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The Lost Generation as a Turning Point in American Literature

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Declaration of originality

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

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Dedication

I dedicate this work to my beloved family

Acknowledgments

First, I declare all my thanks and praise to the almighty ALLAH for blessing me to finish my work.

I would also thank the jury members for their considerable guidance, and for devoting their time to the examination and the evaluation of my work.

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Abstract

The term "Lost Generation" refers to the generation of men and women in their twenties and thirties who lived immediately after World War I. An American writer, Gertrude Stein, overheard a mechanic tell a young employee, "You are all a lost generation," referring to the lack of purpose or drive that resulted from the horrifying disillusionment felt by those who lived through the war. This study aims to shed light on the effect of the Lost Generation authors on American Literature. Moreover, this research demonstrates also how the lost generation reflected their Psychology in their writings. This study is analytical research that depended on open-source materials and academic writings. In conclusion, the Lost Generation made a remarkable change not only in Literature but also in terms of traditional values and rejection of standing meaning of power which was reflected in their writings.

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General introduction

The "Lost Generation" is the generation of persons who reached maturity during or shortly after World War I. Psychologists used the term "lost" to describe the "disoriented, wandering, directionless" sentiments that plagued many survivors of one of the major brutal conflicts in recent history. In a broader sense, the lost generation was "lost" because they considered their parents' conservative moral and social beliefs outdated in a post-war society.

In the United States, President Warren G. Harding's "back to normalcy" program, which advocated a return to pre-World War I lifestyles, left members of the lost generation psychologically estranged from what they perceived to be hopelessly provincial, materialistic, and emotionally empty lives. The Lost Generation's works impacted society because they demonstrated the repercussions of war on individuals. War was a dreadful thing that made men lose their manhood, disillusioned people, and made them desire to return to a simpler, idealized past. Though it was originally meant to allude to Americans transported to Europe during the First World War, the "Lost Generation" in the Literary field refers to American authors and artists who settled in Paris in the 1920s and 1930s. Ernest Hemingway was the first to launch the phrase to Gertrude Stein. In examining the devastation of the war, Stein saw the dearth of surviving male role models and allegedly designated, in actuality, a generation of lost young men who would transcend national origin, of course, American expatriation is as old as the country itself, but Stein's remarks focused on Americans who traveled to Europe or returned to the continent after World War I. Writers from the United States debated at length what they perceived to be their country's provincial and conservative attitudes, and the impression quickly spread that Americans overseas were in Europe to entice decadence. However, this study aims to explore the meaning of the lost generation, and seek the historical background of that term in addition, to analyzing the impact of the social life on the lost generation and the effect of the lost generation itself on the American literature. The study aims to Find answers to the following questions:

How did the lost generation affect American literature?

How could the lost generation reflect their psychology on their writing?

To answer the research questions, we highlight some hypotheses :

1-Maybe The Lost generation Was Just an ordinary group of writers with psychological problems and with no deep affection for American literature.

2- Maybe the Lost Generation made a revolution not only in American Literature but also in American society's standing values.

The following study contains three chapters :

The first chapter introduces the Lost generation and its main figures next to the reason behind their naming. It also goes through Paris as a center of their activities moving the Lost generation women's role.

Chapter two includes a general background of American Literature with its different periods moving to dig deep into the Modernist period, with the mention of its characteristics in relationship with The Lost Generation Writings providing some examples then concluding the chapter with the features of the Lost Generation Authors.

Chapter three aims to discuss the analysis of two famous Novels which reveal self-experience and inner struggle as a result of war by two Lost Generation authors, the First A Farewell To Arms by Ernest Hemingway and the second one The Enormous Room by E, E Cumming then finishing with a quick comparison between the two novels.

Chapter one:

Introduction to the Lost Generation

1.1. Introduction :

The Lost Generation was more than just a group of American writers with a new style of writing. They represented a disillusioned generation with no goals or respect for current values. They provided one of the most productive generations that American literature has ever seen. Thus, the first chapter defines the term "Lost Generation" along with its main characters, and the role of women in that generation.

1.2. Term Definition :

The term "lost generation" refers to a generation of adults who were adults during or immediately after World War I. Psychologists have been referring to the "disoriented, wandering, and undirected" feelings that haunt many war survivors. In a broader sense, the "Lost Generation" was lost because they found their conservative parents' moral and social values irrelevant in the post-war world.

Many members of the generation rejected more traditional ideas of proper behavior, morals, and gender roles after witnessing what they saw as a pointless death on such a massive scale during the war. They were considered "lost" because they tended to act aimlessly, even recklessly, and often focus on the delicious focus of personal wealth.

The term Lost Generation in literature also refers to a group of famous American authors and poets, including Ernest Hemingway, E.E. Cummings, Gertrude Stein, F. Scott Fitzgerald, and TS Eliot, whose works frequently detailed the inner struggles of the "Lost" generation."

1.3. The New term of ‘The Lost Generation’ :

The Term Lost Generation was unknown and unprecedented till Gertrude Stein launched it after her incident with a garage owner.

1.3.1 Origin of The Naming :

“All of you young people who served in the war. You are a Lost Generation,” Gertrude Stein proclaimed. That, at least, was how Ernest Hemingway remembered her words more than thirty years later. Students of twentieth-century literature will attest, however, that

the Lost Generation refers today albeit loosely to American writers who spent some time in Europe between the World Wars. (Monk, 2010)

The term is believed to have originated from a real-life conversation witnessed by novelist Gertrude Stein in which a French garage owner quipped to his young employee: "You are all a lost generation." Stein repeated the phrase in her environment and student Ernest Hemingway, who popularized it as an epigraph on his 1926 classic novel *The Sun Also Rises*.

1.3.2 Gertrude Stein

American writer, poet, and art collector Gertrude Stein. She became famous thanks to her acclaimed novels, *The Making of Americans* (1925) and the *Autobiography of Alice B. Toklas* (1933). Its description by those who knew it combines literary and aesthetic elements. Stein was born in Allegheny, Pennsylvania, on February 3, 1874. Her parents Daniel and Amelia were immigrants of German and Jewish descent. Gertrude's family moved to France when she was 30 but returned to America and settled in Oakland, California, where Stein spent her childhood. Under the supervision of renowned psychologist William James, Stein studied psychology at Radcliffe College before continuing her education at Johns Hopkins Medical School.

She moved to Paris from California in 1903 to become a writer. She is known primarily for her art gallery, plays, and novels, all of which involve radical language experiments. While living with her brother Leo in Paris, she gathered an art collection. Stein also hosted parties and gatherings for other writers and artists and quickly rose to the position of mother chief and influential avant-garde preacher. By expanding her art salon, she saw a shift in visitor demographics, as the crowd replaced Old with a younger generation of American expatriates. She explains when she first arrived in Paris, there were only a few Americans on Saturday evenings and this spray increased over time. She was the main character at this point. Among the young and new writers, as well as literary and artistic figures among the French, and other international artists.

1.4. Paris the center of the Lost Generation literary activities :

When the Lost Generation flocked to Paris in search of a way out and the cheapness of life compared to America. They spent their time creating art, writing poems and novels, as well as socializing at their favorite hangouts. One of the most important of these places is

Gertrude Stein's salon, which was the most important reason for the meeting of the members of the Lost Generation in Paris. Gertrude Stein moved to Paris from California in 1903 with the goal of becoming a writer.

Gertrude Stein was a central figure in the Parisian art world from the time she moved to France in 1903 until her death in Neuilly-sur-Seine in 1946. Stein, an avant-garde supporter, helped shape an artistic movement that demanded a new mode of expression and a conscious break with the past. The Paris salon she shared with Alice B. Toklas, her lifelong companion and secretary, at 27 rue de Fleurus, became a meeting place for the "new moderns," as the talented young artists who supported this movement were dubbed. Painters Henri Matisse, Juan Gris, and Pablo Picasso were among those whose careers she helped launch. What these artists accomplished in the visual arts, Stein attempted to achieve in her writing. She was a daring experimenter and self-proclaimed genius who rejected the linear, time-oriented writing style of the nineteenth century in favor of a spatial, process-oriented, specifically twentieth-century literature. The end result was dense poetry and fiction, often devoid of plot or dialogue, with memorable phrases ("Rose is a rose is a rose") but no commercial success. In fact, *The Autobiography of Alice B. Toklas*, a memoir of Stein's life written in the person of Toklas, was a standard narrative, conventionally composed.

The gathering in Stein's salon provided an opportunity for authors and other artists to help and criticize each other's work. While they had different tastes in their modern style, such meetings witnessed different colors on a modernist canvas and made every inch of them intertwined and comprehensive to read and critique their work, Stein was like a literary refuge to these writers, encouraging them to be more daring and more challenging in their use of modern technologies. The researcher believes that the emergence of the best works of these writers with similar themes but different personal tastes and styles have been inspired by these gatherings and discussions which provided all help needed at Stein's place



<https://cms-b-assets.familysearch.org-hemingway.jpg>

1.5. The Lost Generation New MindSet :

After the dust of World War, I settled and the troops returned or did not return, it was clear that a new system is now on the surface The First World War ushered in the modern era of war, unleashing new fighting styles that affected an entire generation of young people.

New technology developed during World War I influenced the way wars were fought in the future with the appearance of Planes, tanks, and machine guns on their fronts of theirs. These new technologies showed the upcoming effects and results of war from now on, not only in terms of how it is fought but also in terms of the people affected by the panic and full destruction brought about With more than 37 million casualties, the First World War had a devastating impact on the world in terms of loss of life.

She had a huge impact on this generation, it lasted many years and in the end, millions of men were affected by the horrors of battle ignoring the values instilled in them by their fathers which are now pointless. The war pushed this generation to mature quickly, and for those who spent years in the trenches, war was all they knew and what they will always remember. After the soldiers returned home governments began to ignore their heroes to the disappointment of the veterans and because their parents were pushing for a ban, this

generation became distrustful of all the authorities and have no faith in the standing meaning of power.



<https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcREvW2woVBO0EjFSe-VuB1vdr6jz7ki9kWjQ&usqp=CAU>

Soldiers exposed to the horrors of trenches and poison gas daily were on a large scale suffering the effects of disappointment, the contrast between the photo above with people cheering for the War announcement and the poems written by the soldiers behind trenches reveals it :

« You smug-faced crowds with kindling eye

Who cheer when soldier lads march by,

Sneak home and pray you'll never know

What the where youth and laugh ergoo good » (Sassoon, 1918)

« What pass passing bells these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs,

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires » (Owen, 1917)

Sassoon and Owen's experiences were far from unique far to be real, near to be a lie. World War I injured more than just soldiers civilians accounted for nearly half of the forty million casualties, which is why it was called "total war". It was unprecedented in scale and destructive power. As societies attempted to rebuild after the war, civilians and soldiers looked around at the devastation of their countries and their homes which like it never was, and their loved ones like they were never alive.

After the war, the Lost Generation begins to explore its own set of values because the old norms now vanished. The rebellion of the Lost Generation gave rise to its social mores, giving rise to the 1920's roaring with gangster rhetoric, and hedonism. This self-indulgence ended when the stock market crashed in 1929 leaving this generation the Great Depression to deal with what it was still vivid in their souls. The members of the Lost Generation were nomads so many veterans felt no need to return home and instead flocked to cities and even Europe. Paris became one of the most important outposts of expatriates, as well as the capital of literary achievement at the time.

1.6. Key figures of the Lost Generation :

Here are some of the most famous of Lost Generation authors :

1.6.1-Ezra Pound (1885-1962)

Ezra Pound was born in Hailey, Idaho on October 30, 1885. He finished college at the University of Pennsylvania after two years and received a degree from Hamilton College in 1905. He next traveled to Spain and Italy and London After educating at Wabash College two years earlier where the literary outlet of the scholar Ernest Vinlusa became interested in

Japanese and Chinese poetry. In 1914 He got married to Dorothy Shakespeare and grew to become a London editor for Little Review in 1917.

In 1924, Pound moved to Italy. During voluntary exile, Pound became a grow fan of fascist politics and did not return to the United States until 1945, when he was regularly arrested for treason for broadcasting fascist propaganda occasionally by radio to the United States. In 1946 he was declared mentally ill and assigned to St. Elizabeth's Hospital in Washington, D.C. during his confinement, the Bollingen Prize jury for Poetry (which protected a variety of notable writers at the time), decided to neglect Pound's political career. In the activity of recognizing his poetic achievements, he won the Cantos Pizan Prize (New Directions, 1948). After nonstop pleas from the book won his release from the medical establishment in 1958, Pound returned to Italy and settled in Venice, where he died semi-isolated, on November 1, 1972.

1.6.2. E. E. Cummings (1894-1962)

Edward Estlin Cummings was born in Cambridge, Massachusetts on October 14, 1894. His father was a minister and professor, and his mother instilled in him a love of language and play. He earned an MA in 1916, graduated from Harvard, where his father was a professor, and went on to work as a volunteer ambulance driver in World War I.

Cummings was imprisoned for the suspicion of treason because of some letters he wrote by the french troops, he tells his story in jail and self-experience in his novel *The Enormous Room*, published in 1922.

His next book, *Tulips, and Chimneys* (1923) was a collection of poems. In the 1920s and 1930s, he published a few volumes of poetry. Cummings, who lived in Paris and New York, is best known for poems that experimented with form and spacing, punctuation, capitalization, general grammar, and tempo (typical of the title of one of his poems: "The Clock Rises The Stars And So It Does"), perhaps as a structural metaphor for the writer's belief that much of the Modern society has killed individual creativity and freedom. Nevertheless, he was able to write sonnets and other traditional forms of verses with wit and whimsy. Cummings' work has also been recognized for his emphasis on nature, sexuality, and love.

Cummings died on September 3, 1962, in North Conway, New Hampshire, of a brain hemorrhage, leaving a literary legacy of legions of poems. An overview of his writings. E.E Cummings Complete Poetry 1904-1962, among other books, Erotic Poems, The Early Poems of Fairy Tales.

1.6.3. F. Scott Fitzgerald (1896-1940)

Born on September 24, 1896. (St. Paul). Fitzgerald kept a short diary listing some of his memories. In this ledger, he records events from his first through seventh birthdays, along with other details. He also published a book on thought.

He was blessed with a love for books since he was a young boy. Fitzgerald was in the public library while his best friend wanted to exercise. It had something to do with the places he lived in as a child, namely hotels and temporary apartments. He also lived with his grandmother, which made him a more conservative young man. He was occasionally defiant in school. It's quite surprising given his interests in reading and learning in general. Nonetheless, the issue was not that he loved reading or studying but that he had a bright mind and a one of a kind memory.

Moreover, Fitzgerald was not popular with his classmates and was writing short stories about them in class because of his imagination, he continued to write about everyone he met. He attended St. Paul's Academy first then Newman. It was at Princeton that he rose to prominence not only did he meet Edmund Wilson and John Bishop there but there was a fine era of King King for a while. Fitzgerald left Princeton in 1917 to join the army.

He met his future wife Zelda Sayre in 1918, but she did not accept marry him until he have financial stability. He then returned to St. Paul to finish a novel he had begun in Princeton and the proposed again to Zelda and they did get married, after the publication of his novel This Side of Heaven, and they had a son named Scotty. Those were their glory years when they rose to prominence thanks to Scott's first novel. Fitzgerald began to spend more and more time traveling to Europe (he and his family moved to Paris) but returned to America in January 1931 to attend his father's funeral.

Fitzgerald's mother died in 1936. Zelda was already struggling with her health at the time, and things had gotten so bad that she had to spend a great deal of time in different

clinics. While his wife was recovering from alcoholism, her husband fell in love. With Sheila Graham.

Scott Fitzgerald died on December 21, 1940, in Hollywood of a heart attack.

1.6.4. William Faulkner (1897-1962)

Faulkner is considered one of the most famous writers in American literature. He won the Nobel Prize. Besides writing novels, Faulkner wrote short stories, poetry, essays, and plays. He was born in New Albany, Mississippi. He had four brothers and was the eldest.

Faulkner won the Pulitzer Prize for Literature for their works *A Fable* (1954) and *The Reivers* (1962). He has many novels rated as the 100 best English-language novels of the twentieth century or other similar novels. Like *Absalom!* (1936) or *While I Was Dying* (1930). He came up with a new concept of a complex world in his mind and to understand it, we must first discuss the fictional province of Yoknapatawpha the location of his novels and short stories. He filled it with various characters and references that come and go from his novels to complement specific myths, a symbolic realm that, as García Márquez admitted, was a real inspiration for the "mythical places" created by later novelists.

Some critics believe that he served as a link between Joyce and the novelists of the second half of the twentieth century. It is characterized by its slow and deliberate style, in which subordinate clauses are followed and the temporal linearity is broken to connect the present and the past. In his major novels, he presents a variety of narrative voices and perspectives. We can appreciate four narrators in *The Sound and the Fury*. Over a dozen characters have an inner soliloquy in *As I Lay Dying*. *Absalom* has the reader tell the story. He had an experimental style and focused on rhythm and rhythm as can be seen. This particular style can contrast with Hemingway's work, which has been described as simple, but Faulkner's work is often seen as highly emotional, complex, cerebral, and filled with a variety of characters. The "stream of consciousness" narrative has been widely used.

1.6.5. Ernest Hemingway (1899-1961)

Born in Oak Park, Illinois, Hemingway was an American journalist, novelist, and short story writer. After serving in the Red Cross during World War I, he was badly wounded in Italy, where he died in 1921. He devoted himself to writing novels and had a great

influence on 20th-century fiction. With his short declarative sentences and succinct prose, Hemingway revolutionized American writing. He received the Nobel Prize in Literature in 1954, as well as the Pulitzer Prize for Prize in 1953. He has written six short stories, seven novels, and a fiction book.

Hemingway was considered a member of the "Lost Generation", but he was not only a member of it but helped form it. He also was the first to use it in his novel *The Sun Rises*, an important work of Ernest Hemingway.

He was born in Oak Park, Illinois in 1899, as previously mentioned, but he never wrote about it. He and his family would spend every summer in their country house on Lake Walloon in northern Michigan. This was an opportunity for him to walk away from all his responsibilities in Oak Park. Hemingway concluded by comparing Michigan with *Paradise Lost*. This duality between social obligation and nature as a form of escape is present in this workgroup.

Hemingway went on a safari in Africa, but his life changed dramatically when he had to deal with the pain and many injuries caused by two plane crashes in Africa. Finally, in 1959, he bought a house in Ketchum, Idaho. He committed suicide in the same place in 1961.

1.7 The Lost Generation's Women

A group of women, also gathering largely in Paris, were creating waves of their own while Hemingway, Fitzgerald, and others made noises and altered literature. The Literary Salon at 27 rue de Florus was maintained by Stein and her partner, Alice B. Toklas, who also hosted Picasso, Ezra Pound, and other notable figures. There were women too in the literary and artistic heart of the Left Bank including Stein, Alice B Toklas, and Sylvia Beach, among many others. Women lived between genders and roles, exploring and transforming the expectations of women as thinkers and women as a writer just as the lost generation of men lived between ideas and events.

1.7.1 Gertrude Stein and Alice B, Toklas :

Gertrude Stein shaped Ernest Hemingway's writing career more than any other woman. Stein, an influential art collector and thinker in Paris during the modernist movement, took Hemingway under her wing as soon as he arrived. She encouraged Hemingway to keep writing and invited him to her home for a literary discussion. And it was there that she and her

wife, Alice B. Toklas, mentored Hemingway and served tea and snacks to the likes of Ezra Pound, T.S. Eliot, Pablo Picasso, Henri Matisse, and other "Lost Generation" greats at their famous salons.

Stein also created the "continuous present" writing style, which relies on repetition to keep the reader focused on the story. Hemingway would come to perfect the technique, and it is doubtful that he would have achieved the same level of authorship without Stein's advice and hospitality. Hemingway became estranged from Stein because he was too proud to acknowledge her massive contribution to his career, and most people have forgotten just how important she was in his life.

Sexual performance and writing are highlighted in Alice B.'s autobiography. Toklas (1933). Stein's first-person biography ignored the literary genre he claimed to endorse a different kind of book; a first-person autobiography. Toklas made the book after Stein wrote it a menial task usually associated with women. Hemingway reportedly offered to do this for her as well which is surprising for a writer seen as an example of an alpha male, according to Stein. However, Stein was not portraying a male artist while using Toklas as her inspiration while writing her autobiography, she allowed Picasso to paint it and she served as his inspiration. (O'Connell,2017)

At one point, Toklas tells a story using Stein's words:

"I always say that you cannot tell what a picture is or what an object is until you dust it every day and you cannot tell what a book is until you type it or proofread it. It then does something to you that only reading never can do." (Stein,1933)

Toklas polishes Stein's work, essentially assisting her in its creation and dusting it. This creates a gap between the writing processes and the conventional ideas of men's work and women's work as supporting and inspiring.

1.7.2 Sylvia Beach:

During WWI, Sylvia Beach, like Hemingway, volunteered for the Red Cross. After the war, Beach moved to Paris and fell in love with Adrienne Monnier, one of France's first female booksellers. Soon after, she founded Shakespeare and Company, arguably the most important bookstore in modern literature. Sylvia Beach not only published James Joyce's *Ulysses* and Ernest Hemingway's early short stories, but she also loaned Joyce, Hemingway,

and other writers books and money to help them pursue their dreams. Although the original Shakespeare and Company bookstore closed in 1941, a "new" Shakespeare and Company can be found at 37 Rue de la Bucherie. Its owner, Sylvia Whitman, was appropriately named after one of the twentieth century's most important yet underappreciated female literary figures.

1.9. Conclusion

The term "Lost Generation" refers to a group of male and female writers and poets from this period. All were Americans, but several had moved to Europe. Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, Ezra Pound, Wiliam Faulkner aandT. S. Eliot was among the most famous members.This leads us next to figure out what kind of literary style the Lost Generation had and its relationship with Modernism.

Chapter two

American Literature: Modernism relationship with The Lost Generation

2.1. Introduction

American literature was merely known to the world when it first saw light in its colonies. The big step for American literature was in the Revolutionary War; when it was considered the sunshine for many authors. The second most important period influencing "Modernism" was the Great War, which affected many writers including a group of young people known as the "Lost Generation." Who portrayed Modernism at its finest picture.

2.2. An Overview of American Literature

American literature like other national literature was shaped by the history of the country to which it was related. For nearly a century and a half America was just a group of colonies scattered along the eastern coast of the North American continent and English literature in America was created in its first light by the British colonies in North America.

The majority of early colonial literature was religious and political, the first notable Massachusetts poets were Anne Bradstreet (1612-1672) and Edward Taylor (1642-1729). Jonathan Edwards a theologian and metaphysician maintained the intellectual dominance of New England in the early eighteenth century (1703-1758).

America became the United States of America after a successful rebellion against Mother Earth Political writers such as Benjamin Franklin and Thomas Paine dominated the American Revolution. Influential writers of the 19th century include Washington Irving, James Fenimore Cooper, and Edgar Allan Poe. American literature reached its highest with the works of New England writers Nathaniel Hawthorne, Ralph Waldo Emerson, Herman Melville, and poets like Walt Whitman, Emily Dickinson and humorist Mark Twain.

By the end of the nineteenth century, this country had also established itself as one of the world's powers and had spread its borders south to the Gulf of Mexico, north to the 49th parallel, and west to the Pacific Ocean, its fortunes intertwined with those of other nations that inevitably drifted into two world wars and in the aftermath of the problems of the second conflict Europe and East Asia. Meanwhile, the emergence of science and industry, as well as, the change in people's thinking, moral values, and feelings caused many radical changes in their lives.

All this development of the country shaped what we call today American Literature

2.3. Periods In American Literature

2.3.1. The Colonial Period (1607–1775)

This period stretches from the founding of Jamestown to a decade before the Revolutionary War. The majority of the writings were historical in nature practical in nature or religious in nature. Phyllis Wheatley, Cotton Mather, William Bradford, Ann Bradstreet, and John Winthrop are among the writers worth reading from this era. During this time Boston saw the publication of the first novel about slaves "A Story of Uncommon Suffering and the Surprising Rescue of a Briton Hamon a Negro Man."

2.3.2. The Revolutionary Age (1765–1790)

Starting a decade before the Revolutionary War and ending about 25 years later, this period includes the writings of Thomas Jefferson, Thomas Paine, James Madison, and Alexander Hamilton. This is arguably the richest period of political writing since classical antiquity important works include The Declaration of Independence, The Federalist Papers, and the poetry of Joel Barlow and Philip Ferrino.

2.3.3. The Early National Period (1775–1828)

The first American comedy film written for the theater—Royal Tyler's "Variation," written in 1787, and the first American novel "The Power of Sympathy" by William Hill, written in 1789 were written during this period in American literature. Washington Irving, James Fenimore Cooper and Charles Brockden Brown are credited with creating American novels, while Edgar Allan Poe and William Cullen Bryant began writing poetry that differed from the English tradition.

2.3.4. The American Renaissance (1828–1865)

Also known as the Romantic period in America and the era of Transcendentalism, this period is widely known as the peak of American literature. Major writers include Walt Whitman, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Edgar Allan Poe, and Herman Melville. Many later writers credit Emerson, Thoreau, and Margaret Fuller with shaping their literature and ideals. Other important contributions include the poetry of Henry Wadsworth Longfellow and his short stories for Melville, Poe, Hawthorne, and Harriet

Beecher Stowe. Furthermore, this marks the beginning of American literary criticism, led by James Russell Lowell and William Gilmore Sims. Between 1853 and 1859 African-American authors both male and female published their first novels "Clotel" by William Wells Brown and "Our Neigh" by Harriet E. Wilson.

2.3.5. The Realistic Period (1865–1900)

American ideals and self-awareness changed profoundly as a result of the American Civil War, reconstruction, the industrial age, and the response of American literature. Certain romantic notions of the American Renaissance gave way to a realistic depiction of American life in the works of William Dean Howells, Henry James, and Mark Twain. Regional writing flourished during this period, as evidenced by the works of Sarah Orne Jewett, Kate Chopin, Bret Hart, Mary Wilkins Freeman, and George W. Along with Walt Whitman, Emily Dickinson was also a great poet at that time.

2.3.6. The Naturalist Period (1900–1914)

This relatively short period is determined by her insistence on recreating life, even more than the realists had in previous decades. American naturalist authors such as Frank Norris, Theodore Dreiser, and Jack London have written some of the most powerful novels in the history of American literature. Their heroes are victims who give in to their basic instincts as well as economic and social factors. During this period of the trilogy, Wharton wrote some of her most beloved hits including "Country Custom" (1913), "Ethan Fromm" (1911), and "Fun House" (1905).

2.3.7. The Modern Period (1914–1939)

The Modern period is the second most influential and artistically rich period of American writing after the American Renaissance that includes E.E Cummings, Robert Frost, Ezra Pound, William Carlos Williams, Marianne Moore, Langston Hughes, Carl Sandberg, TS. Eliot, Wallace Stevens, and Edna St. Vincent Millais were among her great poets. Willa Cather, John Dos Passos, Edith Wharton, F. Scott Fitzgerald, John Steinbeck, Ernest Hemingway, William Faulkner, Gertrude Stein, Sinclair Lewis, Thomas Wolff, and Sherwood Anderson were among the finest novelists and prose writers of that period.

The modern period includes major movements such as the Jazz Age, the Harlem Renaissance, and the rise of the Lost Generation. Its writings had been influenced by World War I and subsequent disillusionment, particularly the Expatriates of the Lost Generation. Furthermore, the Great Depression and the New deal produced some of America's greatest social issue writings such as the Faulkner and Steinbeck novels and Eugene O'Neill's dramas.

The influence of English literature on the early development of American literature was now mutual, most notably in the works of the novelist Henry James and the poets T.S. Eliot and Ezra Pound, whom all went to live in Europe. They were followed by Ernest Hemingway and F Scott Fitzgerald in the 1920s. Other writers across the Atlantic include playwrights Eugene O'Neill, Tennessee Williams, and Arthur Miller as well as poets Robert Frost, Robert Lowell, and John Berryman. The novel whose practitioners include William Faulkner, John Steinbeck, Vladimir Nabokov, Thomas Wolff, Norman Mailer, Saul Bellow, Gore Vidal, Kurt Vonnegut, John Updike, and Thomas Pynchon embodies the vitality of American literature in the twentieth century.

2.4. Modernism

2.4.1 General overview :

Originating from the rebellious mood of the early twentieth century, Modernism was a radical approach yearning to revitalize the way modern civilization viewed life, art, politics, and science. This rebellious attitude which flourished between 1900 and 1930 was founded on the rejection of European culture as too corrupt, quiet, lethargic, and sick because it was attached to the artificial ideas of a society that was too preoccupied with image and too afraid of change. This discontent with European moral bankruptcy prompted thinkers and artists to seek alternatives, particularly in primitive cultures. The result will be disastrous for the enterprise. The new emerging culture will undermine tradition and authority in the hope of changing contemporary society.

The rejection of all religious and moral principles as the only means of achieving social progress is the first characteristic associated with modernity. In other words, the modernists rejected the moral norms of the society in which they lived. They did so not necessarily because they did not believe in God, although the vast majority of them did or because they were filled with doubts about the meaninglessness of life. Instead, they rejected

traditional morals for their arbitrariness, conformism, and the exercise of control over human emotions. In other words, codes of conduct exercise a limiting and limiting influence on the human soul.

The rejection of moral and religious principles was accompanied by a rejection of all beliefs whether in the arts, politics, science, or philosophy so doubt was not necessarily the most important reason for this question. One reason for this iconoclasm (the rejection of beliefs) was that culture in the early twentieth century was reinventing itself in the many scientific discoveries and technological innovations that occur daily and the world was changing so rapidly that culture had to constantly redefine itself to keep up with modernity and avoid appearing anachronistic. When a new scientific or philosophical system or artistic style gained acceptance, it was quickly questioned and replaced by the latest. Another reason for this erratic behavior is that people felt tremendous creative energy swirling in the background which heralded the birth of a new invention or theory.

As a result of the new technological dynamics, modernists felt a sense of constant anticipation and refused to adhere or to be related to anyone's system that would harness creativity and eventually limit and eliminate it. In arts, for example, at the turn of the twentieth-century artists questioned academic art for its lack of freedom and experimented with a large number of doctrines including separatism, expressionism, cubism, futurism, constructivism, and surrealism. Pablo Picasso for example; experimented with many of these styles never wanting to get comfortable with anyone.

The struggle with all new assumptions about reality and culture led to a new permissiveness in the arts. The arts were now breaking all the rules to keep up with all the theoretical and technological developments that were changing the entire structure of life. In doing so, artists challenged everything they had been taught to be sacred inventing and experimenting with new artistic languages that could more accurately express the meaning of all the new changes that were taking place. Since the artistic standard has always been mimicry the imitation or literal representation of the appearance of nature, people, and society the result was a new art that seemed strange and radical to those who tried it. In other words, art was supposed to be judged by how accurately it reflected what something looked or sounded like.

This mimetic tradition has its origins in ancient Greece, was perfected during the Renaissance, and came to prominence in the 19th century. However, for contemporary artists, this ancient standard was too limited and did not reflect how life is now lived. The perception of reality has been radically changed by Freud and Einstein. Freud asked us to look seriously at a previously repressed personal world and Einstein taught us that relativity is everything. As a result, new art forms had to be developed that expressed this new subjectivity. Artists responded by creating works so personal that they distorted the natural appearance of things and for good reason. Each action is urged to be judged as a self-contained unit that follows modifications of internal laws and logic achieving that elevates characters and that will be no more cookie-cutter forms applied to human expression.

Modernists were fascinated by exploring what lies beneath the surface, and what better way to do that than by examining human real aspirations, feelings, and actions? this depiction revealed a new level of honesty, dissociation, madness, suicide, sexual depravity, impotence, disease, and deception. Many may condemn this depiction as morally decadent, modernists, on the other hand, would describe it as liberating.

2.4.2 MODERNISM IN LITERATURE

Modernism was a literary movement that focused on contemporary elements. The literary movement known as Modernism began after World War I and continued into the mid-20th century. The First World War was a watershed moment for the modernist literary movement. Modernity arose as a result of the social changes of this period.

Modernism was a vast transformation that affected many aspects of expression. During that period Modernism can be seen in architecture, artwork, and product design. Emphasize functional and simple structure and depart from the romantic style of the earlier Victorian era.

The rise of capitalism and rapid industrialization aided the modernist literary movement, as people struggled with changing times this sense of urbanization propelled the modernity movement forward. Before this period literature was dominated by romantic works about nature. The modernist movement gradually moved away from these ideals. The First World War had a major impact on the modernist movement, and the war's sense of fragmentation and disillusionment was reflected in the literary works of the time.

Sigmund Freud was also a pioneer in his work with psychology during this period, the scientific community was making huge leaps and bounds in discoveries that would change the world of medicine forever. This re-framed the minds of the people of the time, furthering the modernist literary movement.

2.4.3 The Main Characteristics of Modern Literature :

The characteristics of Modern Literature can be mentioned as follow :

- **Individualism:**

In modern literature, the individual is considered more interesting than society. Contemporary writers have presented the world or society as a challenge to the integrity of their characters. Ernest Hemingway is especially remembered for living personalities who accepted their circumstances for free value. And focus on nature, sex, and love.

- **Experimentation :**

Modernist writers liberated themselves from ancient forms and techniques. Poets abandoned traditional rhyming schemes and wrote free verse. The novelists have defied all expectations. The writers mixed images from the past with modern languages and themes, creating a range of styles. The inner workings of consciousness were a common theme of modernists. This preoccupation led to a form of narrative called stream of consciousness. Authors James Joyce and Virginia Woolf, along with poets T. Eliot and Ezra Pound are known for their experimental modernist works

- **Absurdity :**

The massacre of two world wars had a profound effect on writers of the time, many great English poets were killed or wounded during the First World War. For many writers, the world is getting more and more ridiculous by the day. This absurdity is depicted in the works of modernist authors.

- **Symbolism :**

Modernist writers imbued significant meanings into objects, people, places, and events. The idea of a poem as a riddle to be solved originated during the Modernist period. Although

symbolism was not a new concept in literature, it left far more to the reader's imagination than previous authors.

- **Formalism :**

Modernist writers saw literature as a craft rather than a manifestation of creativity. The concept of literature is a receptive desire of modernists for originality and creativity. Foreign languages, dense vocabulary, and innovative words are frequently used in modern poetry

2.5. Stream of Consciousness

2.5.1. Definition

Stream consciousness is a style or technique of writing that attempts to capture the natural flow of a character's extended thought process, often through the use of sensory impressions, incomplete ideas, unusual grammar, and coarse grammar.

Stream of Consciousness writing allows readers to "listen" to the character's thoughts. This technique often involves the unconventional use of language in an attempt to replicate the complex ways that thoughts travel as they unfold and move in the mind. In short, it is the use of language to simulate the "flowing" nature of "conscious" thought (and thus "stream of consciousness"). Stream of consciousness can be written in both the first and third person. The writer uses a stream of consciousness not only to show what the character is thinking but also to repeat the thought experience, allowing the reader to enter the character's mind and the world more fully. Many people find Stream of Consciousness writing difficult to read, and it requires readers to think in new ways, but that's one reason so many writers use this technique. Readers may have to work a little harder to understand the meaning of a particular maintain and make inferences about the relationship between seemingly unrelated ideas, but that's what makes a rising stream of consciousness such a rich and radically different experience.

2.6. Modernism and the Lost generation

The Lost Generation writers shared the assumption that the standards and ideals of previous generations were no longer relevant in the post-war environment. These authors portrayed and critiqued a range of themes that defined their writing in their works to convey this feeling.

2.7. Features of the Lost Generation authors that reflect the Modernist View :

Many of the lost generation authors shared these similar characteristics that were clear in their fictional characters :

-Anti- materialism

The Lost Generation was highly critical of the declining wealth of the 1920s. During World War I, many of us struggled to reconcile the euphoric excess of the 1920s after the loss of life and humanity. Lost Generation writers perfected this frustration by criticizing American materialism and asserting that wealth and money cannot buy happiness.

In the novel, F. Scott Fitzgerald's 1925 "The Great Gatsby" the book's narrator, Nick Caraway provides commentary on the deeds and lives of wealthy Tom and Daisy.

Example

« They were careless people, Tom and Daisy – they smashed up things and... then retreated to their money... and let people clean up the mess they had made. (Fitzgerald,1925)

-Youthful Idealism

This mindset was something that not many of the writers who made up the Lost Generation could relate to after going through such a global catastrophe, people felt that they might no longer hold on to the customs and values that their parents still held them. This sentiment is reflected in Lost Generation's work as a youthful ideal. The character's impossible idealistic tendencies often cause them to travel in a destructive direction, conveying these authors' sense that their ideal is sacred.

Example

In The Great Gatsby (1925) the metaphor of the light light' is utilized to present Jay Gatsby's idealistic perception of Daisy. As noted in chapter nine, Gatsby 'believed in the green light, the orgiastic future that year by year recedes before us and this belief led to his downfall.

-The American dream

America has promoted the idea that the opportunity is there and available to any American who works hard enough for it, since the nation's founding. The Declaration of Independence, which affirms that all people are created equal and have the right to "life, liberty, and the pursuit of happiness," is where this belief first appeared.

After the solid ships of the early twentieth century, most notably the Great Depression, many Americans began to wonder if the concept was just a distant dream. Lost Generation literature often featured characters who were either endlessly unhappy despite achieving wealth and prosperity or who were skeptical of the American dream.

Example

Since Layer Lewis Babbitt's novel published in 1922 offers a satirical perspective on consumer culture in America by telling a story in which the pursuit of the American Dream by consumers leads to compliance. The story follows George F. Babbitt trying to realize his version of the "American Dream" of social status and wealth. As the story goes on,

Babbitt is getting more and more frustrated with the humble reality of his dream

2.8 Stream of Consciousness in The lost generation writings :

✓ STREAM OF CONSCIOUSNESS IN THE LOVE SONG OF J ALFRED PRUFROCK BY TS ELIOT

In his famous poem "The Love Song of J Alfred Prufrock," modernist poet TS Eliot employs stream-of-consciousness techniques.

« I grow old ... I grow old ...

I shall wear the bottoms of my trousers rolled.

I grow old ... I grow old ...

I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk on the beach.
I have heard the mermaids singing, each to each.” (Eliot, 1915)

The poem generally follows traditional rules and grammar, but Eliot uses associative thought to move from idea to idea and sentence to sentence. For example, he is reminded of mermaids when he thinks of walking on the beach. While it's not immediately clear what the peaches and mermaids have to do with molding, the passage shows readers how the speaker's mind wanders.

Stream of Consciousness in *As I Lay Dying* by William Faulkner

William Faulkner, like Virginia Woolf, is known for his use of stream of consciousness. In this excerpt from his novel *As I Lay Dying*, the character Jewel expresses his displeasure that, while his mother is dying, his half-brother is building her a casket just outside her window.

« Because I said If you wouldn't keep on sawing and nailing at it until a man can't sleep even and her hands laying on the quilt like two of them roots dug up and tried to wash and you couldn't get them clean. I can see the fan and Dewey Dell's arm. I said if you'd just let her alone. Sawing and knocking, and keeping the air always moving so fast on her face that when you're tired you can't breathe it, and that goddamn adze going One lick less. One lick less. One lick less until everybody that passes in the road will have to stop and see it and say what a fine carpenter he is. If it had just been me when Cash fell off of that church and if it had just been me when pa laid sick with that load of wood fell on him, it would not be happening with every bastard in the county coming in to stare at her because if there is a God what the hell is He for. It would just be me and her on a high hill and me rolling the rocks down the hill faces and teeth and all by God until she was quiet and not that goddamn adze going One lick less. One lick less and we could be quiet. » (Faulkner, 1930)

The phrase "one lickless" was repeated several times to illustrate how Jewel seemed to sway from the repeated sounds of a chainsaw and stick to the side of a window, each with a loud "lick" a reminder of his mother's impending death. His sentences also take strange turns and reach unexpected places, for example when he begins a sentence with the remembrance of

Cash falling off a rooftop, then proceeds to appeal to the constant stream of visitors to his mother's room, and concludes memorably with his question. Isn't it true that Cash fell off a rooftop? The clip is incredibly poignant in depicting the astounding range of thoughts and emotions that Jewel goes through while visiting his dying mother's room, and memorably ends with the question (without the use of a question mark) "Because if there is a God, what the hell is it?".

2.9. Conclusion

When it first appeared in its colonies, American literature was unknown to the rest of the world. The Revolutionary War was a watershed moment in American literature when many authors saw it as a beacon of hope. Moving The Great War which affected many writers, including the Lost generation, who found the Modernist literary style as an exit from their feeling of being lost and as the best tool to portray their psychology, so how did the authors reflected their emotion, feelings, and thoughts on their writings?

Chapter Three

Analysis of a Lost Generation selected Novels

3.1 'A Farewell To Arms' by Earnest Hemingway

A Farewell To Arms begins with its opening in the Alps around the border between Italy and as it is called today Slovenia. By siding with Britain, France, and Russia against Austria-Hungary and Germany, Italy is required to prevent Austro-Hungarian forces from aiding the Germans on the western front of the war and Russia in the east. The novel's narrator and protagonist are eventually identified as Lieutenant Frederick Henry, an American who has volunteered for the Italian Army because the United States is no longer entering the war. Henry oversees a team of Italian ambulance drivers.

After winter is over, Lieutenant Henry returns to the captured city at the front where his unit lives. One evening, his roommates a surgeon, and an Italian army lieutenant named Rinaldi introduced Henry to two British nurses Catherine Barklay and her friend Helen Ferguson. Catherine and Henry talk about the war and her fiancé who had been killed in fighting the previous year; it is clear that she was traumatized by the experience. On his second visit to the British hospital, before. When Henry visited Catherine again, she told him she loved him and asked him if he loved her. He answers that he does.

One night, Lieutenant Henry and his fellow ambulance drivers settled in a bunker across the river from enemy forces. While the drivers were eating, Austrian bombardments wounded Henry in the leg and killed one of the various drivers. Henry is transferred to an American hospital in Milan.

Catherine Barkley arrives at the hospital she was taken to once again she and Lieutenant Henry profess their love for each other, after which they have sex in a sanatorium bed. The couple spends the summer season together, traveling places around Milaatie and then spending nights together while he recovers from leg surgery. But at the end of the summer, Lieutenant Henry was ordered back to the front, and Catherine told him she was three months pregnant. On their last night together in Milan, Henry bought a pistol, and he and Catherine took a hotel room.

Soon after Lieutenant Henry's return to the front, the Austrians bombarded the Italian army and were eventually crushed through ruins near the city of Caporetto. Henry and the other ambulance drivers retreat as the Italian troops rest in a slowly moving line of troops and vehicles. Determined the election of two sergeants of Italian engineers.

Finally, the ambulances deviate from the main road. When one of the cars comes to get stuck in the mud, the two sergeants refuse to help in trying to drive it off and disobey Lieutenant Henry's order to continue and stay with the group. He used his gun to wound one of them and then an ambulance driver used Henry's pistol to finish the job. Henry and the three drivers abandon the ambulances and walk to the Tagliamento River, where safety lies.

They soon discovered German forces in the distance. One of the drivers was accidentally shot dead by his Italian colleagues. Another driver flees, surrendering to the Germans. Finally, safe from the enemy, Lieutenant Henry notes that Italian Army officers like him are being shot by Army Police for deserting their forces. Plus, he's afraid that he's faulty or that he's a German spy. Thus, he dives into the Tagliamento River and flees the Italian army by swimming ashore downstream. Henry crossed a section of the Venetian Plain on foot, then rode a moving train, hiding among the rifles kept under the tarpaulin.

Frederick (no longer a lieutenant) Henry arrives in Milan in disguise, Katherine Barklay and Helen Ferguson are absent from the hospital, and two co-workers are on vacation in the Italian town of Stresa. So Henry travels to Stresa, where he finds Catherine and Helen. Discovering late one night that Henry will be arrested as a fugitive in the morning, Henry and Catherine soon gather to flee to neutral Switzerland. During the stormy night, they took a ride in a small open boat across Lake Maggiore.

The next day they were arrested and temporarily detained by Swiss officials, after which they were released, and Frederick Henry and Catherine Barklay moved to a cabin on a mountain above Montreux to spend the winter. After winter, they leave the mountains for a hotel in Lausanne. Finally, Henry takes Catherine to the hospital, where the child dies. Then Catherine dies as a result of several hemorrhages.

In terms of characters and characterization (versus plot and theme), *A Farewell to Arms* is the story of Lieutenant Frederick Henry and the way he grows, changes, lives, and learns, capturing nurse Catherine Barklay while learning about the ride and the wisdom it brings. Given that Ernest Hemingway has been accused of misogyny, it is interesting to note that Catherine is the extra mature of the two characters when they meet; therefore, it is Henry who must contrast to suit her maturity level.

Returning from his departure near the beginning of the novel, Henry learns that he needs to travel to the priest's residence at Abruzzi, "a place where roads were frozen and hard as iron, and a place where once clear was cold and dry and the snow was dry and powdery and hare tracks In the snow the peasants took off their hats and called out to you, O Lord, and there was a fine catch." Instead, he visited taverns and brothels in lowland towns. For the time being, Henry's strategy toward battle in particular, and world hatred in general, must be referred to as erasure, which he achieves through alcohol and sex. He is spiritually lost when we meet him, and *A Farewell to Arms* will trace his movement toward understanding the world and himself.

Catherine differs from being more mature, in short from the moment they meet, and her different levels of maturity are underlined by their opposing views regarding war. "Let's call it a day," Henry suggests. Catherine replies with her distinctive blend of wisdom and humor, "It's so tough. There's nowhere to throw it away." She is permanently damaged by the loss of her fiancé and realizes that conflict can't just be "dropped". Additionally, Henry tells us that his assertion of love for Catherine is a lie. "Now I didn't love Katherine Barklay and I had no thought of loving her," he explains, comparing their relationship to the bridge game. He looks almost boyish at this factor in the story, and in a way, it's not always attractive or impressive.

Remember, however, that Henry was no longer involved in torturing the priest in his unit. Perhaps he will admit that the priest stands for something, unlike the cynical nihilistic officers who mock him. Henry himself does not believe in many things yet, but his refusal to be part of a priest-hunting ritual indicates to us that he respects those who do and is capable in this regard. However, he's not committed enough in this factor of the story that he can have a night out with Catherine just as he gets to gorge with his fellow officers. On the other hand, he apologizes for doing this then. Henry grows and develops near Catherine

Henry is still talking abstractly about valor just before sustaining his war wound (though, significantly, he does admit after the first shelling to being scared). In an ironic prediction, he pleads against giving up: "It would only be worse if we stopped fighting." He claims that defeat is worse than combat. However, as a result of his great agony and the trauma of witnessing a comrade's death (not to mention the incident in which he is soaked in

the blood of a dying soldier). Henry will no longer be able to ignore his involvement in this conflict or its ability to damage him. As a result, he has grown closer to Catherine.

While visiting Henry at the district hospital, the priest told Henry that the struggle was made by certain humans and carried out by others. Henry still resists this idea. In addition, he admits that he does not love God - and he probably does not love anyone now. The priest assures him: "you will." "I understand you will." The priest knows Henry more than he knows himself. Note the specific nature of the contrast between the peace-loving priest Rinaldi and Henry's roommate, who is warm and lovable but drawn to the violence and sexuality associated with war. In this factor in *A Farewell to Arms*, Henry stands somewhere in between, philosophically as if at a crossroads. It is uncertain who will follow, regardless of his recent traumatic experience.

When Henry and Catherine return to rejoin Milan, he declares his love for her once more, this time sincerely. Henry's relationship with Catherine is no longer a game for him, and he doesn't deserve this transformation to happen after he was injured in the fight. The event ripened Henry, bringing him closer to the degree of wisdom of Catherine. However, the dynamic of Henry's naivety versus Catherine's experience and maturity is heightened when Henry tries to make an appointment the night after the operation and insists that he is in no way to see her.

In recent adaptations of Henry's character mainly throughout the summer, he spends with Catherine in the aftermath of his disturbing journey in the prologue, a love affair with a female (rather than just dealing with prostitutes) that forces him to evolve. for good. This change was tested at the beginning of the 34th chapter after Henry deserted the Italian army. Among the hostile pilots with whom he shares a train cabin, he says that "in the old days I would insult them and choose to fight." Now, no longer insecure due to his experiences of love and war, he was offended. As his conversation with Count Greve reveals, an indifferent Henry discovered something to believe in. He told the Count that what he valued most was anyone he loved and that he "may become very religious," explaining that his spiritual feeling comes at night. Like Catherine, Henry made Dean their love. For this, he changed his allegiance to the Italian army with allegiance to Catherine. In Switzerland, Catherine suggests she and Heshe wear their hair the same length, to be very similar. She says, "Baby, I'd like to be you, too." Henry replied "We are the same person." And in terms of the journey and maturity it brings, it's there.

In conclusion, Frederick Henry approaches Catherine Barklay while appreciating their wisdom about the world. How did he do this? Collaborating on love and war and making the tough choices that both require, and when he emerges from the sanitarium at the end of the novel, Lieutenant Frederick Henry is a unique man than he was in the opening of *A Farewell to Arms*. He met Catherine Barklay and now knows the world and his place in it. Sadly, he carries this perception in the rain himself and shatters, and Perpetua stands by her side.

Catherine Barkley is a constant character in the novel. That is, it now does not bear any major shift in the direction of *A Farewell To Arms*. She completed her evolution and change earlier than the beginning of the story. Thus Hemingway can "use" Catherine as a foil for Henry and an indicator of his maturity. It's like a constant in a scientific experiment. of course, that doesn't make her any less interesting than Henry, and that makes her less impressive.

The writer's use of Catherine to distinguish them greatly from Henry shows us how much of the learning and development he has but does begin to develop in the first scene they share. However, Henry is involved in children's games: he tells her he loves her when he doesn't, for example. But soon the tables turned. Catherine is now just irresistible to Henry's advances. She shows that she realizes he was enjoying the game. She was also playing a role: "You don't have to fake that you love me," she told Henry. "You see, I'm no longer angry..." Here Catherine proves that she is wiser than at first seemed wiser in the ways of the world, and in more ways than Henry who is so easily deceived. The latter might be attracted to Catherine exactly because of the aura of maturity she deserves. Well, that and her hair.

Catherine rejects organized faith, and unlike the officers who feed the priests at the front, she is not a nihilist. You live using a fixed, unwavering price system, and what you value is love. During one of the many nights they spend together in Milan, the couple discusses marriage, something Henry desires but Catherine resists on reasonable grounds. She explains that it requires their separation more mundane than him, regardless of his battlefield experience. Remember him and remind us that she was officially betrothed to the soldier who died. Then Catherine told Henry that she had no religion. But she quickly corrects this statement, explaining, "You are my religion".

For much deal of the novel, Catherine was also more sophisticated than Henry as Hemingway's hero, humble and honest. Note that while Henry tolerates "professional hero" Ettore Moretti, Catherine hates him fiercely. "We have champions too, but they're usually a lot quieter baby," Catherine says of Moretti. In addition, Catherine is saddened by the help of a fake racetrack bet in which Myers is involved. "I don't like this twisted race !" announce. She suggests to Henry that they're betting on a horse they've by no means heard of, and even though he's fifth, she feels "cleaner." Again, while Henry tolerates a positive amount of corruption, Catherine needs purity.

In addition, the concept of Catherine's distinctive bravery with all her other heroic qualities was brought up in Milan. with characteristic humility, she suggests that she would like to be brave. When Henry naively suggests that "nothing happens to the brave," the more experienced Catherine replies "They die, of course." And Catherine's astonishing persistence is great evidence of the avalanche period around Lake Maggiore. Despite its somewhat advanced carry, it not only travels during the night in November in an open boat but also offers to hold the parachute so that it serves as a sail. She's mentoring, bailing, and even classes for a while, and she usually maintains a good sense of humor.

Remarkably, we do not doubt Catherine's bravery and stoicism when she dies; We've structured this using scene after scene where only these attributes are shown. What surprises them is her saying, "It's just a dirty trick," which seems to be allied with Henry's cynical nihilistic officers. Loneliness. Perhaps Catherine has changed over the course of the novel after all.

A Farewell To Arms is a book with a simple story told correctly, the plot of the story may want to be summarized as follows: a boy meets a girl, a boy meets a girl, and a boy loses a girl. Ernest Hemingway conveyed this story in chronological order, and a completely linear fashion, with no flashback scenes at all. The novel contains little exposition at all. We do not learn specifically where the narrator and hero, American ambulance driver Frederick Henry, came from, or why he was originally drafted into the Italian army. (In that regard, we study chapter by chapter before we even know his name.) Nor do we discover much about his mistress Catherine Barkley's past, other than the fact that her fiancé was killed in battle in France.

There are no subplots, and the secondary characters in *A Farewell to Arms* are secondary characters - for the fact that they're no longer needed. The electrification of this famous book always comes from the intensity of Frederick and Catherine's love for each other and the strength of the hostile forces that eventually tear these two apart.

Farewell to Arms is set against the historical and geographical background of the First World War. It thus includes many references to the people, places, governments, and fronts that Hemingway safely expects his target audience to recognize. Some of the simple records in the e-book are not alluded to at all, as they were previously common knowledge. (The book was published in 1929, just 11 years after the armistice of November 11, 1918, which ended the war.) However, for a modern audience, feeling these cues can be difficult. The tenacious reputation of *A Farewell to Arms* attests to the fact that the enjoyment of the novel no longer depends on understanding its surroundings.

A Farewell To Arms is at the same time a sweet love story - one of the sweetest and most touching love stories ever. He was unlike William Shakespeare's *Romeo and Juliet*, and the reference is appropriate. Both testimonies pertain to young lovers who have been alienated by their societies. (In Shakespeare, the Montague-capulet's bloody feud is the problem; in Hemingway's novel, the Great War is the cause.) Both tales seem to vibrate with a sickening sense of doom that only increases as the testimonies approach their respective conclusions. And both end in a heart heartbreaking tragedy if not by far one of the best love tales ever told,

Farewell to Arms is honestly among the greatest tales of the 20th century. It's a combination of love and struggle that makes this book unforgettable. Concerning the woman he loves, the protagonist of Hemingway's novel *To Whom the Bell Bells* says to himself "You loved her so dearly, and makeup in depth what the relationship would lack in length and continuity." Frederick Henry from *A Farewell to Arms* might want to make the same case for his relationship with Catherine Barklay. As they meet at a time and place where every day is their last together, Frederick and Catherine must snatch every drop of intimacy and fervor from their relationship. (Note how quickly Catherine began to develop, communicate, and love, and how quickly particularly given the conservative mores of the time

3.2. The Enormous Room By E.E Cumming

Cummings worked as an ambulance driver during the war. In late August 1917, he used his friend and colleague, William Slater Brown (known in the book as only B), for putting up with the French authorities as a result of the anti-war sentiment expressed by B in some letters. When questioned, Cummings stood next to his friend and was also arrested. As a result, Cummings spent more than 4 months in prison. He met many wonderful characters and went through many wonderful adventures that he collected in the enormous room. The book was written as a combined blend of Commons unconventional grammar and the witty voice of a Harvard-educated young man in an absurd situation.

The book's title describes the large room in which Cummings sleeps alongside more than thirty prisoners. It's also an allegory for Cummings' thoughts and prison nightmares - like when he describes several of his shared cell's residents

The Enormous Room is Cummings' autobiographical account of his time at La Ferté Mace, a French concentration camp located a hundred miles west of Paris. Cummings and his friend, and every member of the American Ambulance Corps in France during World War I, were erroneously suspected of having treasonous correspondence and were imprisoned from August 1917, until the diplomatic intervention four months later.

In this book, Cummings describes the prisoners he shared in captivity, the kidnappers who subjected their victims to extreme cruelty, and the filthy atmosphere of a prison camp. Cummings' novel, written in pilgrimage and modeled after John Bunyan's *Progress of Pilgrims* (1678), notes the influence of early American biographers on the color black. Like Christian in *Pilgrim's Progress* and slaves who wrote their own stories, Cummings's self-portrait narrator faces an uphill journey to freedom, a journey now not unlike that described in many early black biographies also modeled on the classic Bunyan.

In Cummings's *Journey*, the biographer affirms and celebrates his belief in individualism, especially as he is seen in the characters of the prisoners, made up of a gypsy nicknamed the Wanderer, a childish giant named Jean Le Nègre, and a captive clown named Surplice.

In *The Enormous Room*, the reader follows the enslaved Cummings along three stages of his journey: first, the period before La Ferté Mace; Then the length starts from the second day in the large room; Finally getting out of the French prison. During the first part of his

autobiographical journey, Cummings appears as a rebellious American soldier parodying the rhetoric of wartime verbal exchange in his description of intra-rank discord: to borrow a distinctive rhythm from our great chief: the lively delight we may have suspected derives from the accomplishment of a mission so vital in Saving civilization from the clutches of Prussian despotism was prevented to some extent, unfortunately, by the total absence of friendly family members between the man upon whom fate had set us and ourselves or, to use the vulgar American term, Mr. A and I did not get along well. Rebellious and independent, younger Cummings learns the rate of affirmation of these two traits: He is imprisoned and joins many different captives who strive, and generally successfully, to retain their personality regardless of their captors' efforts to steal it. Quality. Surrounded by the house he calls "the enormous room,"

Cummings is trapped in a rectangular room of eighty by forty feet. This room in La Ferté Mace limits and unites a global world of humans (Dutch, Belgian, Spanish, Turkish, Arabic, Polish, Russian, Swedish, German, French, and English), which is made up of the American animal E. E. Cummings. Among these most memorable prisoners is Surplice—the courtroom jester in the great room, the fool, the scapegoat, the eternal victim—who occupies a necessary place in both the prison and the world, as Cummings notes: “After all, the men in La Misère as well as in any place also demand a certain amount of amusement; amusement is indeed specially necessary for suffering; in proportion, where we can be amused, we can suffer.” Cummings' description of this conventional scapegoat thinking is particularly poignant because he describes himself and his readers: "I, Surplice," Cummings says, "I am a highly critical creature after all." Another memorable prisoner with whom Cummings shares his territory is the Zulu, which is why it is called, says Cummings, partly because it sounds like something Cummings hasn't seen before, partly because the sounds of the two syllables relate to his character, and partly because Zulu sounded like he liked the name.

Cummings is primarily attracted to this prisoner due to the fact because of the characteristics that Cummings cherishes: individuality, vitality, passion, and immortality. Zulu is a “verb. IS,” according to Cummings, which means it is an example of being and doing — where the verb represents a verb — not a victim of negativity, and Cummings is kind friends with nouns instructions that Cummings learns while in captivity; They are instructions that make contributions to the modifications that appear within him and lead to him being a unique person when he leaves La Ferté Mace. Having entered prison as a young soldier who used language equally to mimic wartime speeches and officials, he leaves prison

as a more thoughtful individual, one who sees the power of language to enjoy the wonders of lifestyles and individuality. While he was preparing to leave prison, he wrote a poem, now not only the first stanza of the poem, as he was executed at the opening of his journey when he hoped to write the next day the second day, the day after the third and abstaining from any of them never ended.

On the boat to America, Cummings was surrounded by the use of strangers, and when he arrived in New York, he was shocked by the use of an image of unknown Americans, rushing into a fit of activity. He sees New York in another way since he left it because it's different. This final scene in *The Enormous Room* is a portrait of separation, yet achievable bonding reflects the simple lesson Cummings learned from his prison education: He can never and infinitely unite with others. However, he can celebrate his individuality, sense of self, and gratitude for being alive and able to use language to describe his experience in and out of La Ferté Mace and the journeys that lie ahead.

One of *The Enormous Room's* strengths is that it explores many necessary issues, along with war, society, and language. In the way of living conflict narratives, he objects to war, but is more of a parody than a protest, as Cummings uses humor to make his point about people. This one contains the plants, the ruthless warders, whom Cummings depicts with a mixture of irony and sympathy, and the prisoners, whom Cummings describes with humor and pleasure as they find ways to remain individuals who do not stand up to their captors' efforts to dehumanize them, innocent victims.

Finally, *The Enormous Room* is about Cummings, a prisoner who started his captivity as a young Harvard graduate and who grows up this way so that he can transcend his Cambridge roots and connect with the prisoners whose lack of education and development taught him whom he used to who is required to be.

3.3. Comparison between the selected novels

A Farewell to Arms is one of Hemingway's finest novels. Some critics called it his best. Although this e-book is now not so much fanciful as extreme, and certainly in interest and style as *The Sun also shines* (published three years ago), this e-book does benefit from its

relatively traditional way of telling stories; It seems more honest and authentic. (Of course, *The Sun* is also about World War I. It focuses on the tragic fallout from the war.)

The Enormous Room is a book about society insofar as it protests society's tendencies toward dehumanization, unthinking, mechanization, and overthinking. Amid his descriptions of prisoners and prisoners, Cummings lists his protests against education, government, and religion, noting that these institutions rob human beings of their individuality

Farewell to Arms proves that its author was not in principle a modern master. He could also produce a major book in the major subculture of the nineteenth-century novel. Looking back, it's no shock that *A Farewell to Arms* was the book that made Ernest Hemingway famous. As Robert Ben Warren wrote in his preface to a later version of the novel, "A Farewell to Arms is greater than to justify the early enthusiasm of Hemingway's experts and the prolongation of this reputation for them to the public at large." Inside the novel, it feels less propaganda than Hemingway's different extraordinary war story, *For Whom the Bell Tolls* - which relies in part on flashbacks for its influence and also at times descends into the stylistic style that has distorted the author's later work. *A Farewell to Arms* is more useful for Hemingway's closing novels (*To Have and Not Have Across the River and in the Trees*, *Posthumously Posted Isles in the Stream and the Garden of Eden*) as properly as the new novels *Seoul of Spring* and *The Old Man and the Sea*. The only different scope in Hemingway's work that stands in contrast to *A Farewell to Arms* is the writer's first collection of stories, *In Our Time*. The book's post-war tales, *The Soldier's House* and *The Big Two-Hearted River*, can be studied as a sequel to *A Farewell to Arms*, or at least to the events that motivated the novel.

The Enormous Room is also about language, Cummings manipulates it for two reasons: to show the dangers of empty rhetoric and to help readers see the world in a new way, like the various artists during and after World War I, comprehensively of Ernest Hemingway, who objected to lofty statements that regularly conceal reality, Cummings objects to statements of politicians that, in his opinion, were largely responsible for the "Great War". Cummings uses language as art - art meant to help humans see in a new way. This is how he describes the prisoners, whom he calls the Delicious Mountains, in poetic terms that pressure the reader to see these characters as amazing individuals, now not dirty criminals.

Analyzing both novels *A Farewell to Arms* by Ernest Hemingway and *The Enormous Room* by E. E. Cummings, we note the impact of the war on Lost generation Life starting with the protagonist Frederic Hemingway whose injuries from the bomb changed his entire way of thinking. As a result of this change in his life when he returned to the front he could not continue and went out to meet his girlfriend, and secondly, he moved to Cummings whose life changed not because of the war itself but because of its side effect when he was accused of treason and imprisonment,

Both novels have been praised for their realistic depiction of the war. Realism is often attributed to personal experiences that reflect on the protagonists but in the end, there is a very different affection for war in both protagonists. *A Farewell To Arms* breaks away from traditional male stereotypes of being heroic and masculine and shows how men love, suffer, hurt and even And they break. After the book, when Cummings returned to New York, he was an extraordinary person, reclaiming the joys of childhood and the importance of being a man or woman who celebrates humanity, life, and love.

General conclusion

This research aimed to reveal all about the Lost Generation And their literary Movement, in addition to how they Affected American literature by Reflecting their feelings and New mindset caused by the war on their writings.

Following the war, a group of young people known as the "lost generation" emerged. Gertrude Stein overheard the owner of a garage saying to his young employee, which Hemingway later used as the epigraph to his novel *The Sun Also Rises* (1926): "You are all a lost generation." This accusation referred to a lack of purpose or drive caused by the horrific disillusionment felt by those in their twenties who grew up and lived through the war.

Many people lost faith in traditional values like courage, patriotism, and masculinity after witnessing senseless death on such a large scale. Some, in turn, became aimless, reckless, and obsessed with material wealth, unable to achieve their goals. The works of the Lost Generation had an impact on society because they demonstrated the effects of war on individuals. War was a terrible thing that stripped men of their manhood, disillusioned people, and made them long for a simpler, idealized past. Though the term was originally intended to refer to Americans deported to Europe during World War I, it now refers to American authors and artists who settled in Paris in the 1920s and 1930s.

The thesis began with an introduction to the background of the Lost Generation and the reason behind naming them this way, then moved to identify the key figures of the movement and their meetings in Paris, as well as the role of females in that process, Then moving to explore the background of American literature and the second most important period in its history modernism" along with its Carectristics taking examples of how it was used by the Lost Generation authors, and concluding the chapter with the analyses of two war novels, *A Farewell to Arms* by Ernest Hemingway and *The Enormous Room* by E.E Cummings As evidence of war effects on psychology and lifestyle of the Young Generation before and After the Great War which it is reflected in their writing that cause a radical change in American literature.

The Lost Generation literature is considered one of the best literary eras that passed on American Literature thanks to its abundant crop of novels in the first place and secondly for its influence and the change in the standing values The following related studies should discuss the Lost Generation New Mind Set affect on The Next Young generation.

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