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Second International Scientific Conference

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FILKO

ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ
PHILOLOGY, CULTURE AND EDUCATION

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FACT VS. FICTION: THE DOUBLING OF THE BIOGRAPHICAL SELF IN BIOFICTIONS ABOUT F. SCOTT FITZGERALD AND ERNEST HEMINGWAY

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Abstract: The rewriting of past lives is a source of reinventing, rediscovering the self. Therese Ann Fowler's *Z: A Novel of Zelda Fitzgerald* as a biofiction of the Fitzgerald's deals with Fitzgerald's wife Zelda, in particular. As such, it is created to take particular stance or promote particular aspect of the real life story by turning it into fiction. Paula McLain's *The Paris Wife* touches upon a very specific time of Hemingway's life that he himself must have forever remembered. As postmodern literary works they question but do not reject their own fictional status and thus become metafictional. Their metafictional elements also point out to the fictionality of fiction, involving the reader in the creation of the meaning of the text.

Key words: Biographical fictions, Fitzgerald, Hemingway, postmodernism

Introduction

This critical discussion will center on the novels written about the lives of two of the most emblematic American authors, F. Scott Fitzgerald and Ernest Hemingway. In these books, the topics of history, literature and life are revisited and reconstructed. In the midst of this process is the controversial issue of their genre, as either biographies or novels, or something in between. They represent a new system pinpointing the issue of how one can expand the boundaries of the novel as a genre. Nevertheless, this new system requires new terminology and new modes of defining and describing the conspicuous phenomenon in connection with its genre ambiguity.

We can see how a particular postmodernist feature stands in opposition to its modernist counterpart, but we cannot see how postmodernist poetics as a whole stand in opposition to modernist poetics as whole, since neither of the opposed sets of features has been interrogated for its underlying systematicity. (McHale 1987:7)

The works in question can be understood through the interpretative orders offered by postmodern theory, cultural poetics and rhetorical understanding of the narrative. What renders a random set of utterance as narration can be understood as the story's progression to a plot. In these novels ideas are searched for that lead to the reconstruction of the modernist and postmodernist approaches in this respect.

Biofictions as a second act in one's life

The biographical fictions about F. Scott Fitzgerald and Ernest Hemingway go beyond the mythologizing of the public and private figures of the two authors. They are trying to create a true, multifaceted narrative of the beginning years of Hemingway and Fitzgerald in Paris and the French Riviera. The epic encounter of the two most glorious American authors of the 20th century is the story about the two couples, Fitzgerald and his wife Zelda Sayre and Hemingway and his first wife Hedley Richardson. Their great friendship fueled by admiration, jealousy and liquor is underlined by a mixture of literary scholarship, history and gossip. The glamorous lives of the two American expatriates in the city of lights recount a modernism story about the Jazz Age and the Lost Generation. They meet in Paris where the more famous F. Scott Fitzgerald introduced novice writer Hemingway to Gertrude Stein. These particular years have become as emblematic as the whole of Paris and America themselves. Those were years full of complexities involving the writers themselves, with their successes and insecurities, loves and losses intensely affecting their relationship. The glory and pain of a writing life and the rise and fall of great literary friendship is the cast of the two biofictions: *Z: A Novel of Zelda Fitzgerald* (2013) and *The Paris Wife* (2011). Hemingway and Fitzgerald were some of the most notorious celebrities among the American writers. The heightened interest about their private and professional endeavors has not only never stopped but is also intensely pondered in every pore of the literary, cultural and historical realms of America. It is especially interesting how the authors' glamorous lives escalated during their most intense years in Europe, F. Scott Fitzgerald's life with his dazzling wife Zelda eclipsed by his alpha-male frenemy Ernest Hemingway. They provided ample material for the reporters and the public eye on both sides of the Atlantic. This is proved by the tide of imaginative writing and the writing threatening to simply swamp the distinction between "truth" and imagination, by allowing the question of both fact and fiction to remain close to the center of generic expectation of biography. Fiction writers turned Fitzgerald and Hemingway into a special brand of material, for presentation of their professional and private lives. Between the dramatic changes of postmodern tendencies affecting the scope and representational conventions of a person's life and the interpretation of literary biography on the basis of its referential content lies historiographic metafiction. In this respect, the fact and fiction interchangeability forms the nature and aesthetic form of the biographical novels, and shows how the hybrid genre comes into being.

Hybridisation and blurring of genre boundaries

The fact and fiction interaction abounds with possibilities for genre hybridization. As an example of this, the biofictions about F. Scott Fitzgerald and Ernest Hemingway designate the conventions and practices of postmodern life re-writing through the different use of fact and fiction and what that entails. The difference between the factual and the fictional lies in the way a fact is recounted: “The bridge was built in 1955” and a value judgment: “The bridge is a magnificent specimen of baroque architecture”. Nevertheless, statements of fact are after all statements and they assume a number of questionable judgments. It involves statements worth making, perhaps some more worth making than others. It is important to state the date the building was built, but the author adds the descriptive network of value categories. It is not just that as though we have something called factual knowledge which may then be distorted by particular interests and judgments although this is certainly possible. It is also that without a particular interest we would have no knowledge at all, because we would not see the point of bothering to get to know anything. Interests are constitutive of our knowledge, not merely prejudices which imperil it. Claiming knowledge to be “value free” is itself a judgment (Eagleton 1983:12).

The newly formed genre of the biofiction is associated with the specific literary structure, literary references to people, places and events. Its postmodern characteristic involves rhetoric of rupture, threatening narrative continuity.

The contradictory nature of postmodernism involves offerings of multiple, provisional alternatives to traditional, fixed unitary concepts in full knowledge of (and even exploiting) the continuing appeal of those very concepts. Postmodern heterogeneity and provisionality goes beyond any simply formal play with types of non-selection to suggest political and social intent. Nevertheless, postmodernism still uses and exploits an attractive fiction of order. Such fiction takes many forms in the institutions of culture and very often its limitations are becoming the focus of attention (Hutcheon 2003:60).

The form heterogeneity and difference take in postmodernism is that of parody – the intertextual mode that is paradoxically an authorized transgression for its ironic difference is at the very heart of similarity. Postmodern art is always aware of difference, a difference within any grouping too, difference defined by contextualization or positioning in relation to plural others. The problematizing of expression – through contextualization in the enunciative situation – is what makes the ex-centric into the postmodern. In postmodern fiction, self-reflexivity cannot be separated from the notions of difference. In Hutcheon’s view, it is the ex-centric that has broken down the barriers between academic discourse and contemporary art and it is through language that the status of difference as ex-centricity is presented. The theory and practice of postmodern art has shown ways of making the different, the off-center into the vehicle for the aesthetic and even political consciousness-raising - perhaps the first and necessary step to any radical change.

The biofictions recognize the essential value of the Hemingway – Fitzgerald friendship and they rightly differentiate.

Fictionalized biographies are characterized not only by the paradigmatic selection of extra-textual elements but also by a syntegmatic relation between these elements as established by the fictionalizing act of configuration. Nunung (1995:63) defines configuration as ‘the collective literary techniques of narration and structuring’. (Novak:2014 ‘Contemporary Women’s Writing’)

How does the author respond to writing a literary biography? Is it by the deeply entwined beliefs or their personal susceptibility towards certain genre? It will not suffice to see “literature” as an “objective” descriptive category. The value judgments by which it is constituted are historically variable and these value judgments themselves have a close relation to social ideologies. They refer in the end not simply to private taste but to the assumptions by which certain social groups exercise and maintain power over others. This can be tested by an account of the rise of the hybrid form. Literature and theory have all been self-conscious about the context-dependent nature of linguistic meaning, about the importance to signification of the circumstances surrounding any utterance. The art of enunciation always includes an enunciating producer as well as receiver of the utterance, and thus their relations are relevant for the discursive context. The utterance thus, is seen as always produced both in a situation (within a set of contextual circumstances) and universally.

The concept of the artist as the unique and originating source of final and authoritative meaning may well be dead, as Barthes claimed. Nevertheless, it is possible to argue that this position of discursive authority still lives on, because it is encoded in the enunciative act itself. This paradox has increasingly become the focus of much of postmodern art and theory. In the general dethroning of the suspect authority and of centered and totalized thought, there is a renewed aesthetic and theoretical interest in the interactive powers involved in production and reception of texts. However, this could be seen as an extreme in the self-reflexive exposition of the power relations involved in the interaction of producers and receivers. Typical of postmodern fiction, though, the full context in which the enunciation operates here is an intertextual as much as a social one. In order to make sense of the heroes of their stories postmodern narrators resort to intertexts. Historiography’s role in the process of dialogue with the past involving both the historian and the addressee is focused on how texts (such as documents) are read. It opens up consideration of the political and socio-cultural process in which they are bound and in which they are given meaning by the historian (Hutcheon 2003:77).

This was certainly true for Fitzgerald who, in creating legends, was himself a legend. In their letters, Fitzgerald and Zelda were reporting on their works of fiction as well, blurring the distinction between their lives and their

fiction. “His life overshadows his work as he has become an archetypal figure or a cluster of overlapping archetypes: the drunken writer, the ruined novelist, the spoiled genius, the personification of Jazz Age, the sacrificial victim of the Depression” (Brucoli 2002: Preface xix).

Zelda’s stature has become more popular since the publication of the biofictions and literary biographies. The narrator dramatizes Zelda’s characteristic role in Fitzgerald’s life, shaping his figure at the same time. The biofictions examine the constellation, the underside of the domestic, the different surroundings, how the couple’s sensibilities changed through life and the sacrifices they made in different environments. The appeal of this fiction is that the events are so close to our time and proximity and so vividly tied to actual events.

Alcohol is what forever marked Fitzgerald’s life. The author of *Z: A Novel of Zelda Fitzgerald* brings in the moment early in their relationship when Zelda smelt it on him. Her parents were also present at that party and noted his enjoying a bottle or two of alcohol. The issue of alcoholism, though not directly, almost all the time accompanies other major actions in the marital lives of the authors. It is interesting how the reimagining of the authors’ actions and character traits works to establish a new literary version compelling us to rethink our understandings of their public and private figures at the same time.

The issue of alcoholism is also a prominent trait of Hemingway’s life. It is often interlaced with his strong male figure and brave endeavours. In *The Paris Wife*, McLain inserts Hemingway’s use of alcohol to underline his ability to never let alcohol seriously interfere in his life. Hemingway is presented as a man able to defeat alcohol, but not his infidelity. This is opposite of Fitzgerald’s portrayal in both *Z: A Novel of Zelda Fitzgerald* and *The Paris Wife*. He is presented as a man who easily succumbs to alcohol but remains faithful to his wife at heart.

Conclusion

There are thousands of different books of fiction and non-fiction about each of the two authors. All of them are trying to put together the pieces of the puzzle that these two represent and each story seems similar and yet different from the other. The search for fiction featuring “the creative person’s wife” resulted in an incredible outpouring of biofictions. Fowler’s *Z: A Novel of Zelda Fitzgerald* and Paula’s *The Paris Wife* deal with a particular aspect of Fitzgerald’s and Hemingway’s lives that invaluablely determined the course of their entire professional and personal pursuits. Zelda’s own *Save me the Waltz* runs in the same line as the narrative of *Z: A Novel of Zelda Fitzgerald*. Both books allow access to their imagined thoughts without overstepping the bounds of the plausible. They organize their homage to Hemingway and Fitzgerald in the most decisive and proliferating years of their lives, the Paris years. That was the time when they published their first great novels: *The Sun Also Rises* (1926) and *The Great Gatsby* (1925). The biofictions portray the authors at their zenith,

together with their intimate family details. The myths surrounding the lives of the authors have been devoured and dissolved almost entirely.

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