose, with the absence of lifting work in youth.”²²⁸ While Tom is depicted as heavy, sturdy and aggressive, Gatsby possesses the opposite qualities, being rather slim and light, and, in Nick’s view, arguably more gentle, both physically and mentally. Similarly, in *This Side of Paradise*, Amory is proud of being “the lightest and youngest man on the first football squad,” and the body of the football captain Allenby is depicted as “slim and defiant.”²²⁹ It is apparent that the notions of slimness and effortlessness are the dominant concepts associated with Fitzgerald’s congenial sporting characters.

It needs to be noted, however, that despite their arguable attractiveness, Fitzgerald’s characters are typically not content with their slim, athletic bodies; they submerge into intense self-observation and their egotism is paradoxically intertwined with self-contempt. In *The Great Gatsby*, Gatsby constructs an epic imaginary future that can only be completed once he attains Daisy as his partner. Until then, he can never be satisfied with himself. The effortless trimness that Nick assigns to Gatsby is not a demonstration of Gatsby’s self-content state of mind, but rather an evidence of his desperate efforts to fill the image of the fictional hero he hopes to become. Similarly, Amory is depicted as rather narcissistic, spending time with a thorough self-observation and self-characterization, yet the obsession with his image cannot be taken for a proof of his self-acceptance, on the contrary, it mainly stems from Amory’s suppressed insecurities regarding his personality and place in the society. Amory and Gatsby are controlled by their desire for faultlessness, both of them spending time on perfecting themselves yet never being fully content with the results. Gatsby accumulates possessions, Amory educates himself, and they both focus on their body, hoping to transform it into the emblem of their status. The body of Amory or Gatsby is thus analogous to the controlled, personalized body, which, in Baudrillard’s view, originates from the society-produced urge for “narcissistic investment of the body,” and “anxious, perfectionist manipulation” of the body as a sign.²³⁰

The athletic body of Gatsby is the most intimate demonstration of his self-personalization. Unlike the grand mansion, which Gatsby proudly presents to the public, his “personalized body” is to be adored mainly by his closest friends, enemies, and beloved

²²⁸ Fitzgerald, *The Great Gatsby*, 41.

²²⁹ Fitzgerald, *This Side of Paradise*, 41.

²³⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 139.

Daisy. Gatsby mostly remains hidden, often not attending even his own parties, and he never discusses his body, unlike Amory, who subjects his physicality to intense scrutiny. Even though the self-analyzing passages of *This Side of Paradise* depict Amory's narcissism, as he calls himself "exceedingly handsome"²³¹ and proudly celebrates his thinness, in a later conversation on the campus, Amory tells his new acquaintances that he is "getting so damned thin," and that he "used to be stocky last fall."²³² It is impossible to determine whether the conversation uncovers Amory's genuine insecurities, or whether he complains only because he hopes to receive validation from his peers for not settling for his current appearance and attempting to personalize his body as a proper member of the consumer society.

Baudrillard describes the "mystique of the 'figure' and the fascination with slimness" as "forms of violence, because in them the body is literally sacrificed - both fixed in its perfection and violently vitalized as in sacrifice."²³³ In Fitzgerald's novels, fitness, athleticism, and slimness exist as the main attributes of the personalized body subordinated to the system. Amory's slimness as well as Gatsby's slenderness might be thus perceived as a proof of the characters' conformity to the system. In *The Beautiful and Damned*, Anthony's alcoholism and aimlessness leave him unable to participate in the consumer society, and accordingly, his body also takes different shape: he is described as carrying a "stomach [that] was a limp weight against his belt; his flesh had softened and expanded."²³⁴ Anthony's altered physique is thus analogous to his lost desire to perfect his behavior as a member of the consumer society. Finally, the sturdy character of Tom Buchanan is excluded from the demands of the consumerist system, mainly because Tom was never the system's follower. For Tom, it is more convenient to exist in the Victorian system of values, according to which he is the rule-giver, the aggressively masculine figure that Gatsby can never defeat.

In Hemingway's novels, the aesthetic athleticism of male bodies is largely dissimilar to the appearance of Amory, Gatsby, or young Anthony. The only person whose portrayal is reminiscent of Fitzgerald's characters is Robert Cohn in *The Sun Also Rises*:

²³¹ Fitzgerald, *This Side of Paradise*, 21.

²³² Fitzgerald, *This Side of Paradise*, 39.

²³³ Baudrillard, *The Consumer Society: Myths and Structures*, 143.

²³⁴ Fitzgerald, *The Beautiful and Damned*, 575, Epub.

He was nice to watch on the tennis-court, he had a good body, and he kept it in shape; he handled his cards well at bridge, and he had a funny sort of undergraduate quality about him. If he were in a crowd nothing he said stood out. He wore what used to be called polo shirts at school, and may be called that still, but he was not professionally youthful.²³⁵

It is apparent that Hemingway's narrator Jake does not adore Robert's athleticism, rather, he uses it as a demonstration of Cohn's averageness. Additionally, Cohn's motivation to be athletic is, according to Hemingway's standards, egoistic and shallow, as Robert mainly uses box to "counteract the feeling of inferiority and shyness he had felt on being treated as a Jew at Princeton."²³⁶ The personality of Cohn is opposed in the novel by Romero, the young bullfighter whom Jake admires with sincere intensity, as in Jake's eyes, he possesses mature dignity and seriousness that Robert lacks. Interestingly, the slender and boy-like masculinity likens Romero to Fitzgerald's young characters: similarly to Amory or Anthony, Romero is a young, beautiful boy rather than the roughened adult man Hemingway tends to usually portray. Nevertheless, while Amory participates in football matches mainly to achieve popularity among his peers, and his sport activity is never more than a mere part of his current pose, Romero's relationship with bullfighting is depicted as intimate, serious, and respectable. Thus, it is Robert who can be more fittingly compared to Amory or Anthony: he is young, he studied at a prestigious university and he uses sports to find his place in a society. On the opposite side of the spectrum, Romero is an individual who, rather than on popularity, focuses on the sense of a ritual and nationalist understanding of sports as a tradition.

3.2.3 Tradition and Nationalism of Hemingway's Sports Heroes

As suggested, Fitzgerald's novels put emphasis on bodily features of the characters in order to demonstrate their individual urge to make progress in the social sphere. Jarom McDonald notices that Fitzgerald "shows that, values aside, athletic success endows one with social honor or authority regardless of what the 'social values' may dictate,"²³⁷ and there is "a definite relationship between an athlete on the field and that athlete's existence within a

²³⁵ Hemingway, *The Sun Also Rises*, 71, Epub.

²³⁶ Hemingway, *The Sun Also Rises*, 5, Epub.

²³⁷ McDonald, 136.

larger social world.”²³⁸ Thus, despite Tom’s unflattering depiction, his championship in sports is analogous to his superiority over Gatsby and dominance over Daisy, and for Amory, football is more than a mere hobby, since being in a football team assists him in climbing the social ladder. Fitzgerald also captivatingly portrays a completely self-sufficient world of sporting youth – the university, a detailed simulacrum of the outside reality. In this hyperreal environment, characters are enabled to establish their position experimentally and safely, and when they are set free into the consumer society, they are educated not only on G. B. Shaw and H. G. Wells, but also on societal expectations and possible methods of their fulfilment.

While Fitzgerald’s sports hero is mainly preoccupied with the desire of climbing up the social ladder, the actions of Hemingway’s sports heroes are motivated by, at least seemingly, more profound reasons. Christian K. Messenger proposes that Hemingway did not agree with Fitzgerald’s vision of the school sports hero: “For Hemingway, Princeton was *not* where one learned to fight. Boxing was not a profession or a trade acquired at school but an art honed in battle in the ring where courage was tested through pain and punishment.”²³⁹ Frequently, Hemingway connects sport with radically substantial concepts of human life: youth and aging, nationalism, war, and death. Only occasionally does Hemingway portray sports as a mere routine, which is the case of, for instance, the tennis matches of Robert and Jake in *The Sun Also Rises*, the walks of Frederick and Catherine in *A Farewell to Arms*, or Frederick’s boxing routine during Catherine’s pregnancy.

More frequently, Hemingway’s novels suggest that nationalism and respect to traditions have the power to elevate sport into a highly honorable activity, while sports that are performed without these qualities in mind result in empty spectacles. In *The Sun Also Rises*, sport without higher significance is depicted twice, the first instance being the unfair boxing match in Vienna, and second example being the bicycle race in San Sebastian. In relation to the two specific scenes, Messenger uncovers that “Hemingway uses them to show the shallowness of sport not linked to culture amongst participants or fans.”²⁴⁰ Alternatively, it can be claimed that the bicycle race, similarly to the previously mentioned recreational sports such as walks or boxing in *A Farewell to Arms*, demonstrate the characters’ urge to gain power over their bodies. In *The System of Objects*, Baudrillard notes that automatization and multifunctionality of objects take away from human body’s essentiality: “Today the human body would seem to be present only as the abstract justification for the finished form

²³⁸ McDonald, 138.

²³⁹ Messenger, 213.

²⁴⁰ Messenger, 241.

of the functional object.”²⁴¹ In addition, the War also treated the body merely as a machine designed for the sole purpose of battling the enemy. Occasionally, therefore, sports can be viewed as a means of overcoming the body’s nonautonomous treatment by the system of objects and the War, giving power back to the body’s owner.

As suggested by Messenger, sport in Hemingway’s novels tests one’s courage and the ability to adapt and think strategically. In most cases, sport not merely a bodily activity, it does not assist the characters in their attempts at gaining popularity, and it does not produce personalized bodies; it is an activity which is based on tradition, and, in some cases, it can be compared to art. In these instances, perhaps Baudrillard’s claims on the postmodern urge to revive history as our lost referential through materialization²⁴² applies. Hemingway materializes history in athletic activities and portrays sport as an occupation in which old ideals remain unharmed by the rapidly changing world, especially elevating specific types of athletic activity. Without doubt, Hemingway’s novels glorify bullfighting more than any other sport. Bullfighting is depicted as traditional, aesthetically pleasing (for example through lengthy depictions of bodily movements of the matadors), traditional (through the comparison with the bicycle race or through Jake’s thorough explanations of its rules) and momentous (demonstrated also by the fact that the bullfights in Pamplona are the destination of the characters’ complete reunion and the place of their greatest conflicts). Bullfights, perhaps even more than boxing, offer the experience of danger, violence, and death. They are a spectacle in which men can prove “their superior and heroic masculinity” by fighting and overcoming nature.²⁴³

Hemingway thoroughly enjoyed the omnipresent threat of death in bullfighting, and additionally, he associated the enjoyment of imminence of death with national motives, as explained by R. L. Duffus in an article from 1932 titled “Hemingway Now Writes of Bull-Fighting as an Art.” Duffus explicates that,

²⁴¹ Baudrillard, *System of Objects*, 103, Epub.

²⁴² Baudrillard, *Simulacra and Simulation*, 31, Epub.

²⁴³ Josep M. Armengol, “Gendering Men: Re-Visions of Violence as a Test Of Manhood in American Literature,” *Atlantis*, vol. 29, no. 2 (2007): 85.

[...] Mr. Hemingway points out that one of the essentials if a country is to love bull-fights is "that the people must have an interest in death." The people of Castile, he finds, have such an interest in death, "and when they can see it being given, avoided, refused and accepted in the afternoon for a nominal price of admission they pay their money and go to the bull-ring." The English and French, on the other hand, "live for life" and consequently don't especially care for bull-fights.²⁴⁴

Contrastingly, Jake also explains to Brett that "since the death of Joselito all the bull-fighters had been developing a technique that simulated this appearance of danger in order to give a fake emotional feeling, while the bull-fighter was really safe."²⁴⁵ Thence, bullfighting can be perceived as a spectacle, an art of acting in which only the less talented are threatened, while those who are as capable as Romero remain safe and while, at the same time, they manage to give the illusion of imminent death. Still, Hemingway's characters embody the "masculine choice" as described by Baudrillard: competing for their honor and proving themselves²⁴⁶ through sports that highlight their resistance to danger.

Hemingway emphasizes the necessity of respect for traditions not only in connection to bullfights, but also other sport activities. Hemingway's sports often enable the participant to experience and build their relationship to "scarce commodities" among which Baudrillard names "nature, space, clean air."²⁴⁷ For instance, *To Have and Have Not* captures Harry as he explains to Johnson:

"Listen," I said. "A fish like that would kill you."

"They catch them."

"People who know how to fish catch them. But don't think they don't take punishment."²⁴⁸

Fishing is, similarly to bullfights, a sport in which one encounters nature, and thus, it must be practiced respectfully, and a fisher ought to understand that there might be consequences to his actions. *A Farewell to Arms* associates hunting with sense of nationalist pride, as a man describes to Frederic that hunters "were always honored," and if a foreigner wanted to hunt in

²⁴⁴ R. L. Duffus, "Hemingway Now Writes of Bull-Fighting as Art," *New York Times*, September 25, 1932, https://archive.nytimes.com/www.nytimes.com/books/99/07/04/specials/hemingway-afternoon.html?_r=1.

²⁴⁵ Hemingway, *The Sun Also Rises*, 271, Epub.

²⁴⁶ Baudrillard, *The Consumer Society: Myths and Structures*, 97.

²⁴⁷ Baudrillard, *The Consumer Society: Myths and Structures*, 58.

²⁴⁸ Hemingway, *To Have and Have Not*, 30, Epub.

their country, he was obligated to “present a certificate that he had never been arrested.”²⁴⁹ In the novels of Ernest Hemingway, sport heroes substitute “the great exemplary lives of self-made men and founders, pioneers, explorers and colonizers”²⁵⁰ as Baudrillard predicted, however, unlike Fitzgerald’s characters, Hemingway’s heroes do not participate in sports merely to fulfill their role in the consumerist society, they approach the activity with respectful seriousness.

3.2.4 Soft Femininity Ruined

After considering the role of sport in the male characters’ lives, it is only fitting to also discuss the female characters’ position in the problematic. Especially in Hemingway’s novels, women are mostly excluded from actively participating in sports, and they are repeatedly adored for the unathletic softness of their bodies, whether it is the heavy and mature body of Marie Morgan in *To Have and Have Not*, or the soft, young, and later pregnant body of Catherine in *A Farewell to Arms*. Women do not participate in sports, they are mere witnesses, and even in their observing role, they require guidance from the male characters, as demonstrated by the scene in which Jake explains to Brett the rules and techniques of the bullfight, while she watches the scene with an inexperienced awe. In Fitzgerald’s novels, on the other hand, there are several women who are associated with athleticism and sports. Rosalind in *This Side of Paradise* is portrayed as “slender and athletic,” and for Amory, “it was a delight to watch her move about a room, walk along a street, swing a golf club.”²⁵¹ While the novel depicts Rosalind as immensely beautiful and charming, she eventually breaks Amory’s heart by choosing a life in luxury, and perhaps, her athleticism foreshadows her competitive and goal-directed mindset. While Hemingway’s novels exclude women from sports altogether, Fitzgerald’s works associate women with sports mainly to uncover their callous character.

The insensitive strong-mindedness can also be attributed to Jordan Baker, whom Christian K. Messenger classifies as “the first serious portrait of a female American athlete.”²⁵² Messenger notes that Jordan is “an independent woman and hardly a representative flapper or romantic heroine,” which makes her the type of woman Fitzgerald

²⁴⁹ Hemingway, *A Farewell to Arms*, 85, Epub.

²⁵⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 46.

²⁵¹ Fitzgerald, *This Side of Paradise*, 148.

²⁵² Messenger, 194.

would disapprove of, just as Nick does in the end of the novel.²⁵³ While the affiliation of Rosalind and sport is only subtle, Jordan's character is outlined mostly by her athleticism. Jordan is described as "a slender, small-breasted girl, with an erect carriage, which she accentuated by throwing her body backward at the shoulders like a young cadet."²⁵⁴ The references to her chest, similarly to the comparison of her movements to a young cadet, suggest the lack of feminine attributes Jordan possesses. Later in the novel, Nick explains:

I noticed that she wore her evening-dress, all her dresses, like sports clothes – there was a jauntiness about her movements as if she had first learned to walk upon golf courses on clean, crisp mornings.²⁵⁵

It is apparent from the description that Jordan is not the feminine companion Nick would normally strive for, however, she actively assists Gatsby in his pursue of Daisy, and even if she does so merely for her own excitement, her activity thus corresponds to Nick's own actions. Nick firstly suggests that there is a maleficent side to Jordan when he mentions the rumor of her cheating in a golf match, and once Nick realizes that Gatsby's goals were destined to fail, he completely abandons Jordan and deems her as insincere. In the end, Nick still partially desires Jordan, but he concludes that her viciousness is comparable to the cruelty of Tom and Daisy. Fittingly, Messenger labels Jordan as Tom's feminine complement,²⁵⁶ being comparable to him in her competitiveness, coldness, and determination.

In conclusion, it can be claimed that when women are related to sports, they are generally depicted as masculine and rather vicious, while women who are soft and unathletic are described as more feminine and desirable. Through such representations, women are shown in accordance with the postmodern societal standards described by Baudrillard. Sport apparently ruins the desirable female sensitivity,²⁵⁷ and it puts women into the position that should be reserved for men, as they compete for their honor in a game that is not destined for them. Especially in Hemingway's novels, sport represents the "playing on soldiers" Baudrillard associates with masculinity.²⁵⁸ Baudrillard often discusses female sexuality which opposes male (potentially sexual) athleticism,²⁵⁹ a contrast which is discernible in the

²⁵³ Messenger, 194.

²⁵⁴ Fitzgerald, *The Great Gatsby*, 9.

²⁵⁵ Fitzgerald, *The Great Gatsby*, 33.

²⁵⁶ Messenger, 194.

²⁵⁷ Baudrillard, *The Consumer Society: Myths and Structures*, 132.

²⁵⁸ Baudrillard, *The Consumer Society: Myths and Structures*, 97.

²⁵⁹ Baudrillard, *The Consumer Society: Myths and Structures*, 137.

relationship of Catherine and Frederic. In accordance with Baudrillard's theory, in order for women to enter the sphere of sport without being condemned as inadequately masculine, they must become trophies that the men can compete for, representing "force of prestige"²⁶⁰ for the male sportsmen.

3.2.5 To Be Observed and Adored

Even though there are differences between the two authors' approaches, they both portray sport as a spectacle. In *The Consumer Society*, Baudrillard explains that "movie stars, sporting or gambling heroes"²⁶¹ became the main role-models of the consumer society. The concept of new celebrities was supported by the rise of innovative forms of media which often made use of what was well-liked, thence accentuating its popularity by presenting it to the masses. For instance, the developers of early cinema saw potential in football as an entertaining spectacle, thus they introduced exciting football shows, bringing even more attention to the already fashionable sport.²⁶² Additionally, sports derive their popularity from the audience's desire for excitement originating from the fight of oppositions, as suggested by Guy Debord in *The Society of the Spectacle*,

The false choices offered by spectacular abundance — choices based on the juxtaposition of competing yet mutually reinforcing spectacles and of distinct yet interconnected roles (signified and embodied primarily by objects) — develop into struggles between illusory qualities designed to generate fervent allegiance to quantitative trivialities. Fallacious archaic oppositions are revived — regionalisms and racisms which serve to endow mundane rankings in the hierarchies of consumption with a magical ontological superiority — and pseudoplayful enthusiasms are aroused by an endless succession of ludicrous competitions, from sports to elections.²⁶³

Sport celebrities are thence easily subjected to the spectators' projection of their inner tendencies, including nationalist and even racist beliefs, as can be observed in the escalated box fight in Vienna discussed in *The Sun Also Rises*. The new role-models embody the concept of winning in a world that is otherwise demanding and often frustrating, and

²⁶⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 97.

²⁶¹ Debord, 46.

²⁶² McDonald, 140.

²⁶³ Debord, 25.

additionally, they represent the desired physical beauty and strength of the ideal personalized body. The novels of the Lost Generation describe a variety of characters that are eligible to become Baudrillardian sport celebrities. Despite his social crudeness, Tom's reputation of a football hero awards him with an irrefutable superiority to the other characters, and comparably, Romero, notwithstanding his youth and quietness, manages to win Daisy's affection through his bull-fighting skills. Even if Tom and Romero are not always liked by the other characters, they are respected by them. The same applies also to Jordan, as Nick admits he is flattered to be associated with a golf champion, realizing that "everyone knew her name."²⁶⁴

In order for the sport celebrities to reach their status, an audience which readily observes their actions and fuels their success is necessary. Amory is the model example of an admiring fan, glorifying those who are successful in football, investigating athletic photographs in a store window,²⁶⁵ and even looking approvingly at Isabelle when he learns that she went with several guys who "bore athletic names."²⁶⁶ There are two main types of sport spectatorship presented in the novels: distanced idolization, and the adoration with intentions to reach similar success. Hemingway's characters mostly fall into the first category, since while they express genuine respect to those who reached success through their athleticism, they do not wish to become sport celebrities, and in some cases, they perhaps even denounce those who attempt to reach the same success: for instance, Jake only admires Romero and looks at the other matadors with disrespect, claiming that from his point of view, "they did not count."²⁶⁷ Unlike Jake, Robert feels threatened by Romero and thus he starts a fight with his rival, hoping that through the fist fight he might win dominance over the sport celebrity and persuade Brett to choose him rather than the young matador. The second type of intense spectatorship – the adoration with the intention of reaching the same success – can be repeatedly observed in Fitzgerald's works: Gatsby desperately wants to reach the same success as Tom and Amory deeply wishes to be like the other football players. While Amory mainly fights for reputation and fame, Gatsby, like Robert, fights for his love.

Christian S. Messenger proposes an exemplary formula, claiming that *The Sun Also Rises* and *The Great Gatsby* present the topic of sports in a comparable scheme. According to Messenger, both of the novels depict the same set of characters: the Golden Girl, the School

²⁶⁴ Fitzgerald, *The Great Gatsby*, 38.

²⁶⁵ Fitzgerald, *This Side of Paradise*, 37.

²⁶⁶ Fitzgerald, *This Side of Paradise*, 62.

²⁶⁷ Hemingway, *The Sun Also Rises*, 270, Epub.

Sports Hero, the Competitive Hero and finally the Exemplary Witness.²⁶⁸ While there are numerous differences between Brett and Daisy – Brett is dynamic and rather unsettled while Daisy is desperate to keep her imperfect marriage functional despite her affectionate relationship to Gatsby and Tom’s affair – however, both of the female characters play the role of the Golden Girl, being the fundamental trophies for the contesting School Sports Heroes and Competitive Heroes. The Competitive Heroes of the novels are Jay Gatsby and Pedro Romero, who, in Messenger’s view, manage to overrule the School Sports Heroes, Tom Buchanan and Robert Cohn. Even though Gatsby never convinces Daisy to abandon Tom, Messenger claims that Tom “bludgeons his way to victory and remains a loser in the moral sense.”²⁶⁹ Finally, there are the Exemplary Witnesses: Nick Carraway and Jake Barnes. They are the ultimate spectators of the novels, being included in the scheme only as observers and, occasionally, catalysts of the plot. Interestingly, in both cases, while the Exemplary Witnesses should be more readily associated with the School Sports Heroes – given that Tom is Nick’s relative and Robert is Jake’s close friend – they are rather supportive of the Competitive Heroes’ pursue of love, perhaps because they enjoy the battle and the “pseudoplayful enthusiasm,” as Debord names it, that these conflicts can offer.

3.3 White Man and the Other

3.3.1 Introducing “the Other”

In *Symbolic Exchange and Death*, Baudrillard suggests that the consumer society has created a normative definition of “a Human,” a category which we adoringly attempt to maintain by vigorous exclusion of those who are not fitting to be classified as such. Baudrillard elucidates that “like so many others, the mad, children and the old have only become ‘categories’ under the sign of the successive segregations that have marked the developments of culture,” and similarly, “the poor, the under-developed, those with subnormal IQs, perverts, transsexuals, intellectuals and women form a folklore of terror, a folklore of excommunication on the basis of an increasingly racist definition of the normal human.”²⁷⁰ Baudrillard indicates that the consumer society maintains exclusive behavior, and that “the innocence to which we consign animals (along with madmen, the sick and children)

²⁶⁸ Messenger, 226.

²⁶⁹ Messenger, 226.

²⁷⁰ Baudrillard, *Symbolic Exchange and Death*, 126.

is significant of the radical distance separating us from them, and of the racial exclusion by which we rigorously maintain the definition of the Human.”²⁷¹ Accordingly, specific groups of people are marginalized based on their physical attributes, such as the difference in age, gender, or race, and excluded by the ruling class of the Human through sexualization and objectification, but also through irrational adoration or inadequate stereotypical characterization. Separate instances of the segregation of the Other have already been studied in the previous chapters: the exclusion of the poor and less vital through their inability to swiftly navigate themselves in the sphere of fashion, and the objectification of women by treating them as trophies that can be won by the athletic sporting heroes. Nevertheless, there is more to be explored, and the category of the Other proves to be worthy of examination, since through negative classification, we can come to a better understanding of “the typical Human” as the Lost Generation hero and the hero of consumerism.

3.3.2 Children, or Beautiful Little Fools

In the Victorian era, to grow old was a privilege granted only to a few fortunate individuals, and to be a child meant to quickly learn – through interaction with tutors, not parents – how to follow the demanding standards of the adult world. It was only in the beginning of the twentieth century that adolescence became widely accepted as a separate and essential phase of human life,²⁷² and children were allowed to experience their youth and teenage years without the necessity to abruptly assimilate their behavior to fit the adult standards. Kirk Curnutt discusses of the change in approach towards children in the age of the Lost Generation, explaining that,

Nineteenth-century Romantics may have insisted that the child was the father of the man, yet their advocacy did little to erode older people’s cultural authority, or to challenge the Victorian conception of children as apprentice adults. In the modern age, however, fears about the mechanization of everyday life excited a widespread coveting of the spontaneity of youth.²⁷³

²⁷¹ Baudrillard, *Symbolic Exchange and Death*, 168.

²⁷² Curnutt, “F. Scott Fitzgerald, Age Consciousness, and the Rise of American Youth Culture,” 29.

²⁷³ Curnutt, *The Cambridge Introduction to F. Scott Fitzgerald*, 30.

Children were gradually moved from the periphery to the center of the society, a phenomenon that Leslie Fielder classified as “the post-romantic cult of child-worship,” in which “the parent not merely serves but emulates his immature offspring.”²⁷⁴ The transformation of the outlook on youth and adolescence undoubtedly affected the style of children’s upbringing, leading to a more free-spirited parental approach. The authors of the Lost Generation also acknowledged the change, as F. Scott Fitzgerald proposed that we should provide our children with

a free start, not loading them up with our own ideas and experiences . . . We will not even inflict our cynicism on them as the sentimentality of our fathers was inflicted on us . . . We shall not ask much of them – love if it comes freely, a little politeness, that is all. They are free, they are little people already, and who are we to stand in their light?²⁷⁵

While there was a great transformation taking place in the time from the Victorian era to the modernist age, Baudrillard’s texts suggests that the perception of childhood has hardly changed from the time of the Lost Generation to the consumer age. In his view, since the age of consumerism tends to suppress any genuine empiricism and emotion, including the experience of childhood, the consumer society fights the situation by artificially centering and glorifying children.²⁷⁶ Even though one might expect that the newly raised concern for children might lead to an acceptance of the importance of childhood and adolescence as essential phases of an individual’s life, the developments did not alter the overall position of children in the society: even when centralized, children are unable to escape the realm of otherness.

The novels of Hemingway and Fitzgerald offer examples of the modernist centralization of youth, but also of the Victorian approach to parenthood, which is represented for instance by Beatrice. Even though Beatrice is a free-spirited woman, and she provides Amory with the option of free choice regarding his studies, she represents the older, Victorian approach, since she treats Amory as a miniature adult since his childhood. Even though Beatrice occasionally displays signs of maternal care towards her son – for instance when she

²⁷⁴ Leslie A. Fielder, *Nol in Thunder: Essays on Myth and Literature* (Boston: Beacon Press, 1960), 276.

²⁷⁵ Scott Donaldson, “Fitzgerald’s Nonfiction,” in *The Cambridge Companion to Francis Scott Fitzgerald*, ed. Ruth Prigozy (Cambridge, UK: Cambridge University Press, 2002), 172.

²⁷⁶ Baudrillard, *The Consumer Society: Myths and Structures*, 99.

expresses concern for Amory's health, writing him a letter in which she sighs "you are nearly twenty years old now, dear, and I can't be with you constantly to find whether you are doing the sensible thing"²⁷⁷ – the fact that she treats him as an adult perhaps leads to the unusual intimacy between them and motivates the Oedipal tone of Amory's perception of his mother. Repeatedly, Amory amazedly gazes at the magnificence of Beatrice, thinking of "her beauty, that was mother to his own, the exquisite neck and shoulders, the grace of a fortunate woman of thirty,"²⁷⁸ and fearing that "he had lost the requisite charm to measure up to her."²⁷⁹ Later in his life, he constantly compares his girlfriends to his mother: "Rosalind not like Beatrice, Eleanor like Beatrice, only wilder and brainier."²⁸⁰ The treatment of Amory as an adult does not rush his mental maturing, on the contrary, it leaves him unable to escape his suppressed childishness. Thence, he continuously protests against all authorities, is incapable of accepting rejection, and constantly feels hurt by the unfairness of the world that, as he perhaps never realizes, does not evolve singularly around him.

The behavior of Daisy towards her daughter Pammy is also intriguing, as it bizarrely combines the Victorian resentment of childhood with the modern adoration of children. When Daisy speaks of her daughter, she exclaims that Pammy is an "absolute little dream,"²⁸¹ however when Nick asks Daisy about Pammy, Daisy's response – "I suppose she talks, and - eats, and everything"²⁸² – displays the lack of attachment she feels for her child. Similarly to a child of a Victorian mother, Pammy does not spend lot of time with her parents, she is taken care of by a nurse, and the lives of Tom and Daisy appear to be unaltered by their status of parents. Perhaps the most significant passage for the study of the Victorian disregard of childhood combined with the modernist centralization of youth is when Daisy explains that she felt relieved after finding out she gave birth to a girl, and she immediately thought: "I'm glad it's a girl. And I hope she'll be a fool - that's the best thing a girl can be in this world, a beautiful little fool."²⁸³ After her birth, Pammy is instantaneously burdened with the expectations of her mother, who promptly places her daughter into her future adult position of a woman. Nevertheless, unlike Victorian mothers, Daisy does not expect her daughter to be classy, educated, or polite, but above all, she wants her to be a fool, in other words, unlike Beatrice, Daisy hopes Pammy will continue being childish even in her adult years.

²⁷⁷ Fitzgerald, *This Side of Paradise*, 90.

²⁷⁸ Fitzgerald, *This Side of Paradise*, 24.

²⁷⁹ Fitzgerald, *This Side of Paradise*, 22.

²⁸⁰ Fitzgerald, *This Side of Paradise*, 220.

²⁸¹ Fitzgerald, *The Great Gatsby*, 74.

²⁸² Fitzgerald, *The Great Gatsby*, 13.

²⁸³ Fitzgerald, *The Great Gatsby*, 13.

Hemingway's and Fitzgerald's novels show the characters dealing with their own approach to the role of a parent, and quite intriguingly, the centralization of youth and childhood does not appear to bring children into the center of the novels. More commonly, the novels portray young characters with child-like behavior, living in an age that equals the loss of youth with the loss of one's personal value. Especially the female characters are repeatedly infantilized, as demonstrated for instance by the following interaction between Anthony and Dot:

„Say you love me,” she would whisper.

“Why, of course, you sweet baby.”

“Am I a baby?” This almost wistfully.

“Just a little baby.”²⁸⁴

To be young and free-spirited equals being lovable and desirable. Knowing that by having children, they would have to give up their freedom and foolishness, the characters are worried by the image of their potential future parental life, even though they realize society expects them to have children one day. Accustomed to the societal expectations, the characters hope that they will embrace the parental role once its forced onto them, like Frances in *The Sun Also Rises*, who tells Jake: “I never liked children much, but I don't want to think I'll never have them. I always thought I'd have them and then like them.”²⁸⁵

Despite the undesirability of children, the characters occasionally indulge in spirited conversations about their future families. In *A Farewell to Arms*, Catherine keeps playfully calling her unborn child “young Catherine” and Frederic jokes that if Catherine keeps “her small enough and she's a boy, maybe he will be a jockey.”²⁸⁶ Anthony and Gloria also discuss their imaginary child, debating from whom should the baby inherit its appearance, the dialogue ending with Anthony's amused observation: “My dear Gloria, you've appropriated the whole baby.”²⁸⁷ In the discussions of the two couples, the baby behaves as a personalized object onto which the characters project themselves, their looks and their needs, correlating to Baudrillard's cynical view on childhood in *America*, where he claims that bearing children has become means of merely proving our own existence and capabilities to ourselves.²⁸⁸ The

²⁸⁴ Fitzgerald, *The Beautiful and Damned*, 577, Epub.

²⁸⁵ Hemingway, *The Sun Also Rises*, 76, Epub.

²⁸⁶ Hemingway, *A Farewell to Arms*, 320, Epub.

²⁸⁷ Fitzgerald, *The Beautiful and Damned*, 295, Epub.

²⁸⁸ Baudrillard, *America*, 20.

unborn children of the two couples are not treated as independent human beings, they are mere mirrors of their self-centered parents.

Once children become more than a distant and hypothetical option, the characters quickly begin to fear the changes that parenthood could bring into their lives. When Gloria finds out she might be expecting a baby, she panics. As she speaks to Anthony, she instantly commemorates her childhood, asking him to turn on the lights since “*these days seem so short—June seemed—to—have—longer days when I was a little girl.*”²⁸⁹ Her sentiment regarding the old days uncovers her reluctance to give up her youth, while Anthony behaves indifferently and distances himself from the situation. As the quarrel continues, they scream,

“You’d think you’d been singled out of all the women in the world for this crowning indignity.”

*“What if I do!” she cried angrily. “It isn’t an indignity for them. It’s their one excuse for living. It’s the one thing they’re good for. It is an indignity for me.”*²⁹⁰

Gloria dreads becoming a mother, as to her, it means “to grow rotund and unseemly, to lose my self-love, to think in terms of milk, oatmeal, nurse, diapers.”²⁹¹ Anthony’s unresponsiveness can be explained by the fact that he cannot fully sympathize with Gloria’s situation. While Anthony is perhaps willing to mentally accommodate to the role of a father, he does not realize that motherhood threatens not only Gloria’s desire for an unrestricted future lifestyle, but also her youthful body that she refuses to give up.

Comparatively, Catherine in *A Farewell to Arms* virtually displays no sign of emotion when announcing her pregnancy, yet later, after her body begins to change, her confidence takes an immense fall, she is ashamed of her appearance, hides her naked body from Frederic, and constantly makes plans regarding the future that is to come once she is no longer in the “splendid matronly state.”²⁹² Her discomfort with motherhood implies that Catherine interprets the baby as an invader of her life and romantic relationship, and upon its birth, the child is also denounced by its heartbroken father:

²⁸⁹ Fitzgerald, *The Beautiful and Damned*, 320, Epub.

²⁹⁰ Fitzgerald, *The Beautiful and Damned*, 321, Epub.

²⁹¹ Fitzgerald, *The Beautiful and Damned*, 248, Epub.

²⁹² Hemingway, *A Farewell to Arms*, 320, Epub.

I had no feeling for him. He did not seem to have anything to do with me. I felt no feeling of fatherhood. “Aren’t you proud of your son?” the nurse asked. They were washing him and wrapping him in something. I saw the little dark face and dark hand, but I did not see him move or hear him cry. The doctor was doing something to him again. He looked upset. “No,” I said. “He nearly killed his mother.” “It isn’t the little darling’s fault. Didn’t you want a boy?” “No,” I said.²⁹³

Before Catherine dies, the couple has a gruesome conversation about their son, both of them implicating that their relationship to children is, at the very least, distant. As Catherine asks her partner “What sort of baby was it?”²⁹⁴ basically dehumanizing the child in her question, Frederic describes his dead son as “a skinned rabbit with a puckered-up old-man’s face.”²⁹⁵ In the end, the novel shows the child as a destructive force that not only alters, but radically damages the couple’s lives.

Hemingway and Fitzgerald might portray characters in a time that centralized children, yet the era of the Lost Generation is also the age of uncertainty caused by the rapid societal changes and the War. Thus, the characters experience anxiety regarding their age and maturing, leading to the exclusion of children into the realm of the Other since parenthood potentially threatens the characters’ own immaturity, liberty, and opportunity to continue in their self-centered behavior. Perhaps the only exception is Jake in *The Sun Also Rises*. Throughout the novel, he is shown gazing at various Spanish scenes involving children: he sees a man who “was playing on a reed-pipe, and a crowd of children were following him shouting, and pulling at his clothes,”²⁹⁶ kids “picking up rocket-sticks in the square,”²⁹⁷ and “nurses in uniform and in peasant costume” who “walked under the trees with children.” Jake sighs: “The Spanish children were beautiful.”²⁹⁸ According to Wolfgang E. H. Rudat, Hemingway once uncovered that the inspiration for Jake was “a young man whose penis had been shot away but whose testicles and spermatic cord remained intact.”²⁹⁹ Perhaps, Jake is mentally capable of becoming a parent, yet children continue to represent an unattainable future that was taken away from him by the war. Through his body, Jake is constantly

²⁹³ Hemingway, *A Farewell to Arms*, 355, Epub.

²⁹⁴ Hemingway, *A Farewell to Arms*, 356, Epub.

²⁹⁵ Hemingway, *A Farewell to Arms*, 357, Epub.

²⁹⁶ Hemingway, *The Sun Also Rises*, 246, Epub.

²⁹⁷ Hemingway, *The Sun Also Rises*, 368, Epub.

²⁹⁸ Hemingway, *The Sun Also Rises*, 386, Epub.

²⁹⁹ Wolfgang E. H. Rudat, “Hemingway’s ‘The Sun Also Rises’: Masculinity, Feminism, and Gender-Role Reversal,” *American Imago*, vol. 47, no. 1 (1990): 43–68.

reminded of the potentiality of fatherhood, yet simultaneously, he is left incapable of any intimate interaction that would allow him to become a biological parent.

3.3.3 Poor Old Men

In the *Consumer Society*, Baudrillard interlinks the treatment of children with the approach towards the old, claiming that the consumer society tends to hastily over-glorify all that is disintegrating:

The family is dissolving? It is glorified. Children aren't children any more? Childhood is turned into something sacred. The old are alone, sidelined? A collective show of sympathy for the aged. And, even more clearly, the body is glorified precisely as its real possibilities are atrophying and it is increasingly harassed by the system of urban, professional and bureaucratic control and constraints.³⁰⁰

Despite the urge of the society to elevate and show superficial respect to those who are systematically excluded, the situation of the old does not objectively change. Comparably to children, elder people often exist as a mere background to the novels, being portrayed nearly as imaginary folklore creatures. When Anthony's friends describe their process of searching for Anthony and Gloria, they remember "a little shivering old man, sitting on a fallen tree like somebody in a fairy-tale," to which Gloria, moved by the image, repeatedly replies: "Oh, the poor old man!"³⁰¹ The scene is emblematic for the treatment of the old in the novels: Gloria is moved by the idea of a helpless old man, however, when she passes the man earlier, she almost steps on him, not acknowledging his existence at all. Her sympathy, thus, proves to be rather insincere, motivated merely by the custom of vainly adoring old people, while, at the same time, Gloria dismisses the man and ignores his struggles.

Recurrently, elders are observed by the main characters as individuals living on the periphery of the society, and due to the previously described glorification of youth, aging is usually equaled to the catastrophe of one's personal demise: Anthony and Gloria's fall is concomitant of the aging of their bodies; when Daisy experiences depression after losing Gatsby, Jordan describes her as associating with "a slightly older crowd,"³⁰² linking Daisy's misery to a certain loss of youthfulness; and in *To Have and Have Not*, Richard Gordon

³⁰⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 99.

³⁰¹ Fitzgerald, *The Beautiful and Damned*, 380, Epub.

³⁰² Fitzgerald, *The Great Gatsby*, 49.

observes Marie and imagines that her husband must be “repelled by her bleached hair, her too big breasts” and that he must compare her “to the young, firm-breasted, full-lipped little Jewess that had spoken at the meeting that evening,”³⁰³ demonstrating that once the body ages, a person inevitably loses its value. The characters generally wish to avoid aging and even being associated with the older generation is interpreted as devaluating for a young person. If there is any contact between the young and the old, the younger characters tend to keep their distance in the interaction. In *The Sun Also Rises*, Jake gazes in the distance, watching “an old man with long, sunburned hair and beard, and clothes that looked as though they were made of gunny-sacking,”³⁰⁴ unable to cross the border because he has no passport. Later in the novel, Jake engages in a conversation with “an old man, as brown as the others, with the stubble of a white beard,” yet they abruptly end their exchange and Jake notes that “the effort of talking American seemed to have tired him.”³⁰⁵ In all instances, the narration emphasizes the detachment of Jake from the older generation, either by actual spatial distance or by the inability of the two groups to properly communicate. Comparable gap is also placed in between the main characters and their parents, as older parental figures in the novels are either completely omitted from the plot, or they are shown merely as representatives of the old system that needs to be battled, and the old money that ought to be inherited. Anthony dislikes his “chicken-brain”³⁰⁶ grandfather who raised him as a parent, and genuinely hopes that the old man dies soon so that Anthony can inherit his fortune. Amory, similarly, is more intrigued by his father’s wealth than by his death, and when Beatrice dies, Amory no longer thinks of her beauty, but instead he stresses that he can never forgive her for “the fact that in a sudden burst of religiosity toward the end, she left half of what remained to be spent in stained-glass windows and seminary endowments.”³⁰⁷

Nonetheless, the novels also include several characters that are not condemned for their old age. In *This Side of Paradise*, Amory befriends Monsignor Darcy and even though he initially approaches Darcy with hesitation, they gradually build their attachment and thence share multiple genuine moments of friendship. Soon, Amory accepts Darcy as a fatherly figure, and in fact, Monsignor appears to be the only person who can give advice to Amory on his behavior, friends, and life choices without being detested by the young man. In *A Farewell to Arms*, Frederic enjoys the unplanned game with Count Greffi, a character that Bernard S.

³⁰³ Hemingway, *To Have and Have Not*, 238, Epub.

³⁰⁴ Hemingway, *The Sun Also Rises*, 144, Epub.

³⁰⁵ Hemingway, *The Sun Also Rises*, 171, Epub.

³⁰⁶ Fitzgerald, *The Beautiful and Damned*, 171, Epub.

³⁰⁷ Fitzgerald, *This Side of Paradise*, 140.

Oldsey classifies as “an incidental but nonetheless intriguing character” who “foreshadows rather clearly the type of old men Hemingway would later depict in more detail.”³⁰⁸ Frederic treats Greffi with respect and engages in a complex conversation with him, thus the Count represents one of the few characters Frederic feels honest connection to.

In case of both Greffi and Darcy, the proximity of the older characters and their younger counterparts is caused by the elders’ acceptance of youthful behavior and careful management of their own experienced superiority. Anthony’s grandfather and Amory’s mother are both invasive towards the young men, forcing specific behavior and lifestyle onto them, while Darcy gives Amory advice without expecting him to behave above his age. On the contrary, Monsignor reminds Amory that his boyish mistakes are natural and in fact needed for Amory’s character development, encouraging him to embrace his urge to put on poses as “not posing may be the biggest pose of all,”³⁰⁹ or telling him that “at fifteen you had the radiance of early morning, at twenty you will begin to have the melancholy brilliance of the moon, and when you are my age you will give out, as I do, the genial golden warmth of 4 p. m.”³¹⁰ by which he suggests that Amory should embrace all the different phases that life has to offer. Similarly, Count Greffi acknowledges his isolated position in the modern world, admitting to Frederic “If you ever live to be as old as I am you will find many things strange,”³¹¹ nonetheless he also emphasizes that mentally, he has not changed since his youth: “It is the body that is old. Sometimes I am afraid I will break off a finger as one breaks a stick of chalk. And the spirit is no older and not much wiser.”³¹² Both Greffi and Darcy are portrayed sympathetically, they counter-balance the young characters they befriend, and their conversations with the main characters often appear as more genuine and fulfilling than the interactions of Amory and Frederic with their peers.

Despite these sympathetically portrayed characters representing the older generation, elders are still sidelined, and, in most cases, they hardly function as more than mere admirable additions to the main characters’ lives. They can be idolized, either blindly and dishonestly, as in Gloria’s case, or with true respect, as in Amory’s and Frederic’s case, still, they are never shown as equal to the vivid youth. If the wisdom of the older characters is searched, it might be precisely because the old are excluded into the Other – if consumer’s society is filled with empty conversations and corrupt relationships, people from the past may be seen as bearing

³⁰⁸ Bernard S. Oldsey, “Hemingway’s Old Men,” *Modern Fiction Studies*, vol. 1, no. 3 (1955): 31.

³⁰⁹ Fitzgerald, *This Side of Paradise*, 93.

³¹⁰ Fitzgerald, *This Side of Paradise*, 93.

³¹¹ Hemingway, *A Farewell to Arms*, 286, Epub.

³¹² Hemingway, *A Farewell to Arms*, 286, Epub.

specific qualities that had been irrevocably lost to consumerism. Still, in a society that, as Baudrillard claims, makes people consume social relations,³¹³ and train one another on how to consume goods,³¹⁴ elders are rejected since they can no longer contribute to the pattern, their old ways are dysfunctional for the consumerist system, and, as Count Greffi admits, they find the new world strange, being unable to re-learn or change their habits.

3.3.4 Othered through Medicine: Illness and Alcohol

The discussion of physicality in the novels must also touch upon a body that has lost its entirety – a wounded or a handicapped body. If athleticism is as prominent as suggested in the chapter on sports, and if Baudrillard’s claim that “health today is not so much a biological imperative linked to survival as a social imperative linked to status” and in its importance “fitness stands next to beauty,”³¹⁵ one would expect those characters whose bodies had been mutilated to be excluded from the society and doomed as unfit to represent the category of the Human. Even Nick Carraway implies that “there was no difference between men, in intelligence or race, so profound as the difference between the sick and the well.”³¹⁶ The novels, nevertheless, mostly avoid portraying the ill and the handicapped as excluded from the general public. Hemingway, perhaps affected by his own experience in war, mostly depicts wounds and handicaps as displays of one’s past and status: Frederic’s wounds do not place him into the Other, rather, they are a proof his heroism in war, and in *The Sun Also Rises*, the count encountered by Jake in a bar proudly uncovers his arrow scars, presenting them as a testimony of the richness of his past experiences. In *To Have and Have Not*, the status of Harry does not change once he loses his arm – he already belongs to the sphere of the Other because of his age and financial destitution. In general, Hemingway’s characters are mostly accepting of their handicaps. Even Jake, whose wound disables him from engaging in a fulfilling relationship with Brett, avoids being “othered.” Tom Onderdonk suggests that even if Jake is feminized by his wounds, he “masters his own feminization” since “for the most part he displays a fatalistic dignity” toward his situation,³¹⁷ thus he avoids his exclusion by deliberately embracing his otherness.

³¹³ Baudrillard, *The Consumer Society: Myths and Structures*, 161.

³¹⁴ Baudrillard, *The Consumer Society: Myths and Structures*, 81.

³¹⁵ Baudrillard, *The Consumer Society: Myths and Structures*, 139.

³¹⁶ Fitzgerald, *The Great Gatsby*, 79.

³¹⁷ Todd Onderdonk, “‘Bitched’: Feminization, Identity, and the Hemingwayesque in ‘The Sun Also Rises,’” *Twentieth Century Literature*, vol. 52, no. 1 (2006): 66.

Fitzgerald's characters are depicted as having an ambiguous relationship towards their health. Anthony is described as hypochondriacal,³¹⁸ and Amory and Beatrice vehemently observe their bodies and analyze their health situation. Feasibly, the characters reflect Fitzgerald's own issues with health anxiety, as the author spent his final years "always worried about TB, about colds, about flu, and indeed, did not play tennis and swim with Sheilah at their Malibu home,"³¹⁹ demobilized by his own fears. On the other hand, to be ill does not equal being excluded or devalued, since Fitzgerald also portrays illness as means of acquiring status, not losing it. Not only are the characters privately self-observant, they also frequently share their health situation, exaggerating their illnesses and building their identity around their distorted adoration of the persona of an ill martyr. Beatrice "thought of her body as a mass of frailties, she considered her soul quite as ill,"³²⁰ and when she experiences an "almost epidemic consumption" she makes "use of it as an intrinsic part of her atmosphere."³²¹ Amory takes a lesson from his mother and ever since his childhood, he readily explains his bodily disfunctions, telling his child interest Myra: "I been smoking too much. I've got t'bacca heart."³²² Health-wise, Amory represents the old model in which specific diseases served as an indicator of one's status (for instance gout as "the disease of kings"), and in which the experience of being ill and surviving verifies that one has enough riches to secure their cure. Amory's friend Burne, on the other hand, claims that "a healthy man has twice the chance of being good,"³²³ representing the approach to health Baudrillard observes in the consumer society.

While physical handicaps are readily discussed by the characters, only seldom do they also admit their mental issues, and if they do, they usually dismiss them as inconsequential or unworthy of solving. The inability to maintain genuine relationship, the pressure of following specific models of behavior (making money, spending money, consuming), and certainly the War and financial insecurity leave the characters feeling exhausted, confirming Baudrillard's skepticism regarding consumerist progress:

³¹⁸ Fitzgerald, *The Beautiful and Damned*, 69, Epub.

³¹⁹ Prigozy, 8.

³²⁰ Fitzgerald, *This Side of Paradise*, 12.

³²¹ Fitzgerald, *This Side of Paradise*, 10.

³²² Fitzgerald, *This Side of Paradise*, 16.

³²³ Fitzgerald, *This Side of Paradise*, 111.

Admittedly, this fatigue signifies one thing at least (in this respect it has the same revelatory function as violence and non-violence): this society which claims to be - which regards itself as being - in constant progress towards the abolition of effort, the resolution of tension, greater ease of living and automation, is in fact a society of stress, tension and drug use, in which the overall balance sheet of satisfaction is increasingly in deficit, in which individual and collective equilibrium is being progressively compromised even as the technical conditions for its realization are being increasingly fulfilled. The heroes of consumption are tired.³²⁴

The fatigue Baudrillard observes in the consumer society can be readily compared to the “information overload” described by Gertrude Stein, or to the exhaustion that Malcolm Cowley depicts in his memoir when he writes that “life in this country is joyless and colorless, universally standardized, tawdry, uncreative, given over to the worship of wealth and machinery.”³²⁵ Similarly to the physical disabilities, the mental exhaustion and even depression does not result in an exclusion of the affected characters, mainly because such emotions are not viewed as madness or mental illness, they are blindly accepted as normal, correspondingly to Baudrillard’s claims that asylums are “reabsorbed into the core of the social sphere” as “madness has completed its normalizing labor on society.”³²⁶

Finally, Baudrillard also suggests that “the ideology of a society which is continually taking care of you culminates in the ideology of a society which is actually treating you medically, as a potential patient.”³²⁷ Since the society in the novels of Hemingway and Fitzgerald is collectively ill, the self-medication it chooses for itself is rather ineffective and even dangerous – alcohol. When describing the life in Jazz Age, Fitzgerald wrote that “many people who were not alcoholics were lit up four days out of seven, and frayed nerves were strewn everywhere; groups were held together by a generic nervousness and the hangover became a part of the day as well allowed-for as the Spanish siesta.”³²⁸ The use and abuse of alcohol appears in all of the novels, and liquor is depicted as a multifunctional emblem: it can denote or even determine one’s status, it is a social drug that fills interpersonal relations and behaves as a social lubricant, but above all, it is used an all-purpose antidepressant. In *A*

³²⁴ Baudrillard, *The Consumer Society: Myths and Structures*, 182.

³²⁵ Malcolm Cowley, *Exile’s Return: A Literary Odyssey of the 1920s* (New York: The Viking Press, 1951), 77.

³²⁶ Baudrillard, *Symbolic Exchange and Death*, 127.

³²⁷ Baudrillard, *The Consumer Society: Myths and Structures*, 167.

³²⁸ Francis Scott Fitzgerald, “My Lost City,” in *The Crack-Up*, ed. Edmund Wilson (New York: New Directions Publishing, 2009), 30.

Farewell to Arms, Frederic's urge to drink large amounts of liquor leaves him ill with jaundice. Nurse Van Campen then accuses him of willingly harming his body by alcohol over-use, by which, she believes, Frederic avoids being sent back to the war. The accusations irritate Frederic immensely – he is upset because Van Campen is unable to comprehend that liquor might be the source of his physical illness, but it is also a treatment which helps him mentally deal with his war experiences. Wounds and illnesses of the body can be endured, and perhaps even displayed in public with pride, however, one's mental issues need to remain withheld from the public and treated in a discrete and socially acceptable manner – by alcohol.

While most of the characters drink, issues arise when alcohol is used inappropriately, becoming a source of one's mental decline or misbehavior rather than a resolution. *The Sun Also Rises* suggests that there is a clear hierarchy associated with the use of alcohol: "Mike was a bad drunk. Brett was a good drunk. Bill was a good drunk. Cohn was never drunk. Mike was unpleasant after he passed a certain point."³²⁹ Mike's alcoholic aggression is only excused because it is directed at the public enemy, Cohn, who is detested for his character as well as for being a Jew. In *The Beautiful and Damned*, there is no excuse for the behavior of Anthony. Anthony drinks to cure his exhaustion, to medicate the "fatigue" arising from his lack of purpose and failure of essential relationships, yet he desecrates alcohol by turning it into the source of his suffering rather than its cure, and thus, Anthony ought to be socially rejected. Accordingly, even though the characters are not excluded on the base of their physical handicaps (that time has yet to come) nor mental illnesses (since that would mean most individuals would be ousted to the Other), they can be excluded based on their reaction and relation to the medicine Lost Generation chose for itself.

3.3.5 A Child, a Femme, a Flapper, an Object: Women in the Novels

As exemplified throughout the thesis, the novels depict women as belonging to the realm of the Other and inevitably occupying a lower rank than men. Despite the fact that all of the novels encompass women who can be classified as the main characters, their existence is, without an exception, dependent on their male counterparts – usually partners, love interests and infrequently relatives. The chapter on sports had already suggested that women tend to be objectified by being presented as trophies that can be won by the male characters, and the

³²⁹ Hemingway, *The Sun Also Rises*, 238, Epub.

chapter on fashion included examples of women who were, through their beauty, dehumanized into mere decorations, such as the actresses hanging on Anthony's bathroom wall. Women can be objectified through fashion: for instance, Gloria associates her character with "bright colors and gaudy vulgarity,"³³⁰ to which Baudrillard notes that bright colors of female clothing are "a reflection of the social status of women as objects."³³¹ The novels also depict women being equated to animals: Harry compares the experience of sex with a black woman to engaging with a nurse shark,³³² and Anthony claims that "all women are birds," explaining that "most girls are sparrows" and other are "canary girls—and robin girls," while Gloria agrees that "grown women are hawks, I think, or owls."³³³ In the two examples, interestingly, neither Gloria nor Marie are irritated by the degradation, implying that women themselves participate in their dishonoring. It is not only the men who objectify women: Baudrillard suggests that women function as a "collective and cultural model of self-indulgence,"³³⁴ and through their relationship to themselves and their attempts at personalizing their bodies (through fashion, make-up etc.), women are invited to consume themselves,³³⁵ and thus perceive themselves as objects.

Women are objectified and self-objectified through their physicality, especially by their association with the necessity of beauty. Baudrillard claims: "If a woman is beautiful - that is to say, if the woman is a woman, she will be chosen."³³⁶ In his view – which can be undoubtedly applied to the women in the six novels –

For women, beauty has become an absolute, religious imperative. Being beautiful is no longer an effect of nature or a supplement to moral qualities. It is the basic, imperative quality of those who take the same care of their faces and figures as they do of their souls. It is a sign, at the level of the body, that one is a member of the elect, just as success is such a sign in business.³³⁷

Nonetheless, by perfecting themselves, women do not manage to become "the elect" in the sense of fitting the Human category and standing alongside men as their equals. Under the

³³⁰ Fitzgerald, *The Beautiful and Damned*, 153, Epub.

³³¹ Baudrillard, *System of Objects*, 387, Epub.

³³² Hemingway, *To Have and Have Not*, 152, Epub.

³³³ Fitzgerald, *The Beautiful and Damned*, 221, Epub.

³³⁴ Baudrillard, *The Consumer Society: Myths and Structures*, 95.

³³⁵ Baudrillard, *The Consumer Society: Myths and Structures*, 96.

³³⁶ Baudrillard, *The Consumer Society: Myths and Structures*, 97.

³³⁷ Baudrillard, *The Consumer Society: Myths and Structures*, 132.

omnipresent societal pressure, the female characters seem to beautify themselves only to remain what they ought to be, an object.

The novels offer numerous examples of vigorous attempts at amelioration of one's looks, personalization and self-indulgence – female characters are constantly staring at themselves in a mirror, correcting their looks or makeup or sentimentally witnessing signs of aging in their faces. In the unusually genuine relationship of Harry and Marie, there are no indications that Harry perceives his wife as an object, still Marie defines her status when she looks back to the past and remembers the time when she changed her hair, presenting it as the most emotionally filled moment in the couple's relationship:

And I came out of the place and saw myself in the mirror and it shone so in the sun and was so soft and silky when I put my hand and touched it, and I couldn't believe it was me and I was so excited I was choked with it.

I walked down the Prado to the café where Harry was waiting and I was so excited feeling all funny inside, sort of faint like, and he stood up when he saw me coming and he couldn't take his eyes off me and his voice was thick and funny when he said, "Jesus, Marie, you're beautiful."

And I said, "You like me blonde?"

"Don't talk about it," he said. "Let's go to the hotel."³³⁸

When she "personalizes" her hair, Marie feels as if she gained value not only for herself, but also for her partner, which is possibly the reason why later in their relationship, she keeps asking Harry whether he wants her to color her hair lighter, hoping to regain her former value by making herself more attractive.

Interestingly, the "personalization" of female characters is repeatedly associated with their voluntary loss of autonomy. In *A Farewell to Arms*, Catherine proposes to Frederic that he should let his hair grow while she cuts her hair shorter to match her partner physically:

"Then we'd both be alike. Oh, darling, I want you so much I want to be you too."³³⁹

Analogously, Gloria argues to Anthony that they are twins, linking her belief to her mother's claim "that two souls are sometimes created together and—and in love before they're born;"³⁴⁰ and Rosalind tells Amory that she belongs only to him, assuring her partner: "We're

³³⁸ Hemingway, *To Have and Have Not*, 353, Epub.

³³⁹ Hemingway, *A Farewell to Arms*, 327, Epub.

³⁴⁰ Fitzgerald, *The Beautiful and Damned*, 228, Epub.

you—not me. Oh, you're so much a part, so much all of me."³⁴¹ On multiple occasions, women in the novels show strong urge to lose all their individuality and simply merge with their partners. Two differing interpretations of the female characters' desire to lose their autonomy and amalgamate their soul and body to their partners can be suggested. Perchance, women try to fight their position of an object by mirroring the male characters who occupy a higher position in the society, hoping to somehow elevate their status through the transformation. This stance is also supported by Craig Owens's observation on the position of women,

Among those prohibited from Western representation, whose representations are denied all legitimacy, are women. [...] In order to speak, to represent herself, a woman assumes a masculine position; perhaps this is why femininity is frequently associated with masquerade, with false representation, with simulation and seduction.³⁴²

Alternatively, perhaps the women are reconciled with their objectification and inferior social position to the point that they simply seek to become an ideal personified object, or a perfect reflection of their "owners." Additionally, In Hemingway's case, there is a biographic element to the twin-like couples, as Hemingway and his wives allegedly "cut their hair to look like twins,"³⁴³ a fact that is often correlated to Hemingway's childhood memories of his mother making him wear the same hairstyle as his sister.³⁴⁴

It needs to be noted that the historical situation of women of the Lost Generation was immensely complicated. In the introduction, it was described that women functioned as caretakers during the War, thus they took a chance to actively participate in the event, and in the 1920s, women gained the right to vote, legally ameliorating their status as American citizens. Nevertheless, women were still far from being emancipated – and, as Baudrillard's texts suggest, true emancipation or gender equality might never be truly attainable. There were multiple conflicting demands put on women during the early twentieth century. The previously discussed character of a flapper intriguingly combined the allowance of foolish and childish behavior with women's right to sexual liberty and unmarried lifestyle. As Estelle B. Freedman notes, sexual freedom basically substituted former feminist attempts at

³⁴¹ Fitzgerald, *This Side of Paradise*, 162.

³⁴² Craig Owens, "The Discourse of Others: Feminists and Postmodernism," In *The Anti-Aesthetic: Essays on Postmodernism*, ed. Hal Foster (Seattle: Bay Press, 1987), 59.

³⁴³ Amy L. Strong, *Race and Identity in Hemingway's Fiction* (New York: Palgrave Fiction, 2008), VII.

³⁴⁴ Fantina, 87.

emancipation: “Women had by choice, the accounts suggested, rejected political emancipation and found sexual freedom. The term feminism nearly disappeared from historical accounts, except in somewhat pejorative references to the Woman's party.”³⁴⁵

Despite being mainly a limiting box for women to fit in, “flapperdom” was often presented to the public as freeing, and even Zelda (under Scott’s name) wrote: “I believe in the flapper as an artist in her objective field, the art of being – being young, being lovely, being an object,” arguing that „if women are allowed to be free and to express themselves fully when young, there will be fewer divorces and women will be content to marry and settle down.”³⁴⁶

Accordingly, one should believe that the foolish and promiscuous behavior would be freeing for the female characters. The women in the novels are commonly portrayed as embracing their childishness: Dot is flattered by being called a baby, Catherine frequently behaves as an obedient child, Brett is sexually free and immaturely irresponsible about her finances, and Daisy irresponsibly plays with Gatsby’s feelings and otherwise maintains an obedient and submissive role in her marriage. Still, the childish behavior is never depicted as truly freeing for the female characters. Brett, for instance, might behave as a freed woman, yet she still depends on her male acquaintances financially, plus she relies on Jake emotionally, always seeking his mental support and approval in times of crisis. Catherine’s childish behavior can be even interpreted as beneficial singularly to Frederic, not to herself: Catherine remains Frederic’s caretaker throughout the novel, yet by behaving immaturely (playfully acting like Frederic’s wife, lying to strangers about already having a family simply to enjoy a laughable situation, or agreeing to all Frederic’s wishes), she gives her partner certain sense of power over her.

Moreover, while women are allowed to behave immaturely in the socially acceptable sense, thus presenting themselves as playfully free-spirited and entertainingly foolish, once they express honest emotionality, they are discredited by the male characters as frenetic. For instance, when Isabelle expresses her displeasure after Amory laughs at her for being nervous about a bruise on her skin, he is annoyed and exclaims: “Oh, don’t be so darned feminine!”³⁴⁷ Comparably, when Gloria is concerned about possibly being pregnant and she asks Anthony about his personal stance on the situation, he is irritated and indifferently answers: “See here, Gloria, I’m with you whatever you do, but for God’s sake be a sport about it.”³⁴⁸ Thus,

³⁴⁵ Estelle B. Freedman, “The New Woman: Changing Views of Women in the 1920s,” *The Journal of American History*, vol. 61, no. 2 (1974): 379.

³⁴⁶ Prigozy, 8.

³⁴⁷ Fitzgerald, *This Side of Paradise*, 82.

³⁴⁸ Fitzgerald, *The Beautiful and Damned*, 321, Epub.

women are frequently encouraged to behave foolishly and impulsively, but only in the attractive and submissive fashion that has no direct unpleasant effect on the male characters.

Perhaps, then, it is the sexually unrestricted behavior that can be the women's path to independence? Baudrillard's texts support as well as oppose such proposition. On one hand, Baudrillard alerts his readers that women are repeatedly belittled through commercial sexuality and their status is lowered through the common sexual objectification. Sexualization might be a direct proof of one's otherness, as Baudrillard explains that those who are suppressed by the system tend to be sexualized by it, including women or the non-white races.³⁴⁹ Women are objectified, and conversely, objects are often sexualized and feminized, they "become women in order to be bought."³⁵⁰ In *Seduction*, Baudrillard provides an explicitly sexual explanation of the feminization of objects: while male erection cannot be guaranteed, eroticized female body is always prepared for sex. By means of analogy, feminization of objects supports the notion that consumer goods are always readily available to be used.³⁵¹ The existence of a woman is, therefore, mostly dependent on the user, in other words, on men. Baudrillard explains that women appear in our society as sexual scenarios,³⁵² their connection with "Nature" historically interlinks them with the sphere of sexuality³⁵³ – often a sinister and uncontrollable sexuality that distracts and devastates men – and Baudrillard also admits that since a woman's body is "annexed to a phallic order" she is condemned "to non-existence."³⁵⁴ In *The Consumer Society*, Baudrillard denounces sexual liberation as a false form of emancipation:

An admirable vicious circle of managed 'emancipation', which we also find applied in the case of women: by confusing women and sexual liberation, each is neutralized by the other. Women 'consume themselves' through sexual liberation, and sexual liberation 'is consumed' through women.³⁵⁵

Quite confusingly, however, Baudrillard also suggests that sexual behavior can be empowering and freeing for women. In *Symbolic Exchange and Death*, he notes that it might be the only practicable method of women's liberation, as "woman can only be liberated as a

³⁴⁹ Baudrillard, *The Consumer Society: Myths and Structures*, 137.

³⁵⁰ Baudrillard, *System of Objects*, 74.

³⁵¹ Jean Baudrillard, *Seduction*, trans. Brian Singer (New York: New World Perspectives, 1991), 26.

³⁵² Baudrillard, *America*, 31.

³⁵³ Baudrillard, *The Consumer Society: Myths and Structures*, 137.

³⁵⁴ Baudrillard, *Symbolic Exchange and Death*, 104.

³⁵⁵ Baudrillard, *The Consumer Society: Myths and Structures*, 138.

force of fashion and a force of pleasure.”³⁵⁶ In *Seduction*, he offers a (highly problematic) suggestion to women: “woman is but an appearance” and thus “instead of rising up against such ‘insulting’ counsel, women would do well to let themselves be seduced by its truth, for here lies the secret of their strength.”³⁵⁷ In order to free themselves, women should embrace their ability to seduce, since all that is produced “falls within the register of masculine power” and “the only, and irresistible, power of femininity is the inverse power of seduction.”³⁵⁸ Through seduction, according to Baudrillard’s propositions, women can gain power that could never be attained by different means of liberation:

What does the women's movement oppose to the phallographic structure? Autonomy, difference, a specificity of desire and pleasure, a different relation to the female body, a speech, a writing – but never seduction. They are ashamed of seduction, as implying an artificial presentation of the body, or a life of vassalage and prostitution. They do not understand that seduction represents mastery over the symbolic universe, while power represents only mastery of the real universe.³⁵⁹

Even though in some works Baudrillard criticizes sexualization of women and proposes the impossibility of honest sexual emancipation, in *Seduction*, he introduces his concept of a powerful seductive woman that “takes herself for her own desire, and delights in the self-deception in which others, in their turn, will be caught.”³⁶⁰

If seduction is, in fact, as freeing as Baudrillard suggests, the flappers of the novels should be freed by their behavior, escape the sphere of the Other and become more than mere objects of consumption. Nevertheless, the novels imply that women claiming their sexual independence are far from being emancipated, and in fact, they are repeatedly mocked or disgraced for their unrestrained behavior. Unsurprisingly, the worst deed a woman can conduct, according to the Lost Generation characters, is to be sexually active with people of other race or ethnicity: Brett is repeatedly ridiculed by Mike for “having a bull-fighter”³⁶¹ and Bill is outraged by her affair with Cohn, exclaiming: “Why didn't she go off with some of her own people?”³⁶² But even if a woman “goes with her own people,” as Bill suggests, it does

³⁵⁶ Baudrillard, *Symbolic Exchange and Death*, 97.

³⁵⁷ Baudrillard, *Seduction*, 10.

³⁵⁸ Baudrillard, *Seduction*, 15.

³⁵⁹ Baudrillard, *Seduction*, 8.

³⁶⁰ Baudrillard, *Seduction*, 69.

³⁶¹ Hemingway, *The Sun Also Rises*, 330, Epub.

³⁶² Hemingway, *The Sun Also Rises*, 162, Epub.

not mean that she will be celebrated for her bodily autonomy. Anthony, for instance, accepts that Gloria kissed many men in her past, still, he needs reassurance from her that she never “kissed any one like [she] kissed [him],” and confirms that he would not be as accepting of her past if she had “done any more than kiss them.”³⁶³ In *This Side of Paradise*, an entire chapter is dedicated to Amory’s derisive outlook on young women, as he mockingly observes the fall of old Victorian customs represented by the unsuspecting mothers who have “no idea how casually their daughters were accustomed to be kissed,”³⁶⁴ and the rise of sexual freedom embodied in “Popular Daughters,” later referred to as “P.D.s,” who promiscuously engage with multiple men:

But the P. D. is in love again . . . it was odd, wasn’t it?— that though there was so much room left in the taxi the P. D. and the boy from Williams were somehow crowded out and had to go in a separate car. Odd! Didn’t you notice how flushed the P. D. was when she arrived just seven minutes late? But the P. D. “gets away with it.”³⁶⁵

The irony with which Amory describes the situation can be traced to his own sense of superiority. The sexual freedom which Amory mocks is simultaneously enjoyed by him, and even embraced as an entertaining challenge, since “Amory found it rather fascinating to feel that any popular girl he met before eight he might quite possibly kiss before twelve.”³⁶⁶ Amory does not interpret the promiscuous behavior as freeing – rather, sexual acts are viewed as commodities that women can, and must, offer to him. During a fight, Amory tells Isabelle: “We’ve reached the stage where we either ought to kiss—or—or—nothing. It isn’t as if you were refusing on moral grounds.”³⁶⁷ Consequently, the impression that flappers can gain freedom from their seductiveness is merely illusionary, as their sexual desires still need to be assimilated to the needs of their partners.

According to the male characters, women are expected to marry one day and eventually accept the role of an obedient wife. Once no longer single, a woman must deny her past experiences, assuring her husband that he is, sexually, the only significant person in her life. Even the quote of Zelda Fitzgerald supporting free-spirited actions of young woman

³⁶³ Fitzgerald, *The Beautiful and Damned*, 293, Epub.

³⁶⁴ Fitzgerald, *This Side of Paradise*, 55.

³⁶⁵ Fitzgerald, *This Side of Paradise*, 55.

³⁶⁶ Fitzgerald, *This Side of Paradise*, 55.

³⁶⁷ Fitzgerald, *This Side of Paradise*, 83.

demonstrates the impossibility of the behavior to free women from conventional obligations, given that Zelda claims the nonconformity acceptable in youth can serve to prepare women for comfortable existence in marriage. Baudrillard suggests that “marriage rules are so many ways of providing for the circulation of women within the social group,”³⁶⁸ thence equating the situation to the circulation of objects in the consumer society. Women’s existence, in the end, is defined by their marriage, as highlighted by Dick in *The Beautiful and Damned*, who claims that “the biography of every woman begins with the first kiss that counts, and ends when her last child is laid in her arms.”³⁶⁹ To demonstrate, Daisy is not emancipated by her freedom in youth, she has to forget her old ways once she, conformingly, marries a rich man, similarly to Rosalind in *This Side of Paradise*, or even Brett, who ends up returning to Mike after her failed affair with Romero.

Women’s emancipation through sexuality is not only predestined to fail due to the male judgement and the necessity to marry, but also because the female characters are shown as harshly judgmental of one another and themselves. According to Baudrillard, women can enter masculine competition solitarily as objects, thus they can only engage in competition “with other women over men.”³⁷⁰ As a consequence, there is no sense of solidarity among women, and additionally, the female characters tend to criticize each other based on the same patterns they otherwise embrace – their sensitivity and sexuality. In *This Side of Paradise*, Rosalind is described as despising women, seeing them as possessing the qualities of “meanness, conceit, cowardice, and petty dishonesty”³⁷¹ from which she desperately tries to detach herself. Gloria is also immensely critical of other women, and even though she attempts to justify and maintain her own freedom, she becomes “concerned with the question of whether women were or were not clean. By uncleanliness she meant a variety of things, a lack of pride, a slackness in fiber and, most of all, the unmistakable aura of promiscuity.”³⁷² Apart from judging each other, the female characters appear to be ashamed for their behavior. Even though Isabelle wants to erotically engage with Amory, when she is asked whether they “had a time,” she denies her own urges, explaining that even though Amory asked her to, she does not “do that sort of thing anymore.”³⁷³ Brett also admits that she is displeased with her own actions, claiming that she has to pay for putting “chaps” through hell,³⁷⁴ and in the end,

³⁶⁸ Baudrillard, *The Consumer Society: Myths and Structures*, 79.

³⁶⁹ Fitzgerald, *The Beautiful and Damned*, 141, Epub.

³⁷⁰ Baudrillard, *The Consumer Society: Myths and Structures*, 97.

³⁷¹ Fitzgerald, *This Side of Paradise*, 148.

³⁷² Fitzgerald, *The Beautiful and Damned*, 360, Epub.

³⁷³ Fitzgerald, *This Side of Paradise*, 64.

³⁷⁴ Hemingway, *The Sun Also Rises*, 41, Epub.

when she decides to settle for Mike, she denounces her previous behavior, telling Jake “it makes one feel rather good deciding not to be a bitch.”³⁷⁵ All of the examples demonstrate that frequently, the women in the novels behave as flappers mainly since they are expected to, and instead of being freed by their actions, they are rather harshly criticized, or even condemned by themselves.

The novels insinuate that women cannot free themselves from being objectified through childish behavior, lack of sexual restriction, nor by being obedient wives. Quite the opposite, it appears that the only method women can use to escape the realm of the object is to become undesirable. That can happen, for instance, when women are defined through their profession, not physicality – the nurses in *A Farewell to Arms*, apart from Catherine, are often depicted as nearly un-womanly or genderless. Those who were not blessed with captivating beauty are also freed from the pattern of female-object association. Anthony, for instance, looks through a window and observes,

A stout woman upholstered in velvet, her flabby cheeks too much massaged, swirled by with her poodle straining at its leash—the effect being given of a tug bringing in an ocean liner. Just behind them a man in a striped blue suit, walking slue-footed in white-spatted feet, grinned at the sight and catching Anthony’s eye, winked through the glass. Anthony laughed, thrown immediately into that humor in which men and women were graceless and absurd phantasms, grotesquely curved and rounded in a rectangular world of their own building.³⁷⁶

When Anthony notices the unattractive couple, he is, in fact, amused by the impossibility to place these figures into the system he usually employs in his life, and since the two individuals cannot be viewed as objects, they become “absurd phantasms” in Anthony’s mind.

Finally, the exclusion through age also affects women’s position in the system. Marie in *To Have and Have Not* might not be viewed as emancipated through her sexual experiences, still, they have alleviated her erotic self-awareness and confidence – an erotic scene in the novel depicts Marie verbally navigating Harry in bed, making it apparent that she unapologetically seeks pleasure for herself. Kim Moreland elevates the scene as realistically representing “the familiarity, intimacy, and passion experienced by long-married partners” and claims that Marie’s mentality is given an unusual amount of attention: “While the sex act

³⁷⁵ Hemingway, *The Sun Also Rises*, 400, Epub.

³⁷⁶ Fitzgerald, *The Beautiful and Damned*, 216, Epub.

itself is narrated by unmediated dialogue between the two, afterward the focus shifts to Marie, whose interior monologue reveals her sense of satisfaction, sexual and otherwise, in her marriage with Harry.³⁷⁷ Due to her age, Marie is excluded from being sexually objectified by the public, she no longer engages in sexual promiscuity or child-like behavior, she does not compare herself to other women in the novel – unlike Helen Gordon who competes with her husband’s mistress – and overall, she appears content with her life as long as Harry lives. Still, as noted previously, she continues to compete with the older image of herself, mourning her lost beauty, and when Harry dies, she is devastated, crying: “And I’m big now and ugly and old and he ain’t here to tell me that I ain’t. I’d have to hire a man to do it now I guess and then I wouldn’t want him.”³⁷⁸ Clearly, Marie’s self-respect depends on her husband’s validation, proving her own perception of herself as being insufficient without a man. Conclusively, even when the female characters are freed from sexual objectification – through their status, looks or age – they can never escape the realm of the Other, nor overrule their perception of being inferior to men.

3.3.6 Racial Segregation and Stereotyped Characters

The historical context offered in the introduction has already touched upon the issues of racism experienced during the time of the Lost Generation, caused both by the immigration of numerous minorities to America with the goal of fulfilling their American dream, and the migration during and after the World War I. As Joseph Vogel summarizes,

In the Red Scare summer of 1919, postwar social tensions resulted in race riots in over a dozen American cities. Over the ensuing decade, the Ku Klux Klan surged in membership, peaking at around six million members in 1924, the year *The Great Gatsby* was written. Anti-Semitism was rampant, as was persisting discrimination and stereotypes surrounding many other “internal minorities”. Of particular prominence in discussions of protecting Nordic American “civilization” was a national panic about immigration.³⁷⁹

³⁷⁷ Kim Moreland, “To Have and Have Not: Marie Morgan, Helen Gordon, and Dorothy Hollis,” in *Hemingway and Women: Female Critics and the Female Voice*, ed. Lawrence R. Broer and Gloria Holland (Tuscaloosa: The University of Alabama Press, 2002), 84.

³⁷⁸ Hemingway, *To Have and Have Not*, 356, Epub.

³⁷⁹ Joseph Vogel, “‘Civilization’s Going to Pieces’: *The Great Gatsby*, Identity, and Race, From the Jazz Age to the Obama Era,” *The F. Scott Fitzgerald Review*, vol. 13, no. 1 (2015): 37.

Furthermore, as Keith Gandal elucidates, both Hemingway and Fitzgerald experienced direct comparative contact with other races. When the authors aspired to participate in the War, they were “deemed unsuitable as candidates for full military service or command, and the result was that they felt themselves ‘emasculated’,” which possibly affected their outlook on minorities, since “the humiliating failure to get into or to be promoted in the army was also a failure to compete successfully in a rising social order and against a new set of people.”³⁸⁰ Relationships between different races and nationalities were dynamic in the first half of the twentieth century and it can be rather problematic to look at racism in the novels from today’s point of view, given that the societal context has changed radically.

Hemingway openly condemned racial segregation,³⁸¹ and some of Fitzgerald’s stories, such as “Two for a Cent” and “The Dance,” suggest the author’s disapproval of lynching,³⁸² still, the selected novels of the authors exclude the non-white races into the sphere of the Inhuman. Various critics have proposed that Fitzgerald and Hemingway use the crude and often racist language with the intention to highlight the racial exclusion common at their time. Keith Gandal suggests that Fitzgerald mocks racism, ridiculing theories of pseudoscientists such as Lothrop Stoddard³⁸³ by relating them to Tom Buchanan, the most unlikeable character of all. In “Liberty For Just [Us]: Gender And Race In Hemingway's ‘To Have And Have Not,’” Jeryl J. Prescott proposes that Hemingway uses “unlocked, unexplained, unapologetic language” and makes “use of feminist rhetoric of rage, economy of stereotype, and métonymie displacement to illuminate perceived gender and ethnic differences within a society that professes to foster equality yet frowns on difference.”³⁸⁴ In Prescott’s view, the main purpose of the novel is to oppose inequality, not support it, and Prescott interprets the final sentence of Harry – “No matter how a man alone ain’t got no bloody fucking chance”³⁸⁵ – as a message implying “that togetherness is the first step toward healing. Searching within the abys of nada for meaning, people must first reform and embrace each other before they can reform and embrace the world.”³⁸⁶

Even though Harry’s plausible wish for egalitarianism was written by Hemingway decades ago, it would be sanctimonious to believe that the contemporary society has

³⁸⁰ Gandal, 5.

³⁸¹ Fantina, 139.

³⁸² Curnutt, *The Cambridge Introduction to F. Scott Fitzgerald*, 124.

³⁸³ Gandal, 39.

³⁸⁴ Jeryl J. Prescott, “Liberty For Just[Us]: Gender And Race In Hemingway's ‘To Have And Have Not,’” *CLA Journal*, vol. 37, no. 2 (1993): 177.

³⁸⁵ Hemingway, *To Have and Have Not*, 306, Epub.

³⁸⁶ Prescott, 188.

overcome racism. Baudrillard proposes that by strengthening our perception of the Human, a representative individual of our society, the separation of the Other is only enhanced, and additionally, greater affluence only leads to greater penury and social discrimination.³⁸⁷ In Baudrillard's view, "true racism follows slavery,"³⁸⁸ and "racism is modern" since in the past, races were merely ignored or eliminated, not systematically excluded into the realm of the Other, or the Inhuman, under the sign of "universal Reason."³⁸⁹ Even though the temporal and societal gap between the 21st century and the Lost Generation makes it difficult to provide an unbiased interpretation of racism in the novels (for instance, certain terms referring to minorities that are repeatedly used by Hemingway or Fitzgerald would be instantaneously condemned as radically racist by a contemporary reader), the exclusion based on racial or national differences still ought to be explored, since racism is often a body-centered behavior and its examination can thence enrich the analysis of physicality in the novels.

Perhaps the most evident method of racial marginalization in the novels is the immediate characterization through racial otherness. Analogously to the old or the children who are mainly characterized by their age specifics – in other words, an elder person is always referred to as "the old man" or "the old woman," the age being thus presented as the most prominent personal feature – those who are members of racial minorities are also characterized, above all, by their race. When Amory goes to a Jigger Shop, he is not served by a man or a woman, all Amory sees is "a colored person."³⁹⁰ When Bill describes the fight in Vienna, he recalls that it "had a nigger in it"³⁹¹ and further in his narration, he uses the term "nigger" almost as a name, or as a label that tells Jake all he needs to know about the fighter. In *To Have and Have Not*, a scene portrays Harry Morgan and his hurt co-worker:

³⁸⁷ Baudrillard, *The Consumer Society: Myths and Structures*, 53.

³⁸⁸ Baudrillard, *Simulacra and Simulation*, 87.

³⁸⁹ Baudrillard, *Symbolic Exchange and Death*, 125.

³⁹⁰ Fitzgerald, *This Side of Paradise*, 37.

³⁹¹ Hemingway, *The Sun Also Rises*, 109, Epub.

„I hurt,” the nigger said. “I hurt worse all the time.”
 “I’m sorry, Wesley,” the man said. “But I got to steer.”
 “You treat a man no better than a dog,” the nigger said. He was getting ugly now. But the man was still sorry for him.
 “I’m going to make you comfortable, Wesley,” he said. “You lay quiet now.”
 “You don’t care what happens to a man,” the nigger said. “You ain’t hardly human.”³⁹²

Intriguingly, the conversation covers the different views on “being Human,” and while the hurt man apparently condemns Harry Morgan for his indifference, the narrator’s voice suggests that the black man is in the wrong and clearly inferior to Harry. In the words of the narrator, Harry Morgan, no matter his status, is “the man,” while his co-worker never ceases to be more than “the nigger.” The same applies to all non-white characters of the six novels – even if some of them manage to escape being labeled merely by their race or nationality, such as Robert Cohn, Mr. Sing or even Romero, their uncommonness is constantly being brought up, never letting the reader forget that these characters are not of the same rank as their white acquaintances.

All of the novels are also infused with stereotypical portrayals of the non-white characters. In *To Have and Have Not*, Chinese men are labeled as “yellow rat-eating aliens,”³⁹³ and in *The Beautiful and Damned*, Tana is described as petite, exasperatingly talkative (similarly to the Chinese men in *To Have and Have Not*), and he is repeatedly mocked for constructing dysfunctional objects such as a broken flute or a typewriter, which almost matches the current tendency to ridicule Asian nations by associating them with low-quality goods. Robert Cohn is described as formerly having a large “Jewish” nose, which, as Jake believes, was “certainly improved”³⁹⁴ when it was flattened in a fight. When a black drummer talks to Brett, Jake observes that the man was “all teeth and lips,”³⁹⁵ emphasizing the characteristics that are generally highlighted in racist caricatures, similarly to Nick Carraway who passes a car with black passengers and immediately points out the “yolks of their eyeballs” which “rolled towards [him] in haughty rivalry.”³⁹⁶ The physical differences

³⁹² Hemingway, *To Have and Have Not*, 94, Epub.

³⁹³ Hemingway, *To Have and Have Not*, 80, Epub.

³⁹⁴ Hemingway, *The Sun Also Rises*, 6, Epub.

³⁹⁵ Hemingway, *The Sun Also Rises*, 101, Epub.

³⁹⁶ Fitzgerald, *The Great Gatsby*, 44.

are continuously exaggerated and depicted with an undertone of confusion or surprise, consolidating the status of non-white characters as distorted aliens.

In some cases, though, one might argue that the characterization of the non-white characters is not straightforwardly degrading. For instance, the fighter in Vienna is adoringly described as a “splendid nigger” and a “wonderful nigger,”³⁹⁷ however, the appraisals are predominantly based on the man’s body, not his character, and they mainly evaluate his aggression, which, in combination with the (back then not so derogatory) n-word, makes them reminiscent of adorative statements about animals. Similarly, Harry Morgan approves of Mr. Sing for his stylish clothes, yet when Mr. Sing bites Harry, he puts iodine of his wound and wonders “whether a bite from a Chinaman was poisonous.”³⁹⁸ Even if the non-white characters are praised for some of their features, they are still excluded and treated as animal-like, being generally unworthy of fitting into the category of the Human.

When the members of the minorities are given the chance to speak, the distance between the white and the non-white characters is further emphasized by the use of a vernacular or a dialect. Chinese men argue with Harry Morgan that they “No swim,”³⁹⁹ Tana explains to Anthony that “In [his] countree [...] all time—peoples—eat rice—because haven’t got,”⁴⁰⁰ the waitress offers Amory not a “jigger” but a “jiggah,”⁴⁰¹ a black drummer asks Brett “Hahre you?”⁴⁰² etc. The use of vernacular in literature remains to be a complex issue, and in some of the presented cases, one might argue that the use of vernacular is essentially authentic, accurately fitting the expectation of how the specific characters could speak. Nevertheless, their manner of speech can be characterized as degrading once one realizes that most of the white characters highly value their education and capability of an elevated discourse. Hemingway and Fitzgerald both emphasize the role of speech by focusing on dialogues of the characters, and Fitzgerald even repeatedly switches genres and writes in a style of a script or a drama, omitting all descriptions and focusing merely on the voices that often discuss entirely mundane events. By the experimentation with genres, Fitzgerald suggests that the ability to express oneself is an indispensable attribute, and the same applies to one’s competency to blend with the other voices in the never-ending flow of empty conversations. Thus, a vernacular or a dialect can be employed by the authors to demonstrate

³⁹⁷ Hemingway, *The Sun Also Rises*, 111, Epub.

³⁹⁸ Hemingway, *To Have and Have Not*, 83, Epub.

³⁹⁹ Hemingway, *To Have and Have Not*, 80, Epub.

⁴⁰⁰ Fitzgerald, *The Beautiful and Damned*, 327, Epub.

⁴⁰¹ Fitzgerald, *This Side of Paradise*, 37.

⁴⁰² Hemingway, *The Sun Also Rises*, 101, Epub.

that there is an undeniable gap between the white and the non-white characters, making even the basic communication of the two groups appear laborious.

Now that the methods of othering racial minorities had been elaborately exemplified, the question remains of why is their differentiation essential for the white characters. In *America*, Baudrillard talks of the poorest countries, proposing,

Long live the Fourth World, the world to which you can say, 'Right, Utopia has arrived. If you aren't part of it, get lost!', the world that no longer has the right to surface, the disenfranchised, who have no voice and are condemned to oblivion, thrown out to go off and die their second-class deaths.⁴⁰³

Just as the destitution of the Fourth World is needed to highlight the prosperity of the wealthy states, characters belonging to the realm of the Other are essential for the main characters to validate themselves and their privilege. In Hemingway's case, his characters generally do not hope to directly combat the minorities, they usually tolerate them with a sarcastic tone and a few hateful comments, still, they need the minoritized characters in order to contextualize their own personality. Even in the case of the poor and handicapped Harry Morgan, the black co-workers and Chinese immigrants assist him in his realization that his situation is far from being the worst. In *The Sun Also Rises*, Jake's existence is mainly established through his comparison to the other men that surround him. Jake's composed and self-accepting masculinity is accentuated by the aggressive behavior of the uncontrollable and somewhat deplorable Cohn, and Todd Onderdonk further suggests that the black men in the novel assist the establishment of Jake's superiority:

A black man may demonstrate superiority in the ring or in bed, but Hemingway evokes such traditional proofs of masculinity in order to devalue them in favor of Jake's moral and intellectual exclusivity. Indeed, both of the novel's incidental black men display a childish simplicity that contrasts sharply with Jake's highly sentient, world-weary suffering.⁴⁰⁴

Despite Jake's handicap, his supremacy is proved to the reader by the constant comparison of Jake with the characters belonging to the category of the Other.

⁴⁰³ Baudrillard, *America*, 108.

⁴⁰⁴ Onderdonk, 80.

In the analyzed novels of F. S. Fitzgerald, one can detect a more radical approach towards racial minorities and social hierarchy, the characters being repeatedly captured as hoping to actively reorganize or divide society based on racial features of its members. During his studies at high school, Amory determines that the higher “type of a man” is the slicker, and later at Princeton, he has a discussion with Burne, the two men univocally agreeing on the superiority of individuals with light-colored hair, as they are statistically more likely to become senior councils or even Presidents of the United States. While the conversation is not directly racist, it certainly resembles a vindication of the ideal of the Aryan race. Amory and Burne are unable to agree on other distinct features of the superior man though: Burne maintains that “the large mouth and broad chin and rather big nose undoubtedly make the superior face,” while Amory is “all for classical features.”⁴⁰⁵ Earlier in the novel, Burne is described as blonde, “broad-browed and strong-chinned,”⁴⁰⁶ while Amory’s face is characterized by certain “ingenuousness” and a lack of “intense animal magnetism.”⁴⁰⁷ Consequently, it can be claimed that both of the characters use their own attributes for their definition of “the better man,” establishing their own superiority through the concept.

Finally, perhaps the most infamously racist scene is included in *Gatsby*, as Tom Buchanan cites from a book by Lothrop Stoddard, claiming that the Nordic race must watch out for other races and maintain its reign, stressing to Nick that “these books are all scientific.”⁴⁰⁸ While Daisy shyly approves of the thought of white supremacy, Nick denounces Tom’s speech as complacent, realizing that Tom uses the racist theory to maintain his actively superior stance. Tom has achieved all that he could have ever hoped for – he has a wife and a mistress, a daughter, extreme wealth, and successful sport career – and consequently, the fight against other races provides him with a desired enemy that he could challenge. In the end, his battle for racial superiority crystallizes in the conflict with Gatsby. Keith Gandal explains that “not only is [Gatsby] ethnic—his name was originally Gatz—but he is tied to suspicious Jews [...], and Tom might very well share the prevalent (pre-Holocaust) Anglo viewpoint that Jews were not ‘truly’ white.”⁴⁰⁹ Similarly to Jake’s dislike for Cohn, Tom’s dislike for Gatsby is partially founded on his sense of cultural superiority, the two novels “dramatizing—or revealing—the new and uncomfortable Anglo male sense of

⁴⁰⁵ Fitzgerald, *This Side of Paradise*, 112.

⁴⁰⁶ Fitzgerald, *This Side of Paradise*, 107.

⁴⁰⁷ Fitzgerald, *This Side of Paradise*, 56.

⁴⁰⁸ Fitzgerald, *The Great Gatsby*, 11.

⁴⁰⁹ Gandal, 132.

sexual and social rivalry with ethnic Americans.”⁴¹⁰ By winning over Gatsby, Tom completes the task of fighting for the superiority of not only his class and traditional wealth, but also his race, maintaining the image of the Human as a young white male.

⁴¹⁰ Gandal, 132.

4 Conclusion

The thesis sought to explore the reality depicted in the selected novels of Ernest Hemingway and Francis Scott Fitzgerald, demonstrating that the literary works intriguingly capture a society that deflects from the former Victorian order and gradually begins to show signs of becoming a consumer society dominated by the system of objects. Since Baudrillard centralizes the human body as a mirror of the consumerist society as well as its dominant vehicle, the aim of the thesis was to explore physicality in the selected novels and actualize the modernist literary works by applying Baudrillard's postmodern theories, uncovering numerous similarities between the contemporary reader and the fictional characters, while also recognizing specific moments in which Baudrillard's theory is not yet fully applicable. The presented analysis documented that the selected novels portray a society experiencing radical systematic changes, including gradual intensification of capitalism and consumerism, while also facing numerous obstacles caused by the political instability including for instance the World War I or the Great depression. Thus, the characters of the novels, living in a critically significant era of American history, demonstrate conflicting views on reality, ownership, society, and identity, and in the end, their bodies often become the symbol of both their personal conflicts as well as greater societal issues. In order to draw a connection between the modernist heroes and the postmodern consumers through physicality, the thesis firstly introduced the socio-historical context of the Lost Generation and then simplified selected key views of Baudrillard regarding the consumer society, its effects on the consumer's psyche and its connection to human body. Finally, the thesis provided an analysis of the selected novels, focusing on three principal areas of concern: fashion, athleticism, and body-based exclusion.

The first analytical chapter dealt with fashion in the novels, discussing its significance among the members of the consumer society and highlighting its conflicting roles as a unifying and simultaneously dividing force. The chapter firstly stressed that the term fashion can epitomize both fashion as clothes and style as well as fashion as a phenomenon that encompasses wide patterns of human behavior, thence clarifying that in order to observe physicality in the novels, the analysis mainly focuses on fashion in its limited sense, i.e., fashion as a personal representation of an individual through their body and garments of clothing. With the intention to contextualize the following analysis, the relationship of the authors to fashion and consumerism was firstly outlined. The prominence of European influence on American fashion at the beginning of the twentieth century was shown as an

example of imitation with the intention of attaining the status of the imitated group, a pattern that takes place not only among the two continents, but, as explored further in the thesis, also among societal units and individual members of the society. The chapter thus introduced the essentiality of fashion as a demonstration of one's status, and suggested that in the consumer society, the ability to distinguish fashionability proves to be highly valued. Personal experiences of the authors also exemplify the potency of fashion to symbolize inner turmoil of its wearers, since the volatile relationships of the Fitzgeralds is repeatedly associated with stories including their garments, and Hemingway used his clothes to demonstrate his adoration to African culture and to show his urge to escape the American environment and establish his masculinity. Finally, the introductory passage linked Hemingway and Fitzgerald to the current consumerist tendencies, as their names continue to be monetized and used to promote commodities to the consumers and encourage them to engage in self-formation through fashion.

The following analysis firstly studied the differentiating role of fashion, which is founded on the capability of fashion to demonstrate one's status and on the inconsistent accessibility of fashion and the current trends to the different classes. The novels capture a conflict of the old Victorian system, in which status and family name maintained their superiority over accumulated wealth, and the consumerist system, in which members of the lower classes use fashion to imitate the upper classes and hope that, in the best case, they might eventually reach the same status or recognition. The analysis observed Jay Gatsby and Myrtle Wilson who both struggle to overcome their status by accumulation of goods and overconsumption, yet they both fail in their attempts. In fact, their behavior only further highlights their position since they approach fashion differently than the upper classes. Even though the chapter uncovered that the urge to escape one's status is common and even socially advised – Anthony's conformity to his societal fall is shown highly detested by his acquaintances – the attempts at climbing up the social ladder can never be fulfilled. The Victorian order elevates values that are indestructible and cannot be bought, such as the family name and value, and the consumerist system offers mere illusion of the possibility of escaping one's social rank.

The analysis thence progressed from the differentiating power of fashion to its competency of unification, firstly examining uniforms as specific items of clothing with intense capability of symbolic significance. Uniforms were scrutinized as having the ability to erase all personal features, while at the same time, they can assign new attributes to their wearers, often modifying not only their bodies but also their social position. Most commonly,

uniforms are associated with masculinity of their wearers, and thus the thesis observed the phenomenon of charity girls, women who are attracted predominantly to the attributes of aggression and masculinity symbolized by the uniform. The passage uncovered that Dot is the typical charity girl, Daisy's attraction to Gatsby in her youth is also motivated mainly by Gatsby's affiliation with the army, and finally, Brett can also be classified as a charity girl as she continues to seek masculinity, thus leaving Jake, who used to be a soldier, and pursuing men in uniform-like attires, such as Romero. The potency of clothing to ascribe specific values to its wearer was further elaborated by opposing the army uniform with the nurse uniform as depicted in *A Farewell to Arms*. While male uniforms tend to exist as a proof of their owners' masculine status, nurse uniforms embody their wearers' "feminine sensitivity."

Fashion was also analyzed as a unifying force due to the human urge to follow specific trends and assimilate into the crowd. The thesis firstly exposed instances of uniform-like fashion in the novels, including the twinning of Daisy and Brett in the white dresses or the repeated description of Princeton students as a white crowd. It was insinuated that while the consumerist system proposes that fashion is a form of self-expression, the characters generally use their style to assimilate themselves into the society, not differentiate themselves from the crowd. The unifying function of fashion was thence exemplified by Amory's urge to fulfill the idolized image of "the slicker," or Gloria's desire to buy a new coat, the piece of garment becoming a symbol of her lost status and failure as a consumer. Thus, it was demonstrated that the tendency to assimilate oneself into the consumer society can easily result in a normative view on life and feelings of anxiety related to the option of not fulfilling one's obligation of assimilation, as illustrated by Gloria's incessant obsession with the coat or Amory's breakdown originating from his horror-like encounter with a wax-faced man wearing inadequately unfashionable shoes. Lastly, the chapter on fashion also considered the motif of bathing in the novels, determining that the activity of cleaning one's body does not typically represent a relaxing ritual, but rather, bathing is assimilated into the process of consumption, as the cleaned body is being stripped of all individual attributes in order to become a bearer of the consumerist identity.

The following chapter focused on athleticism in the novels, beginning once again with a short introduction of the authors' personal relationship to sports and thence connecting the experiences to the writers' literary depiction of athletic activities. It is foreshadowed that while Hemingway's sporting heroes face imminent danger and they are either forced to battle or accept their situation with honor, Fitzgerald projected his own experience with football onto his fiction, depicting sports as means of attaining one's status. The passage firstly

concentrated on Fitzgerald's conception of an aesthetic body, suggesting that the author places a robust masculine athleticism in opposition to an aesthetically pleasing slender athletic body, as embodied in the contrast of the sturdiness of Tom and the gracefulness of Gatsby. The analysis thence explored the characters' slenderness as a manipulation of the body as a sign and considered Baudrillard's suggestion that slimness is a form of voluntary violence and a method of self-sacrifice to the system. Accordingly, it was verified that while those characters who are willing to follow the consumerist norms sacrifice their bodies in organized slimness, the deserters of the system demonstrate their nonconformity through their bodies, whether because they believe they are above the system's demands, such as Tom, or because they are unwilling to overrule their individual cravings, such as Anthony. Finally, with regards to Fitzgerald's characters, it was advocated that their existence in the hyperreal environment of a university prepares them for their future struggle of attaining higher social status, and repeatedly, the college environment supports the comprehension of sports as means of climbing up the social ladder.

Fitzgerald's sport heroes were thenceforth compared to Hemingway's characters, who mostly view sport as a ground of tradition and nationalism. It was manifested that Hemingway depicts sports as a field through which we can revive history as our lost referential, since he mostly values those sports that require sense of respect for traditions, such as bullfighting or fishing. Hemingway's characters participate in sports that require "masculine choice," in other words, the characters' display urge for self-approval by demonstrating their resistance to danger. However, it was also revealed that Hemingway's characters occasionally participate in sport as a refuge from the system of objects in which human body is slowly being deprived of its functionality. Thus, the characters use sport as means of gaining back the power over their physical selves. Majority of the claims regarding sports in the novels can be only applied to the male characters, as it was uncovered that the women in the novels tend to be excluded from the athletic activities. The analysis proposed that the selected novels of Hemingway generally depict women as valuable for their femininity and softness, therefore female characters only approach sports as innocent spectators, and in Fitzgerald's novels, the women who are associated with athleticism, such as Rosalind or Jordan, generally represent unfeminine cruelheartedness deserving of condemnation.

Finally, the athletic performance was studied as a spectacle and the thesis supported Baudrillard's view that sport celebrities have replaced "founders, pioneers, explorers and

colonizers”⁴¹¹ as societal role-models. The passage suggested that the characters tend to respect sport celebrities, including for instance Romero, Tom, and Jordan, even if they otherwise condemn their personal behavior. It is further advocated that while Hemingway’s characters mostly behave as distant spectators, Fitzgerald’s characters not only glorify the sport celebrities, but hope to reach the same success, as represented by Amory or Gatsby. Lastly, the chapter considered Messenger’s theory on the similarities between *The Sun Also Rises* and *The Great Gatsby*, the two novels employing sport in an analogous scenario and involving an identical set of four characters: the Golden Girl, the School Sports Hero, the Competitive Hero, and the Exemplary Witness. It was demonstrated that women occasionally enter the sphere of sport, but only passively, functioning as trophies the heroes battle for, thus supporting Baudrillard’s view that women can only enter the male-dominated sphere as “force of prestige.”⁴¹²

The final analytical chapter studied the phenomenon of exclusion based on specific bodily features, building its argument mainly on Baudrillard’s belief that consumerist affluence contributes to the exclusion of minorities, and despite the common illusion of inclusivity and equality before the capital, consumer society tends to vehemently protect their perception of “a Human” by excluding various groups into the category of “the Inhuman,” or “the Other.” The chapter firstly described the situation of those excluded based on their age. Childhood was observed as a phase of life that was oppressed in the Victorian past and thence it was falsely centralized in the modernist era. Daisy’s and Beatrice’s approach to motherhood was compared as a Victorian and a more modern approach to parenthood, but most importantly, the analysis uncovered that the acceptance of childhood and youth actually results in further exclusion of children, as the main characters protect their own youthfulness, being worried that by becoming parents, their youth would be inevitably lost. The next sub-chapter on the elder characters demonstrated that while the consumer society tends to falsely centralize the old, they are generally rejected by the main characters as the representatives of the old Victorian order that lack the ability to participate in the consumer society which depends on mutual education of its members on consumerist behavior. The passage also considered the few characters who are not condemned for their age, Monsignor Darcy and Count Greffi, however, it was concluded that while these characters might represent unoppressive knowledge of the older generation, they can never escape the position of the Other as they are mere complements to the young characters’ lives.

⁴¹¹ Baudrillard, *The Consumer Society: Myths and Structures*, 46.

⁴¹² Baudrillard, *The Consumer Society: Myths and Structures*, 97.

Next chapter focused on the ill and the handicapped characters, discussing Baudrillard's view on the superiority of health and the society as a self-medicating entity. It was firstly exemplified that the novels do not depict illness and handicaps as negative, in fact, Hemingway's characters display their wounds with pride and Fitzgerald's characters use their illnesses as symbols of their status. Thence, the analysis proposed that while physical health can be publicly discussed and displayed, mental issues of the characters generally remain concealed from the public, even though all of the characters collectively experience the consumerist fatigue. It was verified that the society in the novels attempts to medicate its communal issues, using alcohol as the dominant medicine. Finally, the analysis proposed that while characters escape exclusion based on their health, they can be excluded based on their attitude towards drinking. Mike's inability to handle his alcohol is excused since he focuses his anger on Cohn, the character that is secretly or openly detested by most of his friends, while Anthony's dependance on alcohol is inexcusable, further contributing to his exclusion from the society.

The next passage discussed the objectification and exclusion of women, suggesting that female characters are ousted into the sphere of objects, or, occasionally, animals. Women were viewed as restricted by the societal standards, which encourage them to be beautiful, sexually open, childish, and fun to be around, yet at the same time, women are harshly judged for following these requirements, being condemned as cheap, too emotional, or heartless, both by the men and by one another. Personalization of the female characters' looks was observed as their method of self-objectification and as a voluntary renunciation of their identity, some of the women trying to adapt their looks to match their partners. The chapter was predominantly dedicated to the discussion of flappers in the novels, using Baudrillard's claims from *Seduction* that encourage women to use their seductive and sexual power to overrule men. The thesis demonstrated that, unfortunately, seduction in the novels never results in liberation, and nor does the foolish behavior imminent to a flapper figure. It was revealed that the female characters can liberate themselves from being objectified only by falling further into the realm of the Other, in other words, they can be freed from objectification by either lacking in beauty, or by losing their desired youthfulness to aging.

The conclusive analytical chapter studied racism and xenophobia in the novels. It was noted that similarly to women, the non-white characters are repeatedly degraded into the animal sphere, and like the characters excluded for their age, the minorities are, above all, defined by their racially distinguishing features. The novels were revealed as repeatedly employing stereotypical depictions of the non-white characters and emphasizing the distance

between the minorities and the white race by assigning a vernacular or a dialect to the non-white characters, thus degrading them in front of the verbally and intellectually endowed white men. The analysis considered the stance of various critics that the authors use directly racist and xenophobic descriptions in order to highlight the issue of exclusion in the society of the early twentieth century, and noted that despite the years that have passed, Baudrillard's views on racism were equally adequate back then as they are in the contemporary era of consumerism. Finally, the thesis concluded that the exclusion of numerous minorities into the Other functions as means of self-definition of the white characters, who seek reassurance of their superiority by proving the Other's inferiority.

Undoubtedly, the analysis of physicality in the novels could be further elaborated. The theories of Baudrillard offer themselves to be applied on the portrayal of death in the novels. Baudrillard's view of life in the consumer society as a prolonged process of dying could be explored together with the exclusion of physical death from the characters' lives and the loss of symbolic significance of death in modernity. Recurrently, the literary works depict its heroes traumatized by the direct experience of death, incapable to connect the dead bodies to the image of their former owners. Amory, for instance, is forced to rethink the concept of mortality when he loses his friend Dick Humbird, similarly to Nick who, isolated from the other characters, mourns Gatsby's death. The analysis of death in the novels could be particularly fruitful given the critical situations depicted in *To Have and Have Not* and *A Farewell to Arms*, both novels dealing with realities in which death must be inevitably encountered.

Further analysis could also consider the significance of mundane acts of the body, such as eating or physical movement. While the study of eating and drinking could be added to the analysis of death in the novels, since, for instance, Frederic's eating can be opposed, as an act of the living body, to the imminent danger of death which surrounds him. Frederic eats when he leaves the army, when the couple manages to escape to Switzerland, and finally, while Catherine is dying during birth. In *This Side of Paradise*, Amory often eats as if he wants to remind himself of the reality of life, escaping the moral dilemmas regarding his identity by focusing on a purely physical activity of ingestion. And, of course, eating can be viewed as a form of consumption parallel to the consumption of commodities. Physical movement could be thence considered especially in relation to automatization and accessibility of automobiles in the novels, analyzing how does the omnipresence cars alter not only the characters' style of living, but also their self-perception and the treatment of their bodies.

If the analysis was to abandon the topic of the body, additional subjects that are worthy of consideration and which could be studied through Baudrillard's lens include, among other, the loss of faith and religion, the role of nature in the novels, incorporating the dominated natural environment in *The Great Gatsby* or the wild nature and rain in *A Farewell to Arms*, the common self-representation through the great mansions, and sexuality and its transformations caused by the emptiness of relationships in the consumer society. The fact that the analysis could be further expanded indicates the relevance of applying Baudrillard's theories on the literary works of Hemingway and Fitzgerald. Certainly, if other of their novels were to be included, the analysis might have taken a different shape, and I propose that it would be rather captivating to also use Baudrillard's theory as a focal point for the analysis of Hemingway's and Fitzgerald's short stories, as it would allow the study to observe changes in the authors' literary approach to the human body during various phases of their life.

In the end, it can be claimed that when Baudrillard's theory is used as a base for a literary analysis, it motivates an innovative method of criticism which can result in the captivating activity of connecting the fictional heroes to our personal experience as consumers. By applying postmodern theory on the modernist works, one can easily observe the critical points of breakage from the older system, and contrast the processes taking place in the pre-consumer era, the early consumer era, and the consumerist present. The theories of Baudrillard prove to be fitting for the analysis of the novels, as Jean Baudrillard, Ernest Hemingway, and F. Scott Fitzgerald all emphasize human physicality and depict the human body as an emblem of not only one's personal struggles, but also of the greater issues that affect society in its entirety. Finally, I personally believe that the works of Francis Scott Fitzgerald and Ernest Hemingway deserve our attention, and Baudrillardian critique can enable us to pinpoint some of the reasons for the works' continuous relevance and their popularity which has been avoiding its decline for more than a century.

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