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Bakalářská práce

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Cizí jazyky pro cestovní ruch – Francouzský jazyk

Vedoucí práce: Mgr. Jan Suk

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Název bakalářské práce: Gertruda Steinová a ztracená generace

Název bakalářské práce AJ: Gertrude Stein and the Lost Generation

Cíl, metody, literatura, předpoklady:

Bakalářská práce se zabývá životem a dílem spisovatelky Gertrudy Steinové, především v období 20. let 20. století, tedy v době působení tzv. ztracené generace. Práce zkoumá vliv Steinové na spisovatele této generace a jejich vzájemný vztah.

BERRY, Ellen E. Curved thought and textual wandering: Gertrude Stein's postmodernism. Ann Arbor: University of Michigan Press, c1992. ISBN 0472103008. BRODY, Paul, Modernist Mentor: A Biography of Gertrude Stein [online]. 1. BookCaps Study Guides. , 2014 [Accessed 5 April 2016]. Available from: <http://goo.gl/fj9heE> BRUCCOLI, Matthew Joseph. Fitzgerald a Hemingway: nebezpečné přátelství. Vyd. 1. Překlad Ingrid Vichnarová. Praha: I. Železný, 1998. Osobnosti (Ivo Železný). ISBN 80-237-3563-2. GOLDHURST, William. F. Scott Fitzgerald and his contemporaries. [1st ed.]. Cleveland: World Pub. Co, 1963. HEMINGWAY, Ernest. Pohyblivý svátek. 1. vyd. Překlad Stanislav Mareš. Praha: Odeon, 1966. MILLER, James E. F. Scott Fitzgerald: his art and his technique. New York: New York University Press, 1964. PROCHÁZKA, Martin. Lectures on american literature. 1. vyd. Praha: Karolinum, 2002. ISBN 80-246-0358-6 STEIN, Gertrude a Joan RETALLACK. Gertrude Stein: selections. Berkeley: University Of California Press, c2008. ISBN 0520248066. STEIN, Gertrude, 2014, Autobiography of Alice B. Toklas [online]. 1. Adelaide : eBooks@Adelaide. [Accessed 23 April 2016]. Available from: <https://ebooks.adelaide.edu.au/s/stein/gertrude/toklas/>

Anotace:

Bakalářská práce se zabývá životem a dílem spisovatelky Gertrudy Steinové, především psychologickými aspekty jejích textů. Práce dále zkoumá vliv Steinové na tzv. ztracenou generaci a její představitele Ernesta Hemingwaye a Francise Scotta Fitzgeralda. Práce rozebírá jejich životy, dílo a vzájemný vztah.

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Pedagogická fakulta

Vedoucí práce: Mgr. Jan Suk

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala pod vedením vedoucího práce samostatně a uvedla jsem všechny použité prameny a literaturu.

V Hradci Králové, dne..... Podpis studenta:.....

Anotace:

VÍCHOVÁ, Klára. *Gertruda Steinová a ztracená generace*. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2016. 42 s. Bakalářská práce

Bakalářská práce se zabývá životem a dílem spisovatelky Gertrudy Steinové, především psychologickými aspekty jejích textů. Práce dále zkoumá vliv Steinové na tzv. ztracenou generaci a její představitele Ernesta Hemingwaye a Francise Scotta Fitzgeralda. Práce rozebírá jejich životy, dílo a vzájemný vztah.

Klíčová slova:

Gertruda Steinová, Ernest Hemingway, Francis Scott Fitzgerald, Ztracená generace

Annotation:

VÍCHOVÁ, Klára. *Gertrude Stein and the Lost Generation*. Hradec Králové: Faculty of Education, University of Hradec Králové, 2016. 42 pp. Bachelor Degree thesis

Bachelor thesis deals with life and works of Gertrude Stein, mainly with the psychological aspects of her texts. Furthermore, the thesis examines the influence of Stein on so called lost generation in its representatives Ernest Hemingway and Francis Scott Fitzgerald. Thesis discusses their life, works and relationship.

Key words:

Gertrude Stein, Ernest Hemingway, Francis Scott Fitzgerald, Lost Generation

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INTRODUCTION

Gertrude Stein was one of the most influential women in the artistic sphere in the first half of 20th century. She was renowned as a mentor and supporter of young artists more than she was as a writer. Her connection with the lost generation authors made her famous. The aim of the bachelor thesis is to show the life of Gertrude Stein, describe her work and enlighten the relationships with some members of the lost generation.

The first part of the present thesis is dedicated to Gertrude Stein. The thesis deals with her life from childhood in Europe through her studies in the United States to her adult life spent almost entirely in France. Furthermore, the thesis analyses significant Stein's works. In several subsections the Stein's works are discussed with consideration of the psychological aspects of Stein's texts. Several theories on different Stein's approaches to writing are demonstrated in more detail on three selected Stein's books – *The Making of Americans*, *The Tender Buttons* and *The Geography and Plays*. Stein's popularity rose in 1930s after a publication of her biography written on behalf of Stein's partner Alice B. Toklas. The thesis documents the period of Stein's popularity, her lecture tours and other literary genres which Stein wrote in. Lastly the writing habits of Stein are shown and the thesis mentions the Plain Edition – the publishing house founded by Gertrude Stein and Alice B. Toklas.

The second part concerns the lost generation, the origin of the term and historical background. Two authors of the lost generation – Francis Scott Fitzgerald and Ernest Hemingway – are introduced. The thesis describes their lives and works with the emphasis of their style of writing. It shows the interconnection of the personal life and career of each author.

The third part examines the relationship between Gertrude Stein, Ernest Hemingway and Francis S. Fitzgerald. The influence of Stein, as it is shown, was greater and more traceable on Hemingway; however, Stein maintained relationships with both authors. The development of their careers and level of their popularity are compared. The growth or decline of social appreciation of each author marked the current state of his or her relationships.

The last part focuses on the friendship of Ernest Hemingway and Francis S. Fitzgerald. The thesis deals with the beginnings of their friendship and their gradual estrangement. The parallels of their work and personal lives are shown just as the mutual influences in their works. The influence of Hemingway in texts of Fitzgerald is more noticeable than vice versa. Besides, the different aspects, events and misunderstandings, which helped in their break-up, are pointed out. Apart from other, the thesis discusses the Fitzgerald's "Crack-Up" period, the rumours about their sexual orientation and Hemingway's attitude after the death of Fitzgerald.

The interconnection of all three authors is indisputable as the thesis attempts to show. Gertrude Stein was considered to be a mentor and a leader and she lived up to the expectations following from that role.

1) LIFE OF GERTRUDE STEIN

Gertrude Stein, born in Allegheny, Pennsylvania in 1874, was the youngest child of five in the middle-class family.¹ When she was still an infant her father decided to move to Europe, therefore Stein spent most of her childhood in Austria and France. Later on Stein's family returned to United States and they settled down in Oakland, California.² After her parents death Stein formed a strong attachment to her brother Leo Stein. In 1893, Stein followed her brother to Baltimore.³ In that time women were not allowed to attend the Harvard University, Stein decided to apply for Harvard Annex, later on renamed the Radcliffe College, where she was interested in psychology and experiments with automatic writing.⁴ Stein graduated from Harvard Annex in 1897. One year after she benefited the results from her research and published her first article in the *Psychological Review*.⁵ Following the suggestions of her professors and friends she enrolled at the Johns Hopkins Medical School to study psychology. However, her enthusiasm for studying gradually faded away and Stein never finished the school.

In 1902 Stein's brother Leo moved to London and so did Stein. Stein never liked this city, she found London rather depressing and scary. She decided to spend the rest of the winter in the States, and then she joined her brother in Paris where her literary career fully started.⁶ After installing themselves in the flat 27 rue de Fleurs, Stein and her brother began to collect the art pieces and encounter many artists. They gradually became renown in the cultural sphere and the attendance on their Saturday salons was the question of prestige.⁷

1 SIMON, Linda. Gertrude Stein. *Jewish Women's Archive*. [online]. [2009] [Accessed 2016-04-28]. Available from: <http://jwa.org/encyclopedia/article/stein-gertrude>

2 STEIN, Gertrude. *Vlastní životopis Alice B. Toklasové*. 1st edition. Praha: Nakladatelství československých výtvarných umělců, 1968. Symposium (Nakladatelství československých výtvarných umělců).

3 Gertrude Stein. *Poetry Foundation*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://www.poetryfoundation.org/poems-and-poets/poets/detail/gertrude-stein>

4 SIMON, L. Gertrude Stein. *Jewish Women's Archive*. [online].

5 STEIN, Gertrude – RETALLACK, John. *Gertrude Stein: Selections*. Berkeley: University Of California Press, c2008.

6 STEIN, G. *Vlastní životopis Alice B. Toklasové*. (pp. 71-72)

7 BRODY, Paul. *Modernist Mentor: A Biography of Gertrude Stein* [online]. 1. BookCaps Study Guides. [2014] [Accessed 2016-04-05]. Available from: <http://goo.gl/fj9heE> (p. 27)

The year 1907 appeared to be quite significant in life of Gertrude Stein. She met Alice B. Toklas who soon became her close friend and later also a lover.⁸ Stein was also working on her novel *The Making of Americans*, her largest piece which she had begun to write around 1903; and at the turn of the year Pablo Picasso finished Stein's portrait. It had taken dozens of sessions to finish it and the result entranced Stein but not so much the others who considered the portrait to be too simple and plain. By that time the influence of Stein's brother was slowly fading mainly due to different opinions and frequent disputes. Leo for example did not find cubism attractive but rather shocking. In general the taste in art of the siblings was more and more unlike. Therefore, Leo was gradually replaced by Toklas who took care of household maintenance. Toklas supported Stein in writing and she was faithful partner in life.

When the World War I burst out, Stein and Toklas moved to Mallorca; nevertheless, in 1916 they returned to France to volunteer in medical supplies distribution. Stein learnt how to drive and her brother provided her with a new Ford car. Stein had affection for these cars, during her lifetime she had several cars of the same brand. As a member of American Fund for French Wounded she undertook various road trips giving a lift to hitchhiking soldiers and delivering medical supplies.⁹

During 1920s and 1930s Stein's popularity and public recognition was growing. Furthermore, the circle of her friends and admirers slightly changed. Stein and Picasso did not see each other anymore. On the other hand, new writers and other artists began to attend the Salons of Gertrude Stein, among them there were Ernest Hemingway and Francis S. Fitzgerald, future leaders of the lost generation group of authors. As for the publication of her works, Stein began to be successful. In 1922 her collection called *Geography and Plays* was published. In 1924 with the help of Hemingway and Ford Madox Ford they managed to publish few instalments from *The Making of Americans* in the *Transatlantic Review*.¹⁰

On the ground of these works and their reviews, Stein was invited for a reading at Oxford and Cambridge. At first she denied it. Nevertheless, Edith Sitwell, British literary critic and author, urged her to accept the invitation and Stein left for the United

⁸ SHEARS, Jonathan. *Literature.proquest.com*. [online]. [2007] [Accessed 2016-04-07]. Available from: <http://goo.gl/1uDz7I>

⁹ BRODY, P., *Modernist Mentor: A Biography of Gertrude Stein*. (pp. 26, 31, 34, 42)

¹⁰ STEIN, G. *Vlastní životopis Alice B. Toklasové..* (pp. 181-182)

Kingdom in 1925. The two lectures and subsequent discussions were a great success. Stein mesmerized everybody with her charming personality and wittiness.¹¹ In 1933 she made a lecture tour in the United States. The World War II started and Stein and Toklas were recommended to leave France. They denied and stayed on the French countryside during whole war. Stein continued in writing and she managed to publish several pieces.

After the war, Gertrude Stein was diagnosed with stomach cancer. She died during an operation in 1946.¹²

¹¹ BRODY, P., *Modernist Mentor: A Biography of Gertrude Stein*. (p. 53)

¹² SIMON, L. Gertrude Stein. *Jewish Women's Archive*. [online].

2) WORKS AND STYLE

Gertrude Stein was a prolific author. She managed to write a decent number of works – whether it was short stories, novels, poems, librettos or theatre plays. Reportedly about 600 titles could be found in Yale’s catalogue.¹³ Yet majority of her writing was not published straight away they were written and many works and pieces were not published during Stein’s life.

Due to unconventional style of Stein’s writing, she was often overlooked by publishers and also literary critics.¹⁴ The weight of nineteenth century pulled Gertrude Stein down, thus she tries to free herself from conventions and traditions.¹⁵ Stein attempted to create an American English literature – true American literature without any links to British one. Her French “isolation” certainly helped her to achieve that, or at least create an environment suitable for writing and process for creating new elements of language.¹⁶

a) LITERARY BEGINNINGS

Apart from her scientific publication, Gertrude Stein’s literary beginnings are connected with arrival to Paris. She wrote her first piece of fiction called *Q.E.D* around the year 1903. This short story about love troubles and rejection was never published independently. However, the manuscript in possession of Carl Van Vechten, who contributed to publication of most of Stein’s unpublished works after her death,¹⁷ was finally printed posthumously in 1950 as a part of the novel *Things as They Are* which includes three of Stein’s early works.¹⁸

As a keen reader Stein embraced a wide range of literature which definitely stimulated her own writing. Her literary enthusiasm was not limited by genre or literary period – she read all from Shakespeare to Lake Poets.¹⁹ On her way to develop her own style, which was something exceptional at that time, Stein was influenced by many not

¹³ BERRY, Ellen E. *Curved thought and textual wandering: Gertrude Stein's postmodernism*. Ann Arbor: University of Michigan Press, c1992. (p. 1)

¹⁴ BRODY, P. *Modernist Mentor: A Biography of Gertrude Stein* (p. 35)

¹⁵ BERRY, E. E. *Curved thought and textual wandering: Gertrude Stein's postmodernism*. (p. 13)

¹⁶ STEIN, G. – RETALLACK, J.. *Gertrude Stein: Selections*. (p. 32)

¹⁷ Carl Van Vechten. *Wikipedia: the free encyclopedia*. [online]. [2001-2016] [Accessed 2016-04-29]. Available from: https://en.wikipedia.org/wiki/Carl_Van_Vechten

¹⁸ Q.E.D. – Short story by Stein. *Britannica.com*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://www.britannica.com/topic/QED>

¹⁹ STEIN, G. *Vlastní životopis Alice B. Toklasové*. (pp. 63-64)

only English writing authors – among them also Gustave Flaubert whose *Trois Contes* Stein translated to English.²⁰ Furthermore, this collection of three short stories inspired her in term of composition her first published piece *Three Lives* in 1909.²¹

*b) THE MAKING OF AMERICANS AND PSYCHOLOGICAL ASPECTS OF STEIN'S
WORK*

In 1906 Stein began to write *The Making of Americans*. The novel, comprising of around one thousand pages, is a history of three generation of two families, Stein's ancestors.²² Stein worked on this novel several years and it was in this piece where her characteristic style fully emerged. Socially perceptive Stein focuses on other people's talking and she found out that they often say the same thing repeatedly. The repetition became characteristic for Stein's writing. The cumulating of words was major tool in her attempt to purify the language and to make people to listen themselves. As a former student of William James at Harvard Annex, she was influenced by his theories about people's mind, thinking and perceiving reality. As a pragmatist James believed that human mind is just a bundle of arrangement and bundles of bundles of arrangements. Language helps us to organise those mental bundles and processes. People are used to read texts with expectation of logical understanding; however, Stein's writing is able to disrupt these logical paths of perceiving texts. Those aspects of Stein's writing are examined in the book of Dana Cairns Watson and as she points out the way Stein created sentences, her process of arranging words is basically an artistic adaptation of James' psychological works.

Stein aimed also on other senses – especially hearing. She considered the power of reading aloud. Her sound perceptiveness was high; she was sensible on sounds and noises. This fact, which D. C. Watson calls “auditory consciousness”,²³ helped Stein in writing. She attached importance to the way her texts sound when they are read. Some of them gain even meaning when they are heard and not only read. Stein had tendencies to make people listen, to teach them how to listen. Paradoxically, Stein herself hated

²⁰ BRODY, Paul. *Modernist Mentor: A Biography of Gertrude Stein*. (p.28)

²¹ STEIN, G. – RETALLACK, J. *Gertrude Stein: Selections*. (p. 32)

²² The Making of Americans – Novel by Stein. *Britannica.com*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://www.britannica.com/topic/The-Making-of-Americans>

²³ WATSON, Dana Cairns. *Gertrude Stein and the essence of what happens*. 1st edition. Nashville [Tenn.]: Vanderbilt University Press, 2005. (p. 32)

when someone read a text out for her. With her delicate sense of hearing she easily became bored and tired by hearing other people talks.²⁴

Although it was written the novel stayed unpublished for several years. Around 1924, thanks to Ernest Hemingway, the novel was published in instalments in the *transatlantic review*²⁵ and in 1934, Stein contrived to publish an abridged version.²⁶ Public reaction was not ideal, many reviewers and even readers did not notice it. However, some literary critiques called it as a milestone in Stein's technique of writing.²⁷ It was just a beginning of Stein's experiments with language; the peak of her works in terms of psychological impact came with next books.

c) *TENDER BUTTONS AND THE THEORY OF SKIPPING*

In 1914, Gertrude Stein published on her own costs the book *Tender Buttons: Objects, Food, Rooms*. The book clearly had cubistic tendencies. Influenced by her friends, artists Pablo Picasso and Juan Gris, Stein by patterns of her writing and word composition tried to bring it to her work.²⁸ Apart from the cubism it is possible to track down several others patterns which Stein used while writing (not only) *Tender Buttons*.

D. C. Watson suggests the theory that Stein took advantage on the reader's habits of skipping. To be explained – readers skip the words and phrases they are familiar with. When they are certain with the meaning, they do not further pay any attention to the particular words and just slide on the surface of the text. Yet Stein's texts do not provide any stable surface, therefore readers are kept in constant doubts, they are forced to keep guessing and wondering about the meaning. Ambiguity of Stein's texts is more than obvious and it is another of the typical features of Stein's creative process. One simple question can have multiple answers – with this in mind Stein put forward the critique of usual way of approaching the texts. Readers rely on traditional habits finding themselves in conflict with Stein's work. The effort to change the way of reading texts is effective because Stein made usual habits inapplicable. This position towards efforts to understand Stein's texts is more or less

²⁴ WATSON, D. C. *Gertrude Stein and the essence of what happens*. (p. 32)

²⁵ STEIN, G., *Vlastní životopis Alice B. Toklasové*. (p. 182)

²⁶ SIMON, L. Gertrude Stein. *Jewish Women's Archive*. [online].

²⁷ Gertrude Stein. *Poetry Foundation*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://www.poetryfoundation.org/poems-and-poets/poets/detail/gertrude-stein>

²⁸ SIMON, L. Gertrude Stein. *Jewish Women's Archive*. [online].

agreed in the book of Ellen E. Berry where she believes that conventional methods of approaching Stein's fiction are predestined to fail.

Generally speaking, readers look for the plot, the mystery, solutions and some end of story which is normally present in the fiction. None of these are present in Stein's works. In view of that, readers are left with nothing but uncertainty.²⁹ Moreover, the already mentioned ambiguity and the omitting of the punctuation – another important aspect of Stein's style – add the possibilities for alternative interpretation of her texts – for example by not thinking at all. Readers can be led just by series of associations. Nonetheless, this method is usually not reliable – texts the random order of words in Stein's complicates the natural development of associations which is more interrupted by other words standing in close proximity. Those words are not seemingly related to each other, they simply creating overwhelming complex structures which force readers to return to basics and think about single individual words.³⁰ Stein requires on the reader to slow down and increase the attention by inducing certain level of intimacy. It is demanded to be present in Stein's texts, not to look for solution or conclusion, but to be perceptive to sudden shifts in textual flow, theme or atmosphere of the text.³¹ Nobody can say which interpretation of Stein's works is right and which is wrong. The “madness” Stein created caused frequently confusion and is the main reason why the reading of Stein's texts is difficult.

One more intention was clearly declared by Stein – the idea of innovation. She asserted that by accepting ready-made words people deny the possibility to create new words to capture new ideas which potentially could lead to better system.³²

d) *GEOGRAPHY AND PLAYS AND EFFORTS TO PORTRAY CONVERSATIONS*

Stein continued in her experiments even in her next book, collection of her plays and works called *Geography and Plays* published in 1922. The crucial element this time was a dialogue.

In her book D. C. Watson emphasizes the fact that Stein focused on the meaning between words.³³ For example Stein hold an opinion that auxiliary words, conjunctions,

²⁹ BERRY, E. E., *Curved thought and textual wandering*. (p12.)

³⁰ WATSON, D. C., *Gertrude Stein and the essence of what happens*. (pp. 54-55)

³¹ BERRY, E. E., *Curved thought and textual wandering*. (p.18)

³² WATSON, D. C., *Gertrude Stein and the essence of what happens*. (p. 54)

syntactic makers – all these are just meaningful within a sentence where they help to create the main meaning; nevertheless outside the sentences, standing all alone, they are meaningless. In the book *Geography and Plays*, Stein’s passion for dialogues could be expanded – Stein got the opportunity to enjoy writing them. Stein’s dialogues are not vague reflection of real-life conversations, they are reproduced freely – once again letting readers involve their minds, letting them guess and speculate. Real-life conversations are not simple exchanging of words, it is a game. Each dialogue, when it is paid enough attention, shows the real human nature. Personal feelings and opinions are involved and the complexity of human nature is revealed. Stein was aware of this fact; she tried to incorporate it in her plays. On the other hand, Stein’s perception of reality was slightly shifted. As a consequence, Stein’s texts are not understandable well, because our sense of reality is more or less general and conventional in comparison with Stein’s reality awareness.

Stein’s captivation with dialogues and conversation between people influenced her and it is obvious through all of her pieces. Her intentions in capturing dialogues are not clearly defined. On one hand Stein’s writing can fill the purpose to show the emptiness and plainness of people’s utterances. Stein wanted to take up the hidden principles of human’s mind by openly criticizing the occasional triviality of people’s conversations. Stein’s collages of words and phrases are “a game” to attract readers’ attention and tease their mind. Stein basically mocked the way people talk on everyday basis. On the other hand Stein was fascinated by people’s talk. She enjoyed talking with others, whether her conversational partner was her friend or a complete stranger who Stein stopped on a street. As D. C. Watson suggests, Stein distinguished between two types of conversation – the transactional conversation and the interactional conversation.³⁴ The former was according to Stein fettering whereas the latter was Stein’s domain.

In the transactional conversation the roles of participants are firmly defined. It takes place usually in formal situation (for example in administrative handling, etc.) where one speaker is inferior to another one. The roles are clear and the participants have to be focused and perceptive. Stein did not like those situations because the fact

³³ WATSON, D. C., *Gertrude Stein and the essence of what happens*. (p. 57)

³⁴ WATSON, D. C., *Gertrude Stein and the essence of what happens*. (p. 64)

that transactional conversation did not offer her the opportunity to be creative kept her away.

In contrast with transactional conversation, the interactional one excited Stein much more. The basis of this interaction is in its unpredictability. The participants do not have fixed roles; the course on a conversation depends on setting, speakers' personalities and, in certain amount, also on a coincidence. Stein was searching for this type of conversation which gave her freedom. She never let any aspect of social acceptance to define her way of speaking – gender, sexuality, ethnic origin – Stein never limited herself in terms of self expression.

Stein tried to portray the realness in her texts. Yet the act of writing did not offer her the right manners to achieve that. The writing itself is only helping to catch the real conversation and the actual way of expressing of people. Stein was limited by the language – for example she refused using any neologisms (that was also one of the reasons why James Joyce was not in Stein's favour). In Stein's plays the drama and coherence is missing, the other way around Stein emphasizes the structure of people's utterances and the motives of conversations. As the consequence, Stein's plays are not similar to plays of other authors; moreover, they are hard to read.³⁵

e) 1930s, GAINING POPULARITY AND FINAL YEARS

During 1920s Stein gained respect among literary critics and intellectuals. She was read but only by a narrow circle of people. Stein wanted to broaden her audience, therefore she listened advices of Carl Von Vechten to write a memoirs. Impersonating Alice B. Toklas Stein wrote the autobiography in 1933. *The Autobiography of Alice B. Toklas* was captivating piece of work full of stories and rumors from life of Stein, Toklas and her friends. It brought desired fame to Stein – she was invited to lectures and public readings. Her books began to sell. Within 1920s and 1930s Stein also began to concentrate herself on theoretical level of writing. She wrote and published several essays on writing techniques and experimental prose – namely *Composition as Explanation, How to Write, What Are Masterpieces and Why Are There So Few of Them* – where she explained the aims of modern prose and provided a guide for reading those types of texts.

³⁵ WATSON, D. C., *Gertrude Stein and the essence of what happens*. (p. 65)

Besides prose and theoretical texts Stein also wrote several librettos. Her close friend, music composer, Virgil Thompson, made music for majority of her works. He set to music not just Stein's librettos but also some of her poems. After many years of trying Thompson finally succeeded in bringing the opera *Four Saints in Three Acts* on stage. The opening night took place in 1933 in Hartford, Connecticut and it provoked mainly positive and keen reactions. Since then the Wadsworth Athenaeum Theatre Company had several successful performances and in 1934 the opera moved to Broadway, New York. While Stein and Toklas were on the USA lecture tour, they got the opportunity to see the adaptation of the *Four Saints* in Chicago. Unfortunately, Stein did not like it claiming that the Chicago production is too heavy-footed.³⁶ Yet Stein's plays and operas were written in her typical extravagant style, they were successful and gained decent audience.

In 1937 Stein made an attempt to continue in success with another autobiography called *Everybody's Biography*. Then she further continued in writing readable popular books; however, Stein never stopped in experimenting with words and phrases. The main area for that was poetry – for example *Stanzas in Meditation and Other Poems* – collection of poems written between the years 1929-1933 but published in 1956.³⁷

In 1940s, the last years of her life, Stein wrote mainly popular commemorative prose. In the book *Paris, France* published in 1940 Stein paid tribute to her beloved city where she spent most of her lives. Another frequent subject of her later works was the war – *The Wars I Have Seen* published in 1945 is a book of memoirs from the war years and *Brewsie and Willie* published in 1946 tried to depict the life of American soldiers.³⁸

f) WRITING HABITS AND THE PLAIN EDITION

Stein's writing habits were exceptional as well. She was used to writing whole night in one take and she never edited her work. According to her, the editing by herself would destroy the output of her creative intention.³⁹ However, Stein's approach to creative process changed during her life. In 1920s and 1930s her Stein modified her writing habits. She worked throughout the day in every free time – for example

³⁶ BRODY, P., *Modernist Mentor: A Biography of Gertrude Stein*. (pp. 70, 76)

³⁷ SIMON, L. Gertrude Stein. *Jewish Women's Archive*. [online].

³⁸ Gertrude Stein. *Poetryfoundation.org* [online]

³⁹ BRODY, P. *Modernist Mentor: A Biography of Gertrude Stein*. (p. 36)

in the car while waiting for Alice Toklas to finish her errands. What is more Stein allow to the noises and sounds of cars and commotion on the streets to inspire her. She also began to participate in corrections her works - for example, when she and Toklas were preparing the complete publication of *The Making of Americans*. French typesetters, confused by Stein's long sentences and lack of punctuation, frequently made mistakes. What is more, publishers who were willing to publish Stein's works often had various comments and reminders to her work.⁴⁰ Authoritative Stein did not tolerate it easily, she desired for artistic freedom which was allowed to her by setting up her and Toklas' publishing house called Plain Edition.

The first book which was published under the Plain Edition was the *Lucy Church Amiably* in 1930. Stein herself determined the cover of the book and overall decided about the whole process of releasing which undoubtedly gave Stein pleasure.⁴¹ She loved to decide, advice and affect. More than a writer Stein was once more known as a mentor of young authors and artists. She united the expatriate Americans in Paris offering them a base and connections for their work – as an example it could be used authors of so called lost generation.

⁴⁰ STEIN, G. *Vlastní životopis Alice B. Toklasové*. (pp. 174-175, 205)

⁴¹ STONE, Sarah. *The Plain Edition. Jacket2*. [online]. [2013] [Accessed 2016-04-28]. Available from: <http://jacket2.org/article/plain-edition>

3) LOST GENERATION

The World War I left in many people serious damages. Whether they were physical or mental, it led to a shift in social thinking which occurred throughout the nationalities and continents. People were shattered and broken; many of them lost their hope, persuasion and believe in the modern society. The war drained them of the illusions and expectations. Among them a group on young American authors was formed. Some of them experienced the war personally, some of them not; however, they all have in common the disdain for society and the attitude of rejection and isolation.⁴² The term *lost generation* was in fact created by an accident. Gertrude Stein once overheard a car mechanic saying those words on address of his apprentice. Later she used them as a reference for the already mentioned group of writers containing Ernest Hemingway, Francis S. Fitzgerald, John Dos Passos, e. e. cummings and others.⁴³ The term was also used by Ernest Hemingway himself in his novel *The Sun Also Rises*, nevertheless, he intend to use it sarcastically. Readers, on the other hand, took the term lost generation seriously finding it accurate to describe current mood across the society.⁴⁴ In broader approach the term could be use not just for appellation on a literary group, but for expressing the social atmosphere in general. Americans were seeking for new environment; hence their paths often led to Greenwich Village or to Europe. Gradually the set of main rules or rather main features of their life stance were shaped – those were concerning freedom of self-expression, female equality, freedom of movement, liberty etc. All those features were also accepted by writers and authors belonging to the literary *lost generation*. The most significant members, whose lives were portrayal of a “lost life”, were Francis Scott Fitzgerald and Ernest Hemingway. Moreover, both had strong relationship between themselves and also with Gertrude Stein who undoubtedly influenced the artists of *lost generation*.⁴⁵

42 PROCHÁZKA, Martin. *Lectures on American Literature*. 1st edition. Praha: Karolinum, 2002. (pp. 239-243)

43 Lost Generation – American literature. *Britannica.com*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://www.britannica.com/topic/Lost-Generation>

44 BRUCCOLI, Matthew Joseph – VICHNAROVÁ, Ingrid. *Fitzgerald a Hemingway: nebezpečné přátelství*. 1st edition. Překlad Ingrid Vichnarová. Praha: I. Železný, 1998. Osobnosti (Ivo Železný). (p. 144)

45 PROCHÁZKA, M., *Lectures on American literature*.

a) *F. S. FITZGERALD*

Francis Scott Fitzgerald was born in Minnesota in 1896. The Fitzgeralds were proud of their lineage; one of Fitzgerald's ancestors was the author of the National Anthem. However, Fitzgerald's father was an unsuccessful businessman and the family lived more or less from the heritage of Fitzgerald's mother.⁴⁶ Despite the fact that the family was not the richest in the town, they could afford to pay for good education for their son.⁴⁷ Francis enrolled for the Newman School in New Jersey between the years 1911 and 1913 and after his graduation he continued to Princeton University. Fitzgerald was a conscientious student at the beginning; nevertheless, his literary ambitions slowly began to predominate and Fitzgerald soon dropped out of the university and joined the army. Fitzgerald desired to attend the World War I, however the war was over before his unit was sent overseas.⁴⁸ During his stay in Camp Sheridan, Alabama, he met Zelda Sayre, a daughter of a Supreme Court judge. She was considered as one of the top class beauty and Fitzgerald felt in love immediately. Due to Fitzgerald's poor financial condition Zelda hesitated to marry him.⁴⁹ Francis left his job an advertiser in New York and quickly finished his first novel which he had stated during his military service.⁵⁰

In 1920 the novel *This Side of Paradise* was published. The novel made Fitzgerald a celebrity basically over night which brought him lots of money and strong reputation on the literary field. The same year he married Zelda Sayre. Fitzgerald began to write short stories for renowned popular magazines to ensure his income for extravagant life style he and Zelda led. A year later her only child, daughter Frances, was born.⁵¹ In 1924, they left for France to calm down their way of living and, more importantly for Fitzgerald, to find calm place for writing.⁵² By that time the marriage of Francis and Zelda was not functioning well, Fitzgerald slowly became an alcoholic

⁴⁶ F. Scott Fitzgerald Centenary. *University of South Carolina*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://library.sc.edu/spcoll/fitzgerald/biography.html>

⁴⁷ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p. 38)

⁴⁸ Biography.com Editors. F. Scott Fitzgerald. *Biography.com*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://www.biography.com/people/f-scott-fitzgerald-9296261>

⁴⁹ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p. 38)

⁵⁰ Biography.com Editors. F. Scott Fitzgerald. *Biography.com*. [online].

⁵¹ F. Scott Fitzgerald Centenary. *University of South Carolina*. [online].

⁵² BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (str. 38)

and Zelda went through several affairs with other men.⁵³ Fitzgerald spent the winter 1924-1925 alone in Rome to finish corrections on his next novel.

The Great Gatsby was published in 1925 and unfortunately it did not meet with the commercial success which Fitzgerald had hoped for.⁵⁴ Nevertheless, *the Great Gatsby* proved that Fitzgerald's literary technique was changing and contrary to his first novel. The refinement of his style was not intentional; it was natural development caused by Fitzgerald's respectable talent.⁵⁵ This fact was noticed by many literary critics for example Edmund Wilson, American writer and Fitzgerald's contemporary, who admired Fitzgerald's works and the ability to learn fast. W. Goldhurst in his book points out the fact that Fitzgerald implemented into his novel also a critique of one of the phenomena in that period of time. The huge eyes on the billboard promoting doctor Eckleburg's office are simply metaphor for god. By this way Fitzgerald shows the problem of the "business-religion", the connection between churches and advertisement industry.⁵⁶ After the World War I many churches set up advertising departments to promote faith and help to spread it. Fitzgerald was not the only author who criticised this phenomenon – "God as an advertisement" was frequent subject depicted in works of Sinclair Lewis, Walter Lippmann and others.⁵⁷

In 1926 the Fitzgeralds left France for America where they settled down in Delaware and lived there for two years (except one summer spent back in France). The main reason for their return to America was to run away from distractions. Fitzgerald needed to find peaceful and calm environment to work on his next novel. However, during the following two years he made only a small progress.⁵⁸ He was considering the subject of a matricide and he was trying to complete the plot for several years. In the end, he abandoned this topic.⁵⁹ Most of the time Fitzgerald was busy writing short stories to make enough money for living. The family atmosphere was more and more damaged by Fitzgerald's heavy drinking and Zelda's mental instability and ambitions to become a ballet dancer. By the year of 1929 the Fitzgeralds moved

⁵³ F. Scott Fitzgerald Centenary. *University of South Carolina*. [online].

⁵⁴ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p.38)

⁵⁵ MILLER, James E. *F. Scott Fitzgerald: his art and his technique*. New York: New York University Press, 1964. (p. xi-xii)

⁵⁶ GOLDHURST, William. *F. Scott Fitzgerald and his contemporaries*. 1st edition. Cleveland: World Pub. Co, 1963. (p. 39)

⁵⁷ GOLDHURST, W. *F. Scott Fitzgerald and his contemporaries*. (pp. 39-40)

⁵⁸ F. Scott Fitzgerald Centenary. *University of South Carolina*. [online].

⁵⁹ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p. 72)

back to France. Zelda went through a mental breakdown; what is more, she became also physically ill due to exhaustive dance training. She was hospitalized in a mental health clinic in Switzerland.⁶⁰

Fitzgerald finally finished his fourth novel *Tender Is the Night* in 1934 and once again it did not encourage readers to buy it. After another commercial failure Fitzgerald fell into depressions and drinking.⁶¹ His style in the *Tender Is the Night* is more realistic and discursive probably thanks to the influence of Hemingway. The modification of Fitzgerald's writing according to Hemingway is not forced. It is rather the result of Fitzgerald's affection to his friend.⁶²

Fitzgerald's following literary intentions comprised the plans for another novel, this time a historical novel set to 9th century in France. The model for the main character should be Ernest Hemingway. Fitzgerald started with short stories which later Fitzgerald planned to rewrite into a novel; some of the stories even were published. Yet this whole idea failed, Fitzgerald was not able to adapt in this type of prose. The biggest problem was the language. Fitzgerald tried to apply the language of American labourers on the language of medieval French peasants. It all seemed ridiculous, the short stories were weak and they were left without much attention.⁶³

Around 1930, Zelda Fitzgerald was hospitalized again this time in Baltimore, United States. Broken and in debts Fitzgerald entered the period is called the "Crack-up" according one of his essays Fitzgerald wrote for the *Esquire*.⁶⁴ Fitzgerald tried to revive his career as a screenplay writer. He obtained a contract with MGMT, later he worked as a freelance writer. Fitzgerald went through an erratic love affair, many alcoholic excesses. Besides health issues were bothering him more and more.⁶⁵ His last novel *The Love of the Last Tycoon* remained unfinished, Fitzgerald died of a heart attack in 1940.⁶⁶

Considering the style of writing, the authors on 1920s and 1930s shared a few similar features. They focused on interpersonal relationships and personal experiences. They wanted to write about what was happening directly at their time. They benefited

⁶⁰ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (pp. 111, 123, 125)

⁶¹ Biography.com Editors. F. Scott Fitzgerald . *Biography.com*. [online].

⁶² GOLDHURST, W. *F. Scott Fitzgerald and his contemporaries*. (pp. 214-216)

⁶³ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*. (pp. 194-195)

⁶⁴ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*. (p. 203, 204)

⁶⁵ GOLDHURST, W. *F. Scott Fitzgerald and his contemporaries*. (p. 218)

⁶⁶ F. Scott Fitzgerald Centenary. *University of South Carolina*. [online].

from their experiences, each of them wrote (at least partially) about what they knew the best. Fitzgerald's typical themes were romantic adventures, his main male characters were so called "emergent debutantes and playboys" who easily fell in love; his female characters were usually attractive, beautiful, rich and mentally unstable.⁶⁷

The evolution of Fitzgerald's style was rapid. Many authors underwent similar transformation of their style; however in Fitzgerald's case it all escalated much quicker. The brilliance of Fitzgerald's style is the fact that he could distance himself from the theme, from the story, and treated the text in the artistic way without personal involvement. Fitzgerald managed to do this only in *The Great Gatsby*. The impersonal position while writing the text that is the main difference between *Gatsby* and Fitzgerald's former works. Besides this novel Fitzgerald never achieved the detached view again; nevertheless *The Love on the Last Tycoon* had potential to equal *The Great Gatsby* and become Fitzgerald's masterpiece. Unfortunately, it remained unfinished.⁶⁸

b) ERNEST HEMINGWAY

Born based in Oak Park, Illinois, in 1899, Ernest Hemingway had happy childhood spent mostly in conservational suburb of Chicago or in northern Michigan, where his family regularly spent summers. Ernest had strong relationship with his father who taught him hunting, fishing etc.

Hemingway always tended to creative career. In high school years he worked in the school newspaper called Trapeze and Tabula. Soon after his graduating he got job at the Kansas City Star where he gained experience which influenced him in her further life, especially in terms of his writing style.⁶⁹ Under the pressure of other colleagues and his chief editor Hemingway learned to write short declarative sentences.⁷⁰

During the World War I Hemingway voluntarily joined the army and as an ambulance driver he was sent to Italy to did his duty. He was injured and hospitalized in Milan. He felt in love with a nurse, nevertheless the love was not

⁶⁷ GOLDHURST, W. F. *Scott Fitzgerald and his contemporaries*. (p. 32)

⁶⁸ MILLER, J. E. *F. Scott Fitzgerald, his art and his technique*. (pp. 160-162)

⁶⁹ Biography.com Editors. Ernest Hemingway. *Biography.com*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://www.biography.com/people/ernest-hemingway-9334498>

⁷⁰ FLOYD DESNOYERS, Megan. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential library and Museum*. [online]. [2016] [Accessed 2016-04-28]. Available from: <http://library.sc.edu/spcoll/fitzgerald/biography.html>

required. At least Hemingway put together enough materials for his novel *A Farewell to Arms*.⁷¹ Young, freshly nineteen-year-old, Hemingway returned to the United States as a hero. Everybody admired him, various articles and interviews about his war experience were published and Hemingway gained respect among many people. It should be noted that Hemingway enjoyed it; what is more, he even supported those rumours and stories describing him as a brave soldier and great man.⁷² He was concerned about public opinion on him, therefore he tend to present himself as a self-confident successful man with strong values who exploits life the best way he can. This public image he created was popular and remained consistent throughout Hemingway's whole life.⁷³

After the war Hemingway returned to his journalistic career. He moved to Chicago where he began to work for the *Toronto Star* and where he met eight years older Headley Richardson. After short relationship they decided to marry in 1921. Shortly after, Hemingway took an advice of Sherwood Anderson to move to Paris which was according Anderson cheap for living and with flourishing artistic scene. Hemingway settled a new contract in the *Toronto Star* as a foreign correspondent and soon newly married Ernest and Headley moved to Paris.⁷⁴

Eloquent and sociable Hemingway quickly got through the circle of American expatriate artists and writers united around Gertrude Stein. Apart from his journalistic commitments Hemingway also fully started write his own works.⁷⁵ By the end of the year 1923 after a quarrel with his chief editor, Hemingway terminated his career in journalism and hand in his notice in the *Toronto Star*. Travelling around Europe, gaining experiences and collecting materials, and enjoying birth of his first child, son John "Bumpy" Hadley Nicanor Hemingway – this period on time culminated with publication of a collection of short stories *in our time* in 1924 (French edition) and 1925 (American edition – it was the first book of Hemingway's which was published in the United States). Hemingway's first novel *The Sun Also Rises* followed soon after. The book had success both with critics and readers. First edition was quickly

⁷¹ Biography.com Editors. Ernest Hemingway. *Biography.com*. [online].

⁷² FLOYD DESNOYERS, M. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential library and Museum*. [online].

⁷³ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*.

⁷⁴ FLOYD DESNOYERS, M. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential library and Museum*. [online].

⁷⁵ Biography.com Editors. Ernest Hemingway. *Biography.com*. [online].

sold out.⁷⁶ Hemingway always used his own experiences when it came to writing fiction. He found inspiration in his own life as well as in lives of people he met. Many characters of Hemingway's novels are based in real personalities and in many cases it is not complicated to identify the real-life person.

Hemingway's popularity was rising; however his personal life experienced some troubles. Ernest and Hadley had already lived separately for some time; the divorce came in 1927. By that time Hemingway lived with Pauline Pfeiffer whom he married shortly after he got divorced. Hemingway even got baptized, because Pauline was Catholic.⁷⁷ She gave Hemingway another two sons – Patrick (born in 1928) and Gregory (born in 1931). The Hemingways moved back to the States and settled down in Key West, Florida.⁷⁸ Thanks to Pauline's wealthy relatives, the family could afford comfortable living and chasing experiences – for example hunting on safari and trips to Spain to enjoy bullfighting which Hemingway was a big fan of.⁷⁹

In 1936, the Spanish civil war burst out and Hemingway volunteered as a war correspondent. He felt in love with his colleague Martha Gellhorn who Hemingway married immediately after the divorce with Pauline in 1940. The experience with the Spanish civil war left a trace in Hemingway. He used this encounter to write another novel *For Whom the Bell Tolls*.⁸⁰ He began to write the book in 1939 in Cuba where he moved with his new wife Martha. The novel was published in 1940 and it became a best-seller. It was the most significant piece of Hemingway since 1929 and *A Farewell To Arms*.⁸¹

Once again, with the World War II, he worked as a correspondent in Europe. During his service he met his future fourth wife Mary Welsh. The marriage with Martha had already expired; hence the new love relationship with Welsh could go on. They got married in 1946.⁸² They returned to Cuba where Hemingway spent most of the time recovering from various illnesses and returning war injuries. Generally speaking,

⁷⁶ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (pp. 37, 50, 94)

⁷⁷ FLOYD DESNOYERS, M. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential library and Museum*. [online].

⁷⁸ Biography.com Editors. Ernest Hemingway. *Biography.com*. [online].

⁷⁹ FLOYD DESNOYERS, M. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential library and Museum*. [online].

⁸⁰ Biography.com Editors. Ernest Hemingway. *Biography.com*. [online].

⁸¹ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (pp. 216-217)

⁸² Biography.com Editors. Ernest Hemingway. *Biography.com*. [online].

Hemingway's health condition was poor not just on physical terms; he began to suffer from depressions.⁸³

In 1951 Hemingway started writing the novel *Old man and the Sea* based on a story of Cuban fisherman which Hemingway once overheard. The book was successful, it gained Hemingway extreme popularity.⁸⁴ Moreover, Hemingway won the Pulitzer Prize and he was awarded by Nobel Prize in literature in 1954.⁸⁵ Despite all these honours which he obtained, Hemingway suffered more and more with mental problems. He threatened several times with suicide, he was hospitalized and underwent an electro shock treatments. However, none of these helped and Hemingway shot himself in his home in Ketchum in 1961.⁸⁶

Hemingway won critical and reader's acclaim from the very beginning and publication of his first book. His style of writing was simple, straightforward and coarse. Hemingway was able to concentrate the essence of the story into short sentences and paragraphs. His simple accessible language without unnecessary adornments gave his texts the power to impress, the power to hit the reader. Hemingway kept avoiding adjectives. Some readers suggested that Hemingway's texts appeared cold, cynical without emotions and feelings. That is not entirely true. On the contrary Hemingway focused on facts and his own experiences. He depicted the emotions he had about certain situation and with his forthright style transmitted the emotions to readers without using excessive amount of words.⁸⁷

⁸³ FLOYD DESNOYERS, M. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential library and Museum*. [online].

⁸⁴ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p.240)

⁸⁵ Biography.com Editors. Ernest Hemingway. *Biography.com*. [online].

⁸⁶ FLOYD DESNOYERS, M. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential library and Museum*. [online].

⁸⁷ HALLENGREN, Anders. Article about Ernest Hemingway: A Case of Identity: Ernest Hemingway. *Nobelprize.org*. [online]. 2001 [Accessed 2016-04-29]. Available at: [z: http://www.nobelprize.org/nobel_prizes/literature/laureates/1954/hemingway-article.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/1954/hemingway-article.html)

4) GERTRUDE STEIN'S INFLUENCE ON HEMINGWAY AND FITZGERALD

It has been said that Gertrude Stein had a great influence on the writers of the lost generation. Her opinions were required not only in literary circles but also in other areas of art. One artist who had very fond relationship with Stein was for example Pablo Picasso. They met soon after Stein's arrival to Paris and Picasso was the only one who had ever painted Stein's portrait. The artistic elite of 1920s and 1930s was based around the 27 rue the Fleurs, the home of Gertrude Stein. Her weekly salons were renowned, it was a place where talented artists and influential people from the art sphere met and discussed new trends and tendencies in art. Stein enchanted her guests by her eloquence and casualness. However, as a friend Stein behaved sometimes a little bit reckless – she easily gained new friendships just as she easily lost them. Reportedly, Stein got angry with Ezra Pound when he broke her favourite chair. Since then Stein no longer wanted to keep their friendship. Pound was offended by Stein's attitude and they did not see each other ever again.⁸⁸

One of the great examples of Gertrude Stein's friendships is the one with Ernest Hemingway. Before Hemingway's departure to France, Sherwood Anderson, Hemingway's friend and supporter, gave him several letters of introduction which helped Hemingway to make contacts.⁸⁹ It was one of the letters which opened the door to Gertrude Stein. Shortly after Hemingway's arrival to Paris, Ernest and Gertrude met and immediately started to like each other. Hemingway made a great first impression also on Alice B. Toklas. Stein and Hemingway were able to talk for hours upon various topics. Both of them benefited from their relationship, nevertheless it was Hemingway who gained a bit more from the relationship with Stein. She was very concerned about his writing, giving him opinions on his pieces and advices in further writing. It was Stein who recommended Hemingway to end the journalistic career and pursue the career of a writer.⁹⁰

⁸⁸ STEIN, G. *Vlastní životopis Alice B. Toklasové*. (p.171)

⁸⁹ FLOYD DESNOYERS, M. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential library and Museum*. [online].

⁹⁰ STEIN, G. *Vlastní životopis Alice B. Toklasové*. (p. 180)

Stein's feedback on Hemingway's work was sometimes remorseless. She did not hesitate to label Hemingway's first pieces as "inaccrochable".⁹¹ She explained the term on the example of a painter who puts a lot of effort to paint a piece; however the piece cannot be displayed because no one is interested in it. No matter how harsh Stein's critique occasionally was, Hemingway admitted in one of the letters to F. S. Fitzgerald that he always appreciated Stein's critique that it kept him motivated and down-on-earth.⁹² Ernest Hemingway admired and respected Stein despite the fact that he did not always agree with her opinions. Her relationship was strong. It reminded mother-son relation affecting that also private sphere of their lives not only the literary one. As a result of deep devotion, in 1924 Hemingway asked Stein and Toklas to be godmothers of his first son Bumpy.⁹³

Relation of Stein and Hemingway was growing stronger which was a thorn in Alice Toklas' eye. Toklas was jealous and gradually she forced Hemingway to stop visiting 27 rue de Fleurs.⁹⁴ Hemingway published his first novel and became a celebrity. This event had an impact on his friendships including one with Gertrude. They slowly distanced from each other and Gertrude as it was in her nature began to see Hemingway with contempt. She often made fun of him with Sherwood Anderson. They claimed that Hemingway is overrated. Stein called him coward. In her opinion Hemingway should write the stories he had really experienced and not prettied stories he was writing. would have brought him a different audience, but it would be in Stein's opinion more real and more recognition-worthy. Hemingway was blindly following the orders and advices of Stein and Anderson without hesitating, Hemingway's favour with Stein and Anderson was almost on the edge of adoration. This fact was another aspect which Stein and Anderson were making fun of.⁹⁵ However the big shock and humiliation for Hemingway came with the release of Stein's *Autobiography of Alice B. Toklas*. In the book Stein openly ridicules Hemingway and what is more, she praises Fitzgerald

⁹¹ HEMINGWAY, Ernest. *Pohyblivý svátek*. 1st edition. Translation by Stanislav Mareš. Praha: Odeon, 1966.

⁹² BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*. (p. 155)

⁹³ FLOYD DESNOYERS, M. Ernest Hemingway: A Storyteller's Legacy. *John F. Kennedy Presidential Library and Museum*. [online].

⁹⁴ SIMON, L. Gertrude Stein. *Jewish Women's Archive*. [online].

⁹⁵ STEIN, G. *Vlastní životopis Alice B. Toklasové* (p. 183)

who was surprised and afraid of Hemingway's reaction.⁹⁶ Despite all this inconveniences, Stein and Hemingway respected each other for whole their lives.

Stein took Hemingway as a son, as her apprentice. No matter how much she liked him, she saw a bigger literary talent in Fitzgerald. Stein got to know him thanks to Hemingway who introduced them. Fitzgerald astonished Stein with his writing style – she was asserting that Fitzgerald “was the only one of the younger writers who wrote naturally in sentences.”⁹⁷ Fitzgerald certainly respected Stein, nevertheless their relationship was not as deep and close as Stein's relationship with Hemingway or as Fitzgerald's affection for Hemingway. Fitzgerald and Stein maintained polite friendly conversation in letters – for example the preserved letter from Fitzgerald in which he described the trip to Lyon with Hemingway.⁹⁸ The other influences of Stein on Fitzgerald's works and vice versa are not known.

*a) THE EVOLUTION OF CAREERS OF STEIN, HEMINGWAY AND FITZGERALD
AND THEIR INTERCONNECTION*

The actual state of relationships between Stein, Hemingway and Fitzgerald is also noticeable in the development of their careers – it is interesting to compare them. Fitzgerald made a fortune instantly with the publication of his first book, whereas Hemingway's (and actually also Stein's) way to the literary top league took longer. Gertrude Stein had been writing roughly 30 years before the public recognition came. She created art for herself, she was never (or at least at the beginnings) interested in getting famous or gaining the broadest readership possible. In some sense, Hemingway's path to popularity was also long-winded. In 1925 when Fitzgerald was a celebrity praised by readers and critics for his novel *This Side of Paradise* and plenty of short stories in popular magazines and even Stein already managed to publish several books, Hemingway was still rather unknown with only two published collections of short stories on his account.

On the other hand, Hemingway in terms of popularity experienced the steadiest and strongest development from all three. Speaking of instability of popularity, Stein is put aside because as it was already mentioned, Stein was more interested in creating

⁹⁶ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*. (p. 180)

⁹⁷ STEIN, Gertrude. *Autobiography of Alice B. Toklas* [online]. 1. Adelaide: eBooks@Adelaide. 2014. [Accessed 2016-04-23]. Available from: <https://ebooks.adelaide.edu.au/s/stein/gertrude/toklas/>

⁹⁸ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p.45)

new art and writing for artistic and maybe psychological aims than for public recognition. Hemingway's gained public and critic's respect lasted until his death regarding the fact that he was awarded by several literary prizes and his books sold well despite the financial crisis in 1930s. The evolution of Fitzgerald's popularity reminded more the attempt to stay the slippery slope. The decline of Fitzgerald fame was obvious and unstoppable. His sharp start of his career with his literary debut was never overcome and he himself saw the waste of his talent. Hemingway reproached Fitzgerald the self-pity and revelling in his defeat on literary field.⁹⁹ Fitzgerald was more and more losing his reputation and also the ability to easily write engaging short stories for magazines. His debts, alcoholism and Zelda's mental illnesses pulled Fitzgerald down. Fitzgerald's literary failures negatively affected his relationships – especially the friendship with Hemingway. Fitzgerald's decline and working moral were probably one of the reasons of their estrangement at the end of their lives, despite the fact their relationship was very strong and connected.

⁹⁹ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p.149)

5) HEMINGWAY AND FITZGERALD – EAGER AND VOLATILE FRIENDSHIP

Ernest Hemingway and Scott Fitzgerald met in Paris in 1925. As Hemingway remembered in his book *Moveable Feast* (1964) it happened in Dingo bar and Fitzgerald was not alone but with Dunk Chaplin, a baseball player who was, according to Hemingway, much nicer than Fitzgerald. The story about the meeting of these two giants of literature is shown not to be exactly true as M. J. Bruccoli evidences in his book.

Back in 1925 Fitzgerald was already renowned author, a celebrity. He got to read some of Hemingway's works at that time and he instantly felt some kind of favour. He wrote about his new "discovery" to Max Perkins who later also became Hemingway's editor. Fitzgerald had popularity, Hemingway had connections. Hemingway had been living in France since 1921 and he managed to make many contacts and friends in Parisian artistic circles. Introducing Fitzgerald to Gertrude Stein, Hemingway made an impression of more capable and experienced which really captivated Fitzgerald. Despite the fact that Fitzgerald gained more literary achievements at that time, therefore he should be considered as a more successful author, the hierarchy in the Hemingway-Fitzgerald relationship was always set in Hemingway's favour. It was him who led and set the atmosphere of their relationship.¹⁰⁰ Fitzgerald felt subordinate to Hemingway; he always respected him and looked up to him which was even more obvious later at the end of their relationship. They both accepted the roles society assigned for them – macho Hemingway, fearless, scrupulous, adventurous type of man who lived on the edge in contrast with Fitzgerald, gentle, abashed man in constant doubts about himself, a man predestined to fail.

Ever since their meeting in 1925 they stayed in touch. Whether it was in person or by correspondence, they keep up with one another throughout their whole lives. After a year of parties and soirées, Scott and Zelda Fitzgerald decided to leave France, because they both were exhausted from demanding (socially and financially) way of living. During years 1926-1929 Hemingway and Fitzgerald met very sporadically – mainly when Hemingway was visiting the United States. Meanwhile they wrote each

¹⁰⁰ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p. 39)

other letters and send messages through their common editor and friend Maxwell Perkins.¹⁰¹

In 1929 the Fitzgeralds came back to Paris. Hemingway, at that time with her new wife Pauline, were still living there, however, the frequency of Hemingway and Fitzgerald's meetings was lower than back in 1925. Hemingway reportedly did not want Fitzgerald to know where exactly Hemingway was living then. The reason for this cooling was Fitzgerald's alcoholic excesses and undoubtedly Hemingway's dislike of Zelda Fitzgerald. She did not like Hemingway and she did not hesitate to manifest it. She called Hemingway gay, a rake and a drunk who had bad influence on her husband. On the other hand, Hemingway did not like her either. He suspected Zelda from taking Fitzgerald's attention from writing and from incitement him to drink and party most of the time. According to Hemingway, Fitzgerald could not concentrate enough for work which was crucial in his struggle to finish another novel after *The Great Gatsby*.¹⁰²

The relationship of Hemingway and Fitzgerald accompanied many rumours and myths. The popular story described incident in 1928 when Ernest Hemingway was hit by a skylight. Rumours had it that it was Fitzgerald's fault that he did it on purpose to hurt Hemingway or even kill him. In fact, that year Fitzgerald was not in France but in the United States, he could make it even if he wanted. Another great myth which surrounded the authors was their arguable sexuality. The both were often labelled homosexuals.

Hemingway's unresolved sexuality originated from his childhood. His mother Grace dressed Hemingway and a girl at the same time telling him to be a man. This confusion bothered Hemingway throughout his whole life; nevertheless he almost altogether handled it. Many experts say that Hemingway dealt with questioning his sexuality thanks to his texts. Others say that his texts are just a red herring from the denied homosexual and behind his macho texts the very sensitive man full of contradiction is hidden.

Fitzgerald was more open about his sexuality struggle; he did not try to hide it. He was not afraid to admit that he is the woman in his marriage with Zelda. His latent sexuality pursued him and it most likely contributed to his moral breakdown in late

¹⁰¹ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (pp. 20, 48)

¹⁰² BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (p. 85)

1920s and 1930s. Fitzgerald was very perceptive in case of other homosexuals. For example, Gerald and Sara Murphy, Fitzgerald's and Hemingway's friends who served Fitzgerald as model for character in his novel *Tender Is the Night*, lived together in happy marriage, despite the fact Gerald Murphy was a homosexual. Fitzgerald recognised that.¹⁰³

Rumours certainly affected the relationship between Fitzgerald and Hemingway. Nonetheless, Fitzgerald's affairs and excesses had much greater impact on their friendship. Hemingway was disgusted and disappointed by Fitzgerald constant pretexts why he was not able to work. During his "Crack-up" era Fitzgerald balanced on the edge. His debts were growing, Zelda was again hospitalized and Fitzgerald himself was losing his skills to write catchy short stories. The works on his novel was going slow which was frustrating. Moreover Fitzgerald drunk heavily; he was rarely completely sober. His only source of money at that time was writing for the *Esquire*. The series of essays Fitzgerald wrote was mainly retrospective, full of regrets and confessions. Fitzgerald shared details of his life and he also wrote about his admiration of Hemingway. Both Perkins and Hemingway attempted to stop Fitzgerald in writing those essays. They assumed it ruined Fitzgerald's reputation. Meanwhile Hemingway's star was rising. Married to a wealthy woman, Pauline Pfeiffer, he could afford to live expensive lifestyle with plenty of time for his writing. Despite this Hemingway did not publish a novel for a long time either. Between *A Farewell to Arms* (1929) and *To Have and Have Not* (1937) there was an eight-year gap filled only by short stories (one published collection) and essays for literary magazines. This period is very similar to or at least comparable with Fitzgerald's period. *The Great Gatsby* and *Tender Is the Night* were separated by nine years, but during those nine years Fitzgerald wrote countless short stories and essays. The main difference was in social behaviour of both writers.

Hemingway kept the image of strong man his whole life. Form this position he had tendencies to moralize ad criticize. Even though he liked Fitzgerald, Hemingway could not help himself from despising Scott. From preserved correspondence is obvious

¹⁰³ DELISTRATY, Cody C. Hemingway, Fitzgerald, and Sexual Anxiety of the Lost Generation. *The Paris Review*. [online]. [2015] [Accessed 2016-04-28]. Available from: <http://www.theparisreview.org/blog/2015/04/24/distinctly-emasculated>

that Hemingway wrote his friends (Perkins, the Murphys) about Fitzgerald with unconcealed disappointment about Fitzgerald's troubles. However, Hemingway also wrote many letters to Fitzgerald. Usually they were letters full of understanding, consolations with a hint of motivation. The tone of letters was not as friendly as it was at the beginning of their relationship. Fitzgerald and Hemingway more and more touched unpleasant topics and misunderstanding was more frequent.¹⁰⁴

Fade of their mutual trust is also traceable in the influence on works of each other. Through their correspondence it is shown that many advices and notes to works of one or the other were not taken seriously. Hemingway really considered all Fitzgerald's comment while writing *The Sun Also Rises* (1926), but during writing his following works Hemingway was more circumspect. Fitzgerald was offended when Hemingway rejected to let him read his manuscript of *A Farewell to Arms* (1929). On the other hand, Fitzgerald never took seriously Hemingway's advices to calm down and focus on writing. Fitzgerald was never able to do that. Besides, he took personally Hemingway's critique of Fitzgerald's *Tender is the Night* (1934), the novel which Fitzgerald worked hard on. This distrust negatively affected their vivid friendship which in 1930s turned rather into polite acquaintanceship.

When Fitzgerald got to read Hemingway's short story *The Snows of Kilimanjaro* in 1936 it was heartbreaking for him. Hemingway, supposedly as a response to Fitzgerald's essay from the Crack-up period, referred to him as a poor broken man with affection for rich people. That made Fitzgerald angry and he insist on removing that cue from the book.¹⁰⁵

They maintain correspondence, but in last ten years the met in person only few times. The last time they saw each other was in 1937 in Hollywood. The relationship was disrupted. Fitzgerald boundlessly respected Hemingway no matter all the quarrels and problem they had had. Nevertheless, Hemingway gradually distanced himself from Fitzgerald. Hemingway's opinion on him was lower and lower which ended up in conviction that Fitzgerald was weak drunk who completely wasted his talent. This is description provided in Hemingway's *Moveable Feast* (1964).

After the death of Fitzgerald in 1940, Hemingway did not officially react as some of his contemporaries did (John Dos Passos, Glenway Wescott...). Hemingway

¹⁰⁴ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway* (pp. 205-206, 211)

¹⁰⁵ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*. (pp. 204-205)

did not even attend the funeral. Max Perkins came up with an idea that the draft of *The Love of the Last Tycoon* could be finished by Hemingway. Zelda Fitzgerald strongly disagreed with this suggestion referring to the fact that Hemingway had different approaches in writing than Fitzgerald – Hemingway wanted to amaze whereas Fitzgerald focused more on the emotional side of texts. In the end Perkins chose Edmund Wilson to edit Fitzgerald's works.¹⁰⁶

In 1941, Hemingway sent to Perkins a letter with a review of the posthumously published novel *The Love of the Last Tycoon* in collections with few other short stories. Hemingway was not impressed at all. Moreover, he expressed the opinion that Fitzgerald would not have been able to finish the novel right. Hemingway suggested that he could write something about Fitzgerald after the end of World War II during which Hemingway actively worked as a correspondent. However, later Hemingway took his proposition off. The first Hemingway's mention about Fitzgerald was published in 1948 with new illustrated edition of *A Farewell to Arms*. Hemingway stated Fitzgerald's name in the list of influential people who died since publication of the first edition.¹⁰⁷

Despite the fact that Hemingway himself was not keen to write or speak about Fitzgerald, he did not mind to share his and Fitzgerald's correspondence with Arthur Miller who wrote Fitzgerald's biography. However, Hemingway was not excited but rather annoyed with final version of Fitzgerald's biography. He did not approve it.

Around the year 1957, Hemingway once again agreed to write a story about Fitzgerald at the occasion of the hundred year anniversary of publishing *The Atlantic Monthly*. The book of memoirs mainly about Fitzgerald was never published. Instead Hemingway wrote a short story. Nevertheless, he kept that idea of writing memoirs. *The Moveable Feast* was published posthumously in 1964.¹⁰⁸

Fitzgerald and Hemingway had rare, fragile relationship. The close connection and personal affection gradually faded away. In their life they naturally followed different paths, whether Hemingway headed to success, Fitzgerald hit the rock bottom.

Fitzgerald feelings towards Hemingway were undoubtedly stronger and more profound; he was generally more sensitive and perceptive type of man. On the other

¹⁰⁶ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*. (pp. 223-224)

¹⁰⁷ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*. (p. 229)

¹⁰⁸ BRUCCOLI, M. – VICHNAROVÁ, I. *Fitzgerald a Hemingway*. (pp. 235, 239-240)

hand, Hemingway respected Fitzgerald and admired his talent, but he was more reserved in his feelings. At the end of his life Hemingway did not hesitate to criticise and attack Fitzgerald and his way of life. The beautiful friendship melted away between Fitzgerald's alcoholic excesses and Hemingway's adventures.

CONCLUSION

The present thesis has discussed the life, work and influence of Gertrude Stein. Stein's personality is connected with significant personalities, important meetings and new formative ideas which arguably marked its age.

Initially, the thesis has shown Stein's path through life. After her childhood spent in Europe and maturing and her studies in the United States, Stein finally settled down in France which became her home for the rest of her life. The style of Stein's writing and the psychological aspects of her works crystallized during her stay in France. Stein's intention to practise readers' minds and to constantly keep their attention was demonstrated by several theories which described Stein's methods in more detail. Whether it was theory of skipping when readers deliberately skip the words and phrases with already familiar meaning or the Stein's efforts to depict real-life conversations in their essence, all those theories have been examined in the first part of the thesis.

Gradually, Gertrude Stein became more recognised for her connection with artistic circles than for her literary works. It is worth mentioning the influence of Stein on a forming group of young American writers lately known as the lost generation. Authors belonging to this literary group shared the same ideas and attitude towards the world. They lost their ideals and hope in modern society and tried to deal with it through writing. The most significant representatives were Ernest Hemingway and Francis Scott Fitzgerald. The third part of the thesis dealt with their lives rich on dramas, wasted opportunities and great literary achievements.

Fitzgerald and Hemingway's relationship with Stein was profound and full of respect despite the fact that changing personal conditions and social appreciation of each author affected their relationships with others. Stein was first of all a mentor who guided young authors across troubled waters of literary scene. She was willing to offer her advice and the friendship with her was a question of prestige. At the end of the third part, the thesis has offered a comparison of careers of Stein, Hemingway and Fitzgerald.

The last part of thesis is dedicated to the relationship of Ernest Hemingway and Francis Scott Fitzgerald. Both excellent writers were long time friends, although their favour in each other gradually disappeared. The thesis has described the beginnings of their friendship in Paris in the mid-1920s and their progressive alienation.

They both underwent many personal troubles; their careers took each opposite course which at the end had negative impact at their relationship. The significant role in this development is credited to their several misunderstandings, Fitzgerald's alcoholic excesses and personal decline and many rumours which were aiming to damage their reputation.

The thesis also examined the literary influence on each other which is undoubtedly more apparent with Fitzgerald. His affection for Hemingway was stronger; Fitzgerald adored and respected Hemingway his whole life. They maintained the frequent correspondence and stayed in touch throughout their lives as the thesis indicates. In the end of the last part the thesis described the attitude of Hemingway after Fitzgerald's death.

Gertrude Stein, Ernest Hemingway and Francis S. Fitzgerald, had all interesting lives; they were geniuses in their domains. Stein was a master in experimental prose, her psychological games with readers resulted in unique pieces of work. Speaking of uniqueness, Francis Scott Fitzgerald abounded with great literary talent which was relatively wasted due to Fitzgerald's unfortunate way of live. Finally, Ernest Hemingway was an expert on expressing and transmitting strong emotions with only a small amount of words. All of them are indisputably important personalities on the literary field and their mutual interconnectedness is undeniable.

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