

Bakalářská práce

An Analysis of the Subjective Perception of Members of the Lost Generation in Morley Callaghan's That Summer in Paris

Studijní program:

B0114A300068 Anglický jazyk se zaměřením
na vzdělávání

Studijní obory:

Anglický jazyk se zaměřením na vzdělávání
Český jazyk a literatura se zaměřením na
vzdělávání

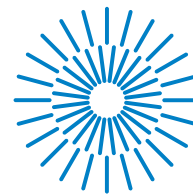
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Liberec 2025



Zadání bakalářské práce

An Analysis of the Subjective Perception of Members of the Lost Generation in Morley Callaghan's *That Summer in Paris*

Jméno a příjmení:

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Osobní číslo:

P21000002

Studijní program:

B0114A300068 Anglický jazyk se zaměřením
na vzdělávání

Specializace:

Anglický jazyk se zaměřením na vzdělávání
Český jazyk a literatura se zaměřením na
vzdělávání

Zadávací katedra:

Katedra anglického jazyka

Akademický rok:

2022/2023

Zásady pro vypracování:

This thesis focuses on *That Summer in Paris* (1929) by Morley Callaghan. This book features Callaghan's autobiographic (and supposedly subjective) perception of his encounters with the members of the Lost Generation in Paris that same year. Using close reading and comparing the author's point(s) of view with academic biographies and other historical sources, the aim of the thesis is to assess the extent of subjectivity in Callaghan's portrayal of Lost Generation authors. A secondary axis of research will attempt to determine to what measure Callaghan (re)creates the "mythical" or "legendary" (self)images of individual authors, or whether he tends to depict the literary titans in a realistic light, especially in the case of Hemingway.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování práce:

tištěná/elektronická

Jazyk práce:

angličtina

Seznam odborné literatury:

Boire, Gary A. 1994. *Morley Callaghan: Literary Anarchist*. Toronto: ECW Press.

Callaghan, Morley. 2015. *That summer in Paris*. Holstein [ON]: Exile Editions.

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Datum zadání práce:

29. června 2023

Předpokládaný termín odevzdání: 12. července 2024

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V Liberci dne 29. června 2023

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Acknowledgments

I would like to express my deepest gratitude to my thesis supervisor Mgr. Bc. Maxmilian Rhys, Ph.D., for his support and advice.

Anotace

Tato bakalářská práce se zaměřuje na *That Summer in Paris* (1929) Morleyho Callaghana.

Tato kniha obsahuje Callaghanovo autobiografické a subjektivní vnímání jeho setkání s příslušníky Ztracené generace, především s Ernestem Hemingwayem a F. Scottem Fitzgeraldem, v Paříži v roce 1929. Cílem práce je posoudit a představit míru subjektivity v Callaghanově vyobrazení autorů Ztracené generace. Hodnocení bylo vyvozeno na základě pozorného čtení a podrobného srovnání autorova pohledu, akademických biografií a dalších historických pramenů. Bylo vyhodnoceno, že Callaghanův memoár je protkán subjektivitou. Sekundární výzkum se zaměřuje na zjištění, zda Callaghan konstruuje nové „mytologické“ obrazy, nebo zda se pokouší o vykreslení těchto spisovatelů v realistickém světle. Prostřednictvím vyobrazení a pozorného čtení se jeví, že Callaghan se snažil vykreslit Hemingwaye i Fitzgeralda v realističtější a intimnější světle, nicméně se Callaghan snažil „mytologizovat“ svůj obraz ve světě literárních titánů.

Klíčová slova

Subjektivita, percepce, Ztracená generace, Ernest Hemingway, F. Scott Fitzgerald, mytologizace

Abstract

This bachelor's thesis focuses on *That Summer in Paris* (1929) by Morley Callaghan. This book features Callaghan's autobiographic and subjective perception of his encounters with the members of the Lost Generation, especially Ernest Hemingway and F. Scott Fitzgerald, in Paris in 1929. The thesis aims to assess and present the extent of subjectivity in Callaghan's portrayal of Lost Generation authors. The assessment is estimated by close reading and comparison of the author's point of view, academic biographies, and other historical sources. It is proven that Callaghan's memoir is intertwined with subjectivity. Secondary research focuses on determining whether Callaghan constructs new "mythological" images or whether he attempts to portray these writers in a realistic light. Through the depiction and close reading, it is shown that Callaghan tries to portray both Hemingway and Fitzgerald in a more realistic and intimate light, however, he tries to "mythologize" himself in the world of literary titans.

Keywords

Subjectivity, perception, The Lost Generation, Ernest Hemingway, F. Scott Fitzgerald, mythologizing

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1 Introduction

Morley Callaghan was a Canadian writer, best known for his short stories, novels, and his connection to the members of the Lost Generation. Even though his work was often overshadowed by the members of the Lost Generation, Callaghan was a crucial member of the Toronto literary scene. Callaghan's encounters with the Lost Generation are best described in his memoir *That Summer in Paris* (1963). This memoir is a chronicle of a summer of 1929, filled with nostalgia of a glamorous time.

One of the central themes of the memoir is Callaghan's complex friendship with Ernest Hemingway. Apart from Hemingway, the memoir also casts light on Francis Scott Fitzgerald. Written in an intimate and personal tone, Callaghan attempts to humanize both men, portraying them beyond their well-known public personas.

However, the memoir raises an assumption regarding the objectivity of the text. This thesis researches to what extent is *That Summer in Paris* a reliable source of events of 1929, and how much it is shaped by Callaghan's subjectivity. This thesis explores these axes by first introducing Callaghan's literary career and his role in the lives of the Lost Generation. Moreover, this part more introduces *That Summer in Paris*.

The core of the thesis centres on the portrayal of Ernest Hemingway and F. Scott Fitzgerald, two literary titans who are publicly known. These two figures were overshadowing Morley Callaghan and in Paris, they were the closest companions of Callaghan, therefore, they are the main characters of the research.

The second part of the thesis focuses on subjectivity, employing close reading and comparative analysis with academic studies and historical sources to evaluate the accuracy of Callaghan's narrative.

The third and last part contains if and how Callaghan works with mythologizing in his book. It considers how deeply Callaghan depicts Hemingway and Fitzgerald in a realistic light. Furthermore, he also curates a particular self-image as a writer and peer among literary giants. Through this lens, the memoir is analysed not only as a recollection of the past, but also as a carefully crafted literary work.

2 Morley Callaghan

Edward Morley Callaghan, born September 22nd, 1903 in Toronto, died August 25th 1990, was a Canadian writer whose work, though often overshadowed by his contemporaries, played a crucial role in shaping 20th-century literature. Known for his short stories, novels, and plays, Callaghan was an important figure in Canadian literary history and a central member of the Toronto literary scene. Boire (1994, 11) states that Callaghan was “not only [...] the internationally known author of over twenty novels and novellas, over two hundred journalistic articles, and over a hundred short stories, but he had also been and, in varying degrees remained, a student of law, an amateur theologian, a journalist, businessman, husband, father, playwright, radio and television personality, sports columnist, and social commentator. ”

In his description of Callaghan’s life, “he played football and baseball, and as fate would have it, learned to box,” Heaton (1966, 19) foreshadows the events that occurred in the summer of 1929.

Callaghan attended the arts programme of St. Michael’s College at the University of Toronto. He studied “mainly English, French, philosophy, economics, and geology” (Boire 1994, 24).

Callaghan developed his writing style so that “he spent his time reading fiction and journalism voraciously, developing, however embryonically, what would later become a consuming interest in political radicalism, fascism, scientific determinism, and Christian theology” (Boire 1994, 25).

During his studies, Callaghan worked mostly part-time in the *Star*, a daily newspaper founded in 1892 by Toronto News printers and writers. Boire (1994, 29) states that “the *Star* had given Callaghan the time and space in which to perfect his art, providing him with a number of crucial

experiences: an engagement with the working world (with all of its turbulence and complexity); training in the craft of writing” and the opportunity to wed practice with theory.

Callaghan’s literary career gained international recognition through his close associations with major figures of the Lost Generation, including Ernest Hemingway and F. Scott Fitzgerald, who were deeply impressed by his work. “In 1923, especially, he [Callaghan] experienced what were perhaps his first major transitions: he published his first journalistic pieces, began to write what would become his earliest published short stories, and became friends with Ernest Hemingway” (Boire 1994, 23). Callaghan met Hemingway in the *Star* where at that time he was still a part-time worker. “During the summer of 1923, before entering his third year of university, Callaghan’s youthful career changed dramatically because of two ‘troubling circumstances’: a sore arm and the boredom of Ernest Hemingway” (Boire 1994, 27). Hemingway, in particular, was an early supporter of Callaghan’s writing, with the two sharing a mutual respect for each other’s craft. This connection helped establish Callaghan within the broader context of modernist literature, even as his uniquely Canadian voice set him apart.

F. Scott Fitzgerald shared Morley Callaghan’s work with Max Perkins in the late 1920s. Fitzgerald had been impressed by Callaghan’s writing and championed his work, helping him get recognition in literary circles. Specifically, Fitzgerald recommended Callaghan’s stories to Perkins, his editor at Scribner’s, which helped Callaghan gain publication opportunities in the U.S. Even though Fitzgerald helped Callaghan to get his name around, they were in contact only through letters and it was not until the summer of 1929 that they met in person for the first time.

Heaton mentions (1960, 20) that Callaghan tried to embrace the American influence in his writing and that especially Anderson tried to be an influence to Callaghan’s writing, this fact is

even more pronounced because “in *That Summer in Paris*, we learn that Callaghan considers Anderson to be his literary ‘father’” (Callaghan, 1963, 21).

At the heart of Callaghan’s fiction is his exploration of the moral struggles and emotional lives of his characters, often caught in moments of personal crisis or transformation. His novels, such as *The Loved and the Lost* (1945) and *They Shall Inherit the Earth* (1960), depict individuals struggling with love, loss, and the complexities of human relationships. Through his thorough character studies, Callaghan explored themes of existential doubt, disillusionment, and the tension between personal desire and social responsibility.

Despite his significant contributions, Callaghan’s work remains relatively underappreciated in the broader spectrum of modern literature. However, his writings offer valuable insight into the cultural and moral values and beliefs of the early 20th century and continue to influence Canadian fiction. His writing reflects an understanding of differences of human experience, particularly in the context of Canadian identity and societal change. His works are characterized by an exploration of human complexity, psychological depth, and moral ambiguity.

2.1 That Summer in Paris

That Summer in Paris by Morley Callaghan is a vibrant and evocative memoir that captures the spirit of one of the most iconic literary periods in history—the Paris of the 1920s. Published in 1963, this reflective work recounts the author’s unforgettable summer in the City of Light alongside literary titans such as Ernest Hemingway, F. Scott Fitzgerald, James Joyce, and Gertrude Stein. More than just a chronicle of a glamorous time, the book is a deeply personal narrative about friendship, artistic ambition, and the trials of becoming a writer. In other words, Callaghan’s book contributes to the Lost Generation’s literary nostalgia.

Callaghan offers a unique perspective as something of an outsider within the famed “Lost Generation.” Unlike many of the American expatriates who flocked to Paris seeking freedom and artistic awakening, Callaghan was already grounded in his writing career when he arrived. Having been a reporter at the Toronto Star, where he befriended Hemingway, he brought with him a quiet confidence and a grounded sensibility that set him apart from the other personalities around him.

One of the central threads of the memoir is Callaghan’s complicated and fascinating friendship with Ernest Hemingway. Their bond began in Toronto but deepened in Paris, where they sparred both intellectually and physically, since they even boxed together, and shared meals. “My friendship with Hemingway seemed to give us an anchor beyond our own neighbourhood. At least once a week I would see him for boxing. Afterwards the two of us would walk up to Sélect to meet Loretto and have a drink” (Callaghan, 1963, 112). In fact, one of the most famous scenes from the memoir—and indeed from literary history—is the account of a boxing match between Callaghan and Hemingway, refereed by none other than F. Scott Fitzgerald. In a surprising twist, Callaghan ends up knocking Hemingway down, which leads to a bitter falling-out fuelled by bruised egos and Fitzgerald’s fumbling attempts at refereeing. This scene, almost mythic in tone, captures both the friendship and rivalry between these writers. Callaghan presents Hemingway in his prime not only physically but as a writer. Even though this scene culminates in the second half of the book, it is the most talked about and commented on part of the memoir.

Apart from Hemingway, the biggest focus in the memoir is also on Scott Fitzgerald as he plays a pivotal role, not only because Fitzgerald also highly contributed to Callaghan’s work being published, but because Callaghan tries to clear Fitzgerald’s name from his demons and at that time his publicly known *persona* as an alcoholic. Fitzgerald serves as a link between being a literary figure and a mere human being. Even more than Hemingway, Fitzgerald is portrayed as a complex

and emotionally sensitive man. Including Fitzgerald in the memoir helps Callaghan describe the tensions of the era. Fitzgerald's role is also described as being an observer and mediator between Callaghan and Hemingway. This fact is seen for example in the way Fitzgerald informs Callaghan about whether or not Hemingway is in Paris, or in the famous boxing match. Fitzgerald is often torn between admiration and insecurity, as he considers being in Hemingway's company a profound honour. This information portrays a man struggling with his place in a literary world. Through Callaghan's eyes, readers witness the more vulnerable side of Fitzgerald. A side that cares deeply about his friendships, literature and his own integrity in an artistic world. Therefore, his presence provides more depth into Callaghan's descriptions of struggles and highlights of being a writer in Paris in the 1920s.

Moreover, *That Summer in Paris* is more than a collection of literary name-drops and dramatic encounters. Callaghan writes with warmth, humility, and an understated elegance. His prose is clean, reflecting his admiration for writers like Joyce, who believed in the beauty of clarity. Through his eyes, we see not only the glittering cafés and the shadowy corners of Montparnasse but also the inner lives of writers struggling to redeem their art with their ambitions and insecurities.

One of the book's enduring strengths is its portrayal of Paris as a crucible for creativity. Callaghan describes how the city, with its open cafés and cheap lodgings, offered a space where writers could find both solitude and stimulation. "There was always a party, someone leaving or someone returning. Many a night we spent with young unknown painters who would ask us to their studios to see their work. Now that I look back on it, those good times, good conversations with young painters, must have come about because neither Loretto nor I had the regular critical patter. We could only talk to them about what we saw and felt ourselves in a canvas. They seemed to love it; one canvas after another, the young painter watching us and listening with a little gleam in his eye" (Callaghan, 1963, 112-113). Paris itself becomes a character in the memoir—alive with

possibility, heartbreak, and inspiration. Callaghan's Paris is less mythologized than others' accounts; he shows it as both dazzling and difficult, filled with long walks, deep conversations, and the constant tension between isolation and connection.

Another notable figure in the memoir is James Joyce, whom Callaghan honours. His brief encounters with Joyce are portrayed with awe, and the Irish writer is cast as a distant but deeply respected figure. Unlike the more volatile Hemingway, Joyce embodies a kind of quiet brilliance that Callaghan admires from afar. "Just to the right as you go in we saw McAlmon sitting with the Joyces. The Irishman's picture was a familiar to us as any movie star's. He was a small-boned, dark Irishman with fine features. He had thick glasses and was wearing a neat dark suit. His courtly manner made it easy for us to sit down, and his wife, large bosomed with a good-natured face, offered us a massive motherly ease. They were both so unpretentious it became impossible for me to resort to Homeric formalities. I couldn't even say, 'Sir, you are the greatest writer of our time,' for Joyce immediately became too chatty, too full of little bits of conversation, altogether unlike the impression we had been given of him. His voice was soft and pleasant. His humour, to my surprise, depended on puns. Even in the little snips of conversation, he played with words lightly" (Callaghan, 1963, 138). This contrast between the writers—Hemingway's explosive presence and Joyce's depth—adds to the memoir's literary landscape.

Callaghan also reflects on his own development as a writer. He shares candid thoughts about his early struggles, his desire to be taken seriously, and his experiences with publishers and editors. There's a touching vulnerability in these moments, as he grapples with self-doubt and the weight of comparison, mainly with Hemingway. "When I went again to New York at the time *Strange Fugitive* came out, the business manager at Scribner's, Whitney Darrow, who took me out to dinner, told me with enthusiasm that in their promotion of my novel they had tied me up with

Hemingway. A success with *The Sun Also Rises?*” (Callaghan, 1963, 63). Yet, his tone remains composed and sincere, never slipping into bitterness.

By the time Callaghan wrote *That Summer in Paris*, many of the figures he had known were gone—Hemingway had taken his own life just a few years earlier, and Fitzgerald had died in relative ambiguity in the 1940s. The memoir is therefore tinged with nostalgia and a quiet sadness. “Our leave-taking of the Quarter and our departure for London seemed to have rather hurried and crowded” (Callaghan, 1963, 239). It is not just a recollection of a season in Paris, but looking back on time, how friendships can fade, and how memories can play tricks on us. Callaghan does not romanticize the past so much as he seeks to understand it, and in doing so, he offers readers a rare glimpse into a moment that shaped modern literature.

Ultimately, *That Summer in Paris* is a graceful memoir that bridges the gap between personal narrative and literary history. It offers an insider’s view into one of the most legendary circles in 20th-century literature, but it does so with the voice of someone who never lost sight of what it means to be human. Through Callaghan’s eyes, readers are invited to walk the streets of Paris, sit in on conversations with great writers, and feel the quiet pulse of a summer that changed everything. In the following part, the thesis will describe the members of the Lost Generation that Callaghan depicts in *That Summer in Paris*. The description will help in determining whether the encounters of Callaghan are of subjective perception. Furthermore, it will help in assessing if Callaghan (re)creates the “mythical” images of Hemingway and Fitzgerald.

3 Literary Context

This part will introduce and explore the scene and authors Morley Callaghan describes in *That Summer in Paris*. This section will focus on the particular group, The Lost Generation, Canadian literature, and give a basic overview of their lives and literary works.

3.1 The Lost Generation

The term “The Lost Generation” refers to a group of American writers who came of age during World War I. They were traumatized by their experiences of war, the collapse of traditional values, and the moral decay they perceived in society. The phrase was popularized by Gertrude Stein, who used it to describe a sense of disillusionment and aimlessness among the post-war youth. Writers such as Ernest Hemingway, F. Scott Fitzgerald, T.S. Eliot, and Ezra Pound embodied this sentiment in their works, which often explored themes of existential despair, the futility of war. Writers were searching for meaning in a world that seemed devoid of moral clarity.

At the heart of the Lost Generation experience is a strong sense of disillusionment with the ideals of American society. It seemed to be shattered by the brutality of the war and its aftermath. The traditional notions of heroism, patriotism, and the American Dream were called into question, and many writers tried to redefine their identity in a world that felt increasingly fragmented and without purpose. In their works, characters often fight with the disillusionment of post-war life, struggling to find meaning in a society that seemed to be superficial, materialistic, and morally bankrupt.

The Lost Generation writers also explored themes of expatriation, as many of them moved to Europe in search of artistic freedom and cultural renewal. Paris, especially, became a cultural center for this group, where they formed a community that was united by their shared sense of disillusionment and their rejection of conventional American values. Their works have since come to symbolize the discomfort of the era, reflecting the struggles of a generation that had witnessed the horrors of war and the break of traditional ideals. These works included for example Hemingway's *The Sun Also Rises* (1926), Fitzgerald's *The Great Gatsby* (1925), and Eliot's *The Waste Land* (1922).

Common themes in the works of the Lost Generation are, according to O'Connor (2012), “*Decadence* - Consider the lavish parties of James Gatsby in Fitzgerald's *The Great Gatsby* or those thrown by the characters in his *Tales of the Jazz Age*. Recall the aimless traveling, drinking, and parties of the circles of expatriates in Hemingway's *The Sun Also Rises* and *A Moveable Feast*. With ideals shattered so thoroughly by the war, for many, hedonism was the result. Lost Generation writers revealed the sordid nature of the shallow, frivolous lives of the young and independently wealthy in the aftermath of the war.

Gender roles and Impotence - Faced with the destruction of the chivalric notions of warfare as a glamorous calling for a young man, a serious blow was dealt to traditional gender roles and images of masculinity. In *The Sun Also Rises*, the narrator, Jake, literally is impotent as a result of a war wound, and instead it is his female love Brett who acts the man, manipulating sexual partners and taking charge of their lives. Think also of T. S. Eliot's poem *The Love Song of J. Alfred Prufrock*, and Prufrock's inability to declare his love to the unnamed recipient.

Idealised past - Rather than face the horrors of warfare, many worked to create an idealised but unattainable image of the past, a glossy image with no bearing in reality.”

Ultimately, the Lost Generation represents not only a literary and cultural movement but also a psychological response to the upheaval of the early 20th century. Through their works, these writers captured the well-established anxieties, alienation, and sense of futility that characterized the post-war experience, leaving a legacy on the development of modern literature and the broader cultural awareness of the 20th century.

3.2 Ernest Hemingway

Ernest Hemingway was a famous American author and journalist, celebrated for his distinctive writing style and significant contributions to modern literature. Born in 1899, in Oak Park, Illinois, Hemingway developed a passion for storytelling early in life. His works are often characterized by their concise prose, understated dialogue, and exploration of themes such as courage, love, loss, and the human condition.

Hemingway served as an ambulance driver during World War I, an experience that might have influenced his writing. He later worked as a foreign correspondent, covering major events like the Spanish Civil War and World War II. These experiences informed much of his work, which frequently features settings of war and adventure.

Some of his most celebrated novels include *The Old Man and the Sea*, for which he won the Pulitzer Prize in 1953, *A Farewell to Arms*, and *For Whom the Bell Tolls*. In 1954, Hemingway was awarded the Nobel Prize in Literature for his mastery of narrative and his impact on contemporary storytelling. His personal life was marked by a love of travel, big-game hunting, and deep-sea fishing, activities that often appeared in his stories.

Hemingway's influence on literature remains significant, as his minimalist style and ability to share emotion with simplicity have inspired countless writers. He passed away in 1961, in Ketchum, Idaho, leaving behind a legacy as one of the 20th century's most iconic literary figures.

Ernest Hemingway is widely regarded as one of the most influential American writers of the 20th century, whose work continues to resonate deeply with readers across the globe. His distinctive writing style has earned him both praise and criticism, yet it remains an essential feature of his literary legacy. According to Lovett (1932, 610) "he finds his characteristic material in two fields, sport and war."

Hemingway's focus on themes such as war, love, death, and the struggle for personal meaning in an indifferent world has secured his place as a literary icon. His protagonists, often portrayed as stoic, resilient men reflect the existential challenges of life and the search for meaning in a chaotic, unpredictable world.

A central feature of Hemingway's work is his exploration of the tension between strength and vulnerability. His characters often embody a traditional masculine ideal—brave, enduring, and self-reliant—yet, beneath this facade, they wrestle with deep emotional turmoil and inner fragility. This description is very closely connected with the description of Hemingway himself, not only his fictional characters.

While publicly described as an image of masculine, stoic, emotionally restrained man who is also portrayed as arrogant and controlling, Hemingway never directly portrays himself in an autobiographical manner. However, in *That Summer in Paris*, Callaghan tries to subtly describe Hemingway's personality that might contrast with the widely accepted public image.

3.3 Francis Scott Fitzgerald

F. Scott Fitzgerald was a prominent American novelist and short story writer, best known for his vivid portrayal of the Jazz Age in the early 20th century. Born in 1896, in St. Paul, Minnesota, Fitzgerald demonstrated literary talent from a young age and later attended Princeton University, though he left before graduating to join the U.S. Army during World War I.

Fitzgerald's literary career took off with the publication of his first novel, *This Side of Paradise* (1920), which captured the spirit of the post-war generation and established him as a voice of his time. He gained widespread fame with *The Great Gatsby* (1925), a masterpiece that explores themes of wealth, ambition, love, and the American Dream through the tragic story of Jay Gatsby. This novel is often regarded as one of the greatest works in American literature.

Throughout his career, Fitzgerald recorded disillusionment of the Roaring Twenties, a period marked by rapid social change, economic prosperity, and cultural rebellion. Many of his works were influenced by his marriage to Zelda Sayre, whose struggles with mental illness also deeply affected him.

Despite his early success, Fitzgerald faced financial difficulties and personal challenges later in life, including struggles with alcoholism. He died in 1940, in Hollywood, California, while working on an unfinished novel, *The Last Tycoon*. After his death, Fitzgerald's reputation grew, and he is now celebrated as one of the most influential authors of the 20th century, with his work continuing to resonate with readers and scholars worldwide.

However, Fitzgerald's public reflection is often shaped by both his great literary achievements and tragic personal life. He gained fame and success, yet he struggled with alcoholism and financial instability. His unstable relationship with his wife, Zelda, and the death at the age of 44, did not help with his public picture. These struggles have contributed to the

perception of Fitzgerald as a great yet tragic writer. Callaghan's memoir attempts to restore Fitzgerald's image by sharing a more intimate and humanized version of the writer.

4 Subjectivity in *That Summer in Paris*

Memoirs are frequently filled with emotional depth and personal insight, but they also raise important questions about the nature of truth and the reliability of memory. Unlike historical accounts, which are objective, memoirs are shaped by the author's perspective, emotions, and selective recollections. This means that in the making of memoirs, subjectivity is not only inevitable, but it is essential to the genre. In *That Summer in Paris*, Morley Callaghan provides readers with a vivid portrait of his experiences among literary giants, yet a profuse layer of personal interpretation lies beneath the surface. This section of the thesis explores and depicts how Callaghan's subjectivity intertwines the narrative while revealing the subtle ways memory and personal bias influence the telling of past events. Through close analysis of key passages, it is clarified where the line between fact and perception begins to blur.

First account of subjectivity in *That Summer in Paris* is hinted at in the way the entire story is constructed. Perz (1997, 96-97) mentions that Callaghan should be compared to a stage director who employs stagecraft and creates a "narrative persona". This persona is developed to shape the way Callaghan recreates a life experience, and it performs the same tasks as in theatre. These stagecraft techniques are divided into three roles.

Perz describes the first role as to be performing as a "casting director". Callaghan envisions himself and fellow writers as participants in the events of the summer of 1929. Not only does he engage himself as a "casting director", but he also casts himself as an entertainer and Fitzgerald

with Hemingway are his biggest actors. What Callaghan narrates is not an objective reflection of the actual events that happened in 1929. It is a crafted version of events shaped by what he remembers, envisions, or intends for the reader to accept as truth. The approach Callaghan took was to cast memories as “scenes”; these “scenes” are used as units of drama. Callaghan (1963) employs these “scenes” already in the first chapter:

“That night I couldn’t sleep. Little scenes from our lives in the Quarter in Paris kept dancing in my mind. That Raspil and Montparnasse corner would light up brightly with the cafés crowded and the headwaiters shaking hands with the regular patrons. Or down at the Deux Magots I could see Fitzgerald coming to meet me with his elegant and distinguished air. ... It was all too vivid in my mind” (Callaghan, 1963, 11).

Moreover, Perz (1997, 98) recalls, that the narrator recounts the famous boxing match between himself and Hemingway, which was refereed by Fitzgerald, also as a scene: “At the club – I remember the scene so vividly – I remember how Scott, there for the first time, looked around in surprise” (Callaghan, 1963, 212). Perz discusses that in this passage, the tense switches from the present to the past. The use of present tense is to express the drama that occurred firstly in his mind and after this does occur the switch to past tense to express the form in which Fitzgerald “looked”. Apart from the term “scene”, the narrator also incorporates the term “picture”, Perz describes it as it is used for “a reference to a memory or to a flashback”, for example, description of a memory of the appearance of Hemingway, it is referred to it as a picture: “All the lore and legend of the pros seemed to be in his stance; and in the way he held his hands, his chin down a little to his shoulder, he made an impressive picture” (Callaghan, 1963, 104), or later in the boxing match there is another recollection as “that picture I have of him spitting blood at me” (128). In these descriptions, it is shown these pictures were formed in the past to be recalled in the future.

Furthermore, Perz (1997, 100) refers to Brandon Conron's Introduction (1975, 15) in which he states that the portrayal of Fitzgerald and Hemingway as performers is "at the center of their brilliantly imagined worlds they were actors who could put on a dazzling performances." Callaghan refers to Hemingway's acts as "theatrical" (Callaghan 128), or to Fitzgerald who is constantly "making a spectacle of himself" (196). This description refers to an evening when Morley and his wife Loretto were invited to a Fitzgerald's household and Callaghan was not really excited while reading Hemingway's *Farewell To Arms*.

Since the response of Callaghan was not what Fitzgerald expected, Fitzgerald performed an acrobatic stunt:

"Suddenly he got down on his knees, put his head on the floor and tried to stand on his head. One leg came up, and he tried to get the other one up and maintain his balance. And while he was swaying and flopping at my feet, my shame and anger became unbearable. I thought of that afternoon on Fifth Avenue when I had walked up to the Plaza, wondering about him, moved by his generosity in going into Scribner's with my story, and how anxious I had been for his friendship. Now here he was on the floor of his own drawing room, trying to stand on his head to mock me. In my anger and anguish, I felt there must be some dreadful flaw in my character which he immediately perceived. Then he lost balance and sprawled flat on his face" (Callaghan, 154).

Fitzgerald's performance is, according to Perz, prepared to prompt the audience to express emotion. By Fitzgerald mocking Callaghan's non-response, the stunt arouses "anger and anguish" in Callaghan as he himself describes in *That Summer in Paris*.

The narrative also mentions James Joyce as he likes to behave as an entertainer or perhaps Kiki, another member of Montparnasse, as she acts as a comedian figure, for example when she climbs the stairs to an apartment, while Callaghan refers to her as "being the lovely clown" (196) while she was going "up the stars on all fours" (196).

Moreover, Perz (1997, 103) suggests that not only does Callaghan play the role of a clown, which should help him establish friendships, but he also portrays himself as the creator of a spectacle in the summer of 1929. Callaghan gives great importance to the fact that not only he but his companions present themselves to anyone who is around and who is in any way reviewing them.

In addition to portraying his friends as both performers and spectators within his narrative, the second role the narrator is taking on himself is that of a “lighting designer.” Just as lighting in theatre serves multiple functions, for example brightening or dimming both the stage and the audience (Perz, 1997, 104). During a production in theatres, McGrath (1990, 118) states that stage lighting illuminates only the chosen parts of a stage, which is desirable by the production of the play. It helps to direct the attention of spectators. The lights cast on the main performance, therefore it leaves the rest of the stage in darkness. In *That Summer in Paris* light and darkness help readers to decipher when performance is in action or posing in a certain role. Whenever one of Callaghan’s friends is in a character, it is painted in a light, but shadow means the companion is not performing at that moment (Perz, 1997, 106). They furthermore hint at a scene, where Callaghan visits a tired and weakened Fitzgerald. Because Fitzgerald is shown in the shadows, it suggests that he’s no longer acting like “the corpse” character he had been before. “In her presence he had quickly recovered some of his charm, and on the shadowed street, away from the light, he sounded like himself” (Callaghan, 1963, 193). This makes readers observe Fitzgerald like an actor who has stepped off the stage and out of character and is more like his real self. Regarding Fitzgerald, there is another scene in which Callaghan refers to Fitzgerald living in the shadows. “I made a joke about Scott living in the shadow of bad Catholic art. It amused him. Then he said that he liked living near the Cathedral; he liked the neighbourhood; he was always aware he was in the shadow of the Cathedral” (206). Perz (1997, 107) depicts this scene where “in the shadow,

Fitzgerald is again an actor, this time out of the spotlight, off-stage and unable to be seen by the audience. Living in the shadows signifies that he lives in a location beyond public gaze and that, as a result, he can preserve his energy; he does not have to perform.”

Moreover, this description of shadow and light does not only include people but Paris as well. Callaghan refers to Paris as also being part of the performance “in Toronto, Paris indeed became my city of light” (Callaghan, 1963, 36). But to address Callaghan’s own subjectivity, he states that “those dreams I had of Paris – as a place – the lighted place – I had learned it had to be always in my own head, wherever I was” (254). Perz (1997, 105) refers to the narrator’s voice as it “describes several images of light: moonlight, streetlight, bulb light and sunlight, to illuminate and indicate performance.”

The last “stage” role Perz mentions is the role of a “costume designer”. Just as light and shadow serve to direct the reader’s attention to specific aspects of the narrative, costumes function similarly as a cue to a particular character or moment. The most significant costumes used in *That Summer in Paris* were a white felt hat and a brown velvet dressing gown. In his description of the white felt hat, Callaghan goes into great detail, clearly aiming to draw the reader’s attention to this specific image. The care with which he recalls it suggests that the hat held particular significance for him. For an object remembered so vividly, it must have meant more than just a piece of clothing. “Somewhere along the way – it may have been that he [Fitzgerald] had acquired the most elegant felt hat I had seen in Paris; in color it was lighter than pearl-gray, almost white” (Callaghan, 1963, 187). When Fitzgerald is wearing said hat, he is performing as a drunkard. The brown velvet dressing gown worn by Callaghan is also described in great detail: “and then as [Hemingway] entered the room slowly there was a moment of shyness when I felt like a stranger. I had on a dark brown velvet dressing gown which Loretto had given me as a present; it was expensive and looked like a crocodile skin. Stepping back, looking at me and shaking his head, Ernest said to Loretto, ‘I

haven't seen such a dressing gown on a man since the last time I saw George Carpentier climb into the ring.' That dressing gown saved us a lot of slow words." (Callaghan, 1963, 92). Perz (1997, 110) connects this deep description to the narrator as he "calls on us to connect it to the performatory role he plays, the role of an athletic performer."

If anything, these performatory, theatre techniques – performance, lighting and costume – lead readers to demur the reliability of *That Summer in Paris*. Callaghan employs these roles to "shape what and how the reader imagines" (Perz, 1997, 114). It helps Callaghan to choose in what light does he want readers to comprehend his experiences from Paris and how they interpret it. Thus, this memoir invites readers to question its authenticity and consider the possibility that memory can be carefully staged just as drama. *That Summer in Paris* depicts how memoir blurs the line between reality and a staged act.

Secondly, one compelling proof of subjectivity lies in how Callaghan alters or reshapes his account of events in interviews as opposed to the memoir *That Summer in Paris*. These inconsistencies reveal that his memory of the past is not stable or factual. When Morley Callaghan recounts the same event differently over time, it suggests that his storytelling is influenced by factors such as audience, personal reflection, or even a desire to control how the past is perceived by not only his readers.

One of the interviews mentioned is between Callaghan and Charles A. Fenton in 1952, which Fenton used in his book *The Apprenticeship of Ernest Hemingway* (1954). In this book Fenton explores how Hemingway's early career in journalism shaped his writing. One part of the interview is significant to show the proof of subjectivity in *That Summer in Paris*.

"'One morning that fall [1923],' Callaghan recalled in 1952, 'I went over to check the [Star] assignment book.' Callaghan, an articulate man, has a precise and ready memory. 'I looked down the list and I saw Hemingway's name, and then his name again, and finally, down at the bottom, I

saw it a third time.’ The young Canadian, who thought of Hemingway as one whose literary career had been firmly launched, was naturally curious about what kinds of assignments he was being given, and why he should receive so many of them. He was appalled at what he saw. ‘They were all piddling,’ Callaghan remembered, ‘just junk assignments.’ At this moment, Callaghan first saw Hemingway, whom he recognized from Jimmy Cowan’s description. Hemingway walked over and studied the book himself. ‘Jesus Christ,’ he muttered” (Fenton, 1954, 246).

This excerpt from the interview states that Callaghan was not pleased with how many assignments Hemingway was given, but according to what Callaghan recorded in *That Summer in Paris*, Hemingway was given “at least five” assignments rather than the three mentioned in Fenton’s interview, and according to Coward-McCann (1963, 25) “a terse four-letter word” was Hemingway’s reaction. Heaton (1966, 23) comments on this disagreement of statements as “Either Callaghan’s precise and ready memory has played a trick on him, or, more probably, he is indulging in a bit of poetic license.”

Another difference found through an interview was in the Weaver interview, in which Callaghan describes his first conversation with Hemingway. Heaton (1966, 23) states that Callaghan not only presents inconsistencies in the timeline but also offers a contradictory account of why he did not give Hemingway a story as he had promised. Callaghan says:

“Next day I ran into him on the stairs and he said: ‘Where’s that story?’ and I said: ‘Oh, I forgot about it’ – which was quite right, I had forgotten about it. And then he, using what I thought was astonishingly foul language, said he just wanted to see if I was a fake” (Weaver, 1958, 10).

Whereas in *That Summer in Paris*, Callaghan describes that he was not in the office on Friday and on the following Monday, as he passed Hemingway, Ernest was:

“Wheeling suddenly four steps above me, looming over me, big and powerful,
he growled, “You didn’t bring that story down.”

“No, I was busy.”

“I see,” he said, then rude and brutal, he added, “I just wanted to see if you were another god-damned phony” (Callaghan, 1963, 28-29).

There is an inaccuracy between the Weaver interview and the memoir. Whatever the real event was, it only shows the miscue in Callaghan’s statements.

The changing of Callaghan’s statements continues to be mentioned in Nischik (2016). Nischik mentions that Callaghan records in *That Summer in Paris* that “it was Callaghan who had first shown some of his early writing to Hemingway, at the latter’s request (not the other way round)” (2016, 47). This is a report of an intentional distortion of the fact which states who was the first to show their work to the other.

Significant evidence of any signs of subjectivity in *That Summer in Paris* were shared by Samuel Putnam in *Paris Was Our Mistress* (1947, 130)

“On this particular day he was quite excited over a boxing match which he had just staged with Morley Callaghan, who was passing through Paris. He told me about it with great enthusiasm as we walked over to his place at 69 rue Froidevaux, a few squares from Saint-Germain-des-Prés. Callaghan, it seemed, had defeated him in a set of tennis and he had to have his revenge. They accordingly had put on the gloves in the basement of Hemingway’s house, and Ernest, by his own account, had “knocked hell out of” his opponent. He appealed to Mrs. Hemingway to corroborate this, and it seemed to me that she treated him somewhat as one might a bright and lovable child. But it was plain that for him this was another of life’s important exploits.”

Reaction to this statement are words of Morley Callaghan in *That Summer in Paris* (1963, 254)

“In the late forties, Sam Putnam wrote a book called *Paris Was Our Mistress*. According to this author, after playing tennis, I challenged Ernest to a boxing bout and he knocked me out in a round. I won’t say that I waited to hear from Ernest, or that I demanded a correction. I never heard from him and I didn’t expect to. I was sure by this time that, as a storyteller, this version to him was imaginatively true. But at least I understood my own little grievance. I had known all along he would have to have it in this light. Anyway, Ernest, over the years, was getting lost to me in the legends.”

Callaghan disputes this version, suggesting that Hemingway may have recounted the story to Putnam in such a manner that would cast Hemingway in a more favourable light.

Thus, Callaghan’s changing statements serve as evidence that *That Summer in Paris* is not just a record of what happened, but a personal version of events filtered through time, reflection, and performance.

Another proof of subjectivity is the way Callaghan acted or did not act after the summer of 1929. Heaton (1966, 45) states that Callaghan did not in any way congratulate Hemingway for winning the Nobel Prize. Since the ending of *That Summer in Paris* ends nostalgically and Callaghan describes how much both Hemingway and Fitzgerald meant to him, it is described that the events of 1929 ended in a civil way and Callaghan claims that those experiences are now in the past, yet after year 1929 he does not regard Hemingway to any extent.

Furthermore, it is clear that Callaghan frequently portrays himself in a good light. To do so, he mainly uses Fitzgerald, and as Heaton (1966, 47) mentions, Callaghan tries to “compare his fate to Fitzgerald’s, but it is at the latter’s expense.” This statement proves Heaton (248) as he mentions Robin Matthews in his review of *That Summer in Paris* as he says that “The power of the work arises in large measure from peculiar interest and compassion everywhere shown for human

weakness and complexity.” Heaton additionally mentions editors of *Canadian Writers and their A Biographical Dictionary*, where they said that Callaghan’s stories express “compassion for the insignificant individual or the outsider,” which directly relates to the way Fitzgerald is portrayed by Callaghan in the second half of *That Summer in Paris*. Callaghan also positions himself as a modest but skilled writer who was overlooked in the narratives of the Lost Generation. Callaghan’s recollections are not only filled with nostalgia, but also with a sense of personal vindication, thus his pursuit of enhancing his self-image.

Ultimately, Callaghan’s memoir demonstrates the inherently subjective nature of life writing, shaped by selective memory and personal perspective. His portrayal of literary figures such as Hemingway or Fitzgerald not only reflects his individual experiences but also functions as a means of self-positioning within the Lost Generation. All of the above-mentioned techniques reinforce the idea that *That Summer in Paris* is not an uncompromising record of the past, but a carefully constructed performance of memory and identity.

5 Demythologizing images of the Lost Generation

In *That Summer in Paris* (1963), Morley Callaghan reflects on his time in Paris in 1929 with his literary companions. While the memoir is structured around Callaghan’s interactions with several outstanding figures of the “Lost Generation”, especially Ernest Hemingway and Francis Scott Fitzgerald, it is more than a simple recollection of literary companionship. A key axis of interpretation lies in how Callaghan (re)creates or challenges the “mythical” or “legendary” images of these figures. This part of the thesis focuses on whether Callaghan reinforces the status of the Lost Generation, especially Hemingway, as towering cultural icons, or if he tries to humanize and demythologize them. This section explores how Callaghan navigates these dual impulses, with

particular focus on Hemingway, and argues that he divides literary myth by offering personal portrayals that reveal emotional fragility, social insecurity.

In *That Summer in Paris*, Callaghan's depiction of Ernest Hemingway is the most evident proof of Callaghan's demythologizing of the Lost Generation. Ernest Hemingway is known for his hyper-masculine image, literary dominance, and bravado. Hemingway is an example of looming large in 20th-century literary mythology. On the contrary, Callaghan consistently resists this mythology in *That Summer in Paris* by revealing a more complex and at times insecure man. This is proven in one of the memoir's famous scenes which is the boxing match between Callaghan and Hemingway. In that episode, Callaghan recounts how he managed to land several hits on Hemingway that led to a fallout. It is because Hemingway blames Fitzgerald for poor timekeeping. And even after Fitzgerald kept apologizing, Hemingway did not take into consideration anything other than Fitzgerald helping Callaghan. This moment undercuts Hemingway's "tough-guy" persona, replacing it with a wounded pride. The myth of Hemingway as an unshakable, resilient man collapses here. However, Callaghan does not directly paint Hemingway in a negative light. In any negatively connotated scene, Callaghan either does not further comment on it and lets readers interpret it however they want, or he adds a sentence to uphold Hemingway's actions.

Moreover, Callaghan reflects on Hemingway's need to constantly prove himself and Callaghan indirectly describes how Hemingway proved he was better not just in writing.

"As we drank our beer I noticed that Ernest would empty his glass in a few gulps, then turn to me. 'Have another beer?' I had kept up with him for three quick ones. I had always liked to drink beer slowly, and after the three I felt distended. Why the hell am I doing this? I asked myself. Though I kept my half-filled glass in my hand, and Ernest could see it was still half-filled, each time he ordered, he would say, 'Are you sure you won't have one?' ... Soon Ernest had a pile of seven saucers to my three. When he had left us, I turned to Loretto. ... 'Didn't you notice about

the beer and how he made it plain I couldn't keep up with him? Now he just has to be the champ'" (96).

This observation is crucial. While it acknowledges Hemingway's ambition and intensity, it also describes Hemingway's traits as advancing from insecurity. It does not deny Hemingway's talent, however, it invites reader to see beneath the myth, and Callaghan paints Hemingway as competitive, perhaps lonely, and deeply concerned about his self-image, which also equals these traits as humanlike and not one of a legend.

Whereas Callaghan describes Hemingway in a more human-like image with its faults and insecurities, in *A Moveable Feast* (1996), Hemingway stakes a carefully curated image of himself as a young writer, who is disciplined, serious, more focused and driven. Hemingway also portrays himself as above any games of the literary world. He positions himself as the one with more resilience and steadiness compared to Fitzgerald.

In contrast to the description of Hemingway, Callaghan's depiction of Francis Scott Fitzgerald is laced with sympathy and admiration. Though Fitzgerald was also consummated in cultural mythology and improving his image as a romantic writer, a tragic figure, Callaghan tries to portray Fitzgerald as more grounded. Several times, Callaghan describes Fitzgerald as anxious and eager to please, it paints Fitzgerald in a more fragile picture. While Fitzgerald's legend often centres on brilliance overshadowed by alcoholism and personal downfall, Callaghan offers a quieter and more personal view, trying to prove to reader and provide them with evidence that Fitzgerald is not "just an alcoholic" but a man unsure of himself, emotionally vulnerable and caught between literary greatness and social insecurity.

Yet Callaghan's memoir is not without its own myth-making. He subtly positions himself as a steady, modest observer, someone fighting his own ego, quietly working on his craft among literary giants. By portraying himself as the outsider who did not seek fame, he tries to make his

perspective more objective. This myth-making is seen in contrast with Hemingway, where Hemingway is more combative, whereas Callaghan is thoughtful and restrained.

In conclusion, in *That Summer in Paris*, Morley Callaghan offers a complex dynamic between myth and realism. While he provides intimate portraits that humanize literary figures, such as Hemingway and Fitzgerald, he also constructs his own image in the artistic world.

6 Conclusion

Morley Callaghan's *That Summer in Paris* shares more than just a nostalgic retrospective on a time filled with encounters of the members of the Lost Generation and an important literary age. The memoir provides a deeply personal platform, through which readers familiarize themselves with Ernest Hemingway and F. Scott Fitzgerald. By sharing his memories filled with intimacy, Callaghan challenges the public images of these two writers, offering a humanized portrayal.

In conclusion, it is proven that *That Summer in Paris* is filled with subjective portrayal of his encounters with selected members of the Lost Generation. He shares his personal perspective on the characters of his companions. Callaghan attains this by constructing the memoir as a stage director would, using a "narrative persona". This technique in *That Summer in Paris* is divided into three roles – "casting director" who casts not only himself but his fellow writers as actors and who stores his memories as "scenes"; a "lighting designer" who uses lighting and shadows as means to cast attention on selected performances and brings the city itself onto the performance; and "costume designer" who uses specific costumes to function as a cue to a selected character or performance. These theatre properties lead readers to question the possibility that the memoir is a staged drama.

Furthermore, subjectivity is proven by recounting several interviews with Morley Callaghan, in which he portrays the same event with a different recollection. An interview by A. Fenton (1954) states that Callaghan recollects Hemingway getting assigned three assignments, yet in *That Summer in Paris* he recounts "at least five". In another interview with Weaver (1958) he Callaghan justifies not sharing his story with Hemingway by forgetting about it, however, in *That Summer in Paris*, Callaghan states he was not in the office and was busy.

Another evidence of subjectivity in Callaghan's memoir provides Putnam in Paris Was Our Mistress (1947), in which Putnam shares his conversation with Hemingway about the boxing match. This conversation casts Hemingway in a better light, however, Callaghan describes the boxing match in his memoir in a manner that only favours himself.

Moreover, Callaghan often uses Fitzgerald to compare their lives, and that action only helped Callaghan in enhancing his self-image.

The last part of this thesis focuses on Callaghan's deconstruction of public reflections of the selected members of the Lost Generation. Callaghan reveals a complex description of Ernest Hemingway in several events that share Hemingway's wounded character. Callaghan also disputes Hemingway's need to prove that he is better. Callaghan's demythologizing is furthermore compared to Hemingway's *A Moveable Feast* (1996), in which Hemingway creates a carefully curated image of himself.

Callaghan not only depicts Hemingway, he also focuses on F. Scott Fitzgerald. Callaghan's depiction of Fitzgerald is more sympathetic than the one of Hemingway. In *That Summer in Paris* Callaghan attempted to offer a more personal view to prove that Fitzgerald was more than a tragic life.

Lastly, Callaghan carefully creates and constructs his own image to fit into the world of literary titans.

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