

**THE MINISTRY OF THE HIGHER AND SECONDARY SPECIAL  
EDUCATION OF THE REPUBLIC OF UZBEKISTAN**

**UZBEKISTAN STATE UNIVERSITY OF WORLD LANGUAGES**

*On the rights of manuscript*

**UKTAMJANOVA DILFUZA NEMATJONOVNA**

**THE AMERICAN STYLE OF LIFE IN SINCLAIR LEWIS'S WORKS**

**DISSERTATION PAPER**

DISSERTATION FOR MASTER'S DEGREE

Specialty: – 5A 120102  
Linguistics (the English Language)

The work has been discussed  
and recommended for defense.  
The head of department  
Galieva M. R.

Scientific advisor:  
Umarova M.Y.

---

“ \_\_\_\_\_ ” \_\_\_\_\_ 2014 y

**TASHKENT – 2014**

## **CONTENTS**

<b>INTRODUCTION</b> .....	3
<b>CHAPTER I. THE PECULIARITIES OF AMERICAN LITERATURE</b>	
1.1. Some notable facts about Modern American literature.....	7
1.2. The American way of life in the works of William Faulkner and Theodore Dreiser.....	16
Conclusion to chapter I.....	26
<b>CHAPTER II. SINCLAIR LEWIS AS THE AMERICA'S FIRST NOBEL PRIZE WINNER IN LITERATURE</b>	
2.1. Some basic facts about the life and works of Sinclair Lewis.....	28
2.2. The description of American social life in Sinclair Lewis's works .....	37
Conclusion to chapter II.....	44
<b>CHAPTER III. SINCLAIR LEWIS'S WORKS AND THE AMERICAN STYLE OF LIFE REFLECTED IN THEM</b>	
3.1 Reflection of American atmosphere in Sinclair Lewis's novel "Main street".....	46
3.2 "Babbitt" is a novel about urban America.....	55
Conclusion to chapter III.....	67
<b>FINAL CONCLUSION</b> .....	69
<b>THE LIST OF LITERATURE</b> .....	73

## Introduction

After the Independence of our country great importance is attached in the study and teaching foreign languages. Especially after the decree of the President of the Republic of Uzbekistan on the 10<sup>th</sup> December 2012. “To develop the process of learning foreign languages”. Not only learning foreign languages themselves but also learning their literature became important. Nowadays there are a lot of scientists, scholars, students who are interested in American literature. American literature is one of the interesting and important fields in the process of learning foreign languages. The works written by Mark Twain, Jack Jondon, Ernest Hemingway, Theodore Dreiser, William Faulkner, Upton Sinclair, and Sinclair Lewis are very popular among Uzbek readers.

Sinclair Lewis was the first writer from the United States who got the Nobel Prize in Literature, which was awarded "for his vigorous and graphic art of description and his ability to create, with wit and humor, new types of characters." During the 1920 at the peak of his career, Lewis managed to write about the spirit of America in his novels. “*Main Street*” and “*Babbitt*” are presented especially about people who are belonged to the middle class. According to James Lundquist, “Lewis was ultimately concerned with the question of how to live in American culture of the 1920s rather than with what that culture was like.”<sup>1</sup> In “*Main Street*”, “*Babbitt*” and “*Arrowsmith*” Lewis examines the conditions of American society and explores different possibilities for the individual to cope with those conditions.

Lewis was a social critic because of this he wrote about the social condition of America in 1920s. Besides it he also managed to describe the role of the women in the society. Elizabeth Stevenson says “ In *Main Street*, Sinclair Lewis held up a mirror of satire and longing to the whole people”<sup>2</sup>. In the preface of his novel “*Main Street*” Lewis wrote “This is America...”<sup>3</sup> by these words everybody can understand that the novel is about America and the way of American living.

---

<sup>1</sup> Sinclair Lewis.- New York: Frederick Ungar Publishing,1973.-p35

<sup>2</sup> *Babbitt and Bohemians: The American 1920s*.-New York: The Macmillan Company, 1967.-.68

<sup>3</sup> Sinclair Lewis.*Main Street*.-New York: New American Library,1998.-p15

**The topicality of the research.** Social criticism of American literature was riched by the works of many writers. Such as Theodore Dreiser, Sinclair Lewis, William Faulkner, Upton Sinclair and John Steinbeck. Learning the works of such writers is very important for the learners of foreign language. By our research we also tried to open the American way life in the 1920s. American way of life was described by Theodore Dreiser in his great and popular novels which were translated into many languages “*American Tragedy*”, and “*Sister Carrie*”. Upton Sinclair’s “*Jungle*”, William Faulkner’s “*The Sound and The Fury*”. And Sinclair Lewis’s “*Main Street*” and “*Babbitt*”. Sinclair Lewis’s novels are real historical masterpeices for learning American way of life especially in the 1920s. Nowadays such novels in American modernism is very important and precious for the learners of literature. Instead of the two world wars American literature riched with its writers works at that time.

**The aim of this research** is to analyze American social critic Sinclair Lewis’s works and outline American way of life at the end of 19<sup>th</sup> century and the beginning of 20<sup>th</sup> century.

**To achieve the aim we set up the following tasks:**

- to give information about Modern American literature and social criticism in American literature;
- to outline the American way of life in the works of Theodore Dreiser and William Faulkner;
- to give some basic facts about the life and works of Sinclair Lewis;
- to describe the American social life in the works of Sinclair Lewis;
- to study and analyze the reflection of American atmosphere in Sinclair Lewis’s novel “*Main Street*”;
- to show the modern way of life in the novel about urban America “*Babbitt*”.

**The object of this research** is to study Sinclair Lewis’s life and his legacy, and Sinclair Lewis’s novels “*Main Street*” and “*Babbitt*”.

**The subject of this research** is to identify sociological aspects in Sinclair Lewis's works. To show American society during the 1920s with the novels "*Main Street*" and "*Babbitt*".

**The novelty of the research** is representing the most important information about Sinclair Lewis's works. In Uzbekistan so far no research paper has been written on American way of life in Sinclair Lewis's works. This source of information is brief, clear and contains the information about Sinclair Lewis and his novels which will be comprehensive for all learners, especially students, who are interested in American literature.

**Methodology of the research.** We used historical-typological, comparative and holistic approach in identifying the social and historical value of the novels.

**Theoretical value of the research.** The results of the work can be applied during the lectures on history of American literature, history of literary criticism and history of literary movements.

**Practical value of the research.** The literary analysis presented in the research can be used during seminars on history of American literature, history of literary criticism and history of literary movements.

The paper consists of introduction, three chapters, conclusions to each chapters and final conclusion. It is also provided with the list of used literature.

**The introduction** explains the topicality and novelty of the research theme, its theoretical and practical value, it identifies the object, subject, aim and tasks of the work.

**The first chapter of this research** is devoted to the review of the Modern American literature in 1914-1945 and its great achievements during the world wars and outline the role of realism and social criticism in American literature.

**The second chapter investigates** Sinclair Lewis's life and his heritage to the learners of American literature. And the description of American social life in his novels.

**The third chapter** is devoted to the analysis of American social life in Sinclair Lewis's novels "Main Street" and "Babbitt" and to compare them.

**Conclusion** contains the main themes and the ideas of the qualification paper. It summarizes the main points and reviews of the information which was covered.

**List of literature** presents internet sites and the sources, which were used for writing this work.

## CHAPTER I. THE PECULIARITIES OF AMERICAN LITERATURE

### 1.1. Some notable facts about Modern American literature

American Modernism includes the years 1915-1949. This period is one of the richest and most crucial in American Literary history. Modernism in American literature was framed by two world wars. This period begins with World War I. World War I symbolically divided the nineteenth from the twentieth century. The new books Americans were reading in that first year of the Great War included Edgar Rice Burroughs's "Tarzan of the Apes", a wild tale of the son of an English lord being adopted and raised by giant apes in Africa.

Sinclair Lewis, America's first Nobel Prize winner in literature (1930), called the era America's second "coming of age," a period of maturation when poetry, fiction, and drama broke with conventions and achieved unparalleled creative achievement.<sup>4</sup>

Instead of the two world wars all literary genres blossomed and the great achievements of the novelists can be seen in this period. "Between the war years novelists continued to produce their important novels. Such as Edith Wharton, who had achieved her first real success with "The House of Mirth" (1905), brought out her most famous novel of manners, "The Age of Innocence", in 1920. The great Naturalist Theodore Dreiser, whose first novel, "Sister Carrie", had been published in 1900, enhanced his reputation with his masterpiece, "An American Tragedy", in 1925. Willa Cather, who had brought the Great Plains to vivid life in "O Pioneers!" (1913), explored the same landscape in "My Ántonia" (1919) before turning to Southwestern settings in "The Professor's House" (1925) and "Death Comes for the Archbishop" (1927)".<sup>5</sup> In the 1920s younger generations of authors continued the American novel with new power: Sinclair Lewis with his satirical examinations of society in "Main Street" (1920), "Babbitt" (1922), and

<sup>4</sup> Daniel S Burt. The Chronology of American Literature.- Boston: New York, 2004.-p 335

<sup>5</sup> Brucolli Clark Layman. Research guide to American Modernism.- New York: Facts on file, 2010.- p 6

“Elmer Gantry” (1927); F. Scott Fitzgerald with his quintessential novel of the Jazz Age, “The Great Gatsby” (1925); John Dos Passos with the boldly experimental *Manhattan Transfer* (1925); Ernest Hemingway with his short, innovative style in “The Sun Also Rises” (1926) and “A Farewell to Arms” (1929);

In the 1930s and 1940s these authors produced more exciting novels—notably, Fitzgerald’s most profound work, “Tender Is the Night” (1934);

Lewis’s “It Can’t Happen Here” (1935); Dos Passos’s “U.S.A.” trilogy (1928–1936); and Hemingway’s “For Whom the Bell Tolls” (1940)—and were joined by novelists whose works added to the distinction of the American canon: John O’Hara’s “Appointment in Samarra” (1934), Zora Neale Hurston’s “Their Eyes Were Watching God” (1937), John Steinbeck’s “Of Mice and Men” (1937) and “The Grapes of Wrath”(1939), Nathanael West’s “The Day of the Locust” (1939), and Richard Wright’s “Native Son” (1940).

The greatest and most prolific novelist of this remarkable period was William Faulkner, a writer who did not achieve widespread recognition until after World War II. He followed “The Sound and the Fury” (1929), a novel merging Regionalist and Modernist sensibilities, with a succession of books that continued the exploration of his mythical “postage stamp of native soil,” Yoknapatawpha County, Mississippi, including “As I Lay Dying” (1930), “Sanctuary” (1931), “Light in August” (1932), “Absalom, Absalom!” (1936), “The Hamlet” (1940), and “Go Down, Moses” (1942).

The war also opened the door for European influences. American writers increasingly absorbed, imitated, and transformed the ideas and methods of European modernist masters such as James Joyce and Marcel Proust, and their predecessors, such as Henrik Ibsen, Fyodor Dostoyevsky, Charles Baudelaire, and Joseph Conrad. Modernism originated in an erosion of faith in the social, spiritual, and psychological absolutes of the nineteenth century and a consequent drive to

discover new artistic modes of representing reality, new ways of selfunderstanding and emotional and spiritual renewal.

World War I showed conclusively that old beliefs were corrupt and must be replaced. As Ezra Pound wrote in *Hugh Selwyn Mauberley* (1920), Pound's rallying cry, "Make It New," defined the modernist agenda: sift the fragments of an exploded culture in search of new and sustaining sources of order, coherence, and faith. New language, new artistic forms, new relations between the artist and society were needed. As Hemingway's protagonist Frederic Henry in "A Farewell to Arms" (1929) says, "I was always embarrassed by the birth of modernism words sacred, glorious, and sacrifice and the expression in vain. ...I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates." Frederic Henry and his generation needed a new vocabulary and sources of authenticity that the literary modernist attempted to supply.

For the first time in history, Americans would lead the charge. It was an American, T. S. Eliot, who wrote what William Carlos Williams later would describe as the "atomic bomb" of modern poetry, "The Waste Land".<sup>6</sup>

In 1929, William Faulkner would publish the first great American modernist novel, "The Sound and the Fury", and follow it with a succession of breathtaking literary experiments that helped redefine fiction's possibilities. Hemingway's lean, muscular style revolutionized the novel and short story, and his work became one of America's most influential literary exports. During the period, America also discovered its first great playwright, Eugene O'Neill, who built upon and extended the innovations of the great European modern dramatists, such as Henrik Ibsen,

---

<sup>6</sup> Daniel S Burt. *The Chronology of American Literature*. – Boston: New York, 2004. - p 336

George Bernard Shaw, and August Strindberg. And America's unique contribution to the world's stage, the American musical, achieved mastery. It is also during this period that African American writers pioneered the literary uses of other indigenous cultural forms, the blues and jazz.

The period between the wars saw unprecedented change brought about by urbanization, industrialization, and immigration, as well as by technological innovations such as electricity, the telephone, and the automobile. These things linked the nation and reduced regional distinctions. Formerly silent minority voices were also heard in increasing numbers. Women left the home in unprecedented numbers during the wars and won the right to vote in 1920. African American writers, in particular, voiced their concerns loudly and frankly about racism and black culture, heralding a new and important tributary to the mainstream of American culture. With these changes came new concepts of American identity, of concepts of justice and success. Magazines, book clubs, radio, motion pictures, and finally television helped create for the first time an American mass culture. The gap created between highbrow and lowbrow, between an audience trained to appreciate the complexity of modernist experiments and an audience demanding to be entertained, grew more and more pronounced. Writers for the first time became stars like those in Hollywood, in a growing cult of celebrity, feted by and sacrificed to what Norman Mailer called the "bitch-goddess" fame.

Despite these overriding trends, no other literary period is more symmetrically subdivided by its constituent decades. The 1920s, 1930s, and 1940s form distinctly different eras. America emerged from the war as virtually the only great power left standing, and the 1920s became a boom time of prosperity. A remarkable explosion of creative energy captured both the new spirit of youthful rebellion and the conservative traditionalism that still held sway in the American heartland. The 1920s might have been the era of the liberated flapper and gangster, but it was also the period of legislating morality through prohibition. Writers such as F. Scott Fitzgerald, Sherwood Anderson, Theodore Dreiser, John Dos

Passos, Sinclair Lewis, and others mined the rich complexity of the American scene for characters and plots that explored the contradictions between the nation's ideals and realities, between its desires and its limitations. In 1929, the stock market crash marked the symbolic end of the party and the beginning of America's greatest social challenge — the Great Depression.

The modernist movement of the 1920s celebrated the artist as a detached observer who produced art for art's sake, but the financial crash and its aftermath led a large insegment of the American literary community to shift to a literature of engagement.<sup>7</sup> To many writers, the Depression signaled the collapse of capitalism, exposing the system's intractable inequities. The modernist focus had been on the individual consciousness and the innovations necessary to reveal it. But in the 1930s, in masterworks such as Dos Passos's *U.S.A.* and John Steinbeck's "The Grapes of Wrath", writers began to emphasize theme over formal innovation, putting art in the service of protest and reform. Many embraced radical causes and delivered social realism in the interest of a proletarian literature, rejecting the modernist movement as too detached and too elitist. Others celebrated what they perceived as America's collective greatness and solidarity. If the underlying theme of much of the literature of the 1920s concerned personal liberation, the 1930s forced a concern with economics and politics.

Like the 1929 crash that ended the boom time of the 1920s, the outbreak of war in 1939 brought a shift that characterized the next decade. After the economic deprivation and political unrest of the 1930s, American society united again in the war effort, emerging victorious as an economic and technological powerhouse. The result was a period of unprecedented prosperity for the average American. Yet the Allied victory in 1945 secured an uneasy peace, shadowed by an ongoing cold war and its threat of thermonuclear annihilation. Writers faced a new America. The 1940s became a testing ground both for the generation of prewar writers, who tried to interpret the transformed postwar world, and for the next generation of

---

<sup>7</sup> Daniel S Burt. *The Chronology of American Literature*.- Boston: New York, 2004.-p 337

writers, who had experienced combat or come of age during the bloodiest war in history. Established literary figures such as Hemingway, Faulkner, Dos Passos, and Steinbeck won an audience but not with the strength and power they had enjoyed before the war. A new generation of writers — John Hersey, Norman Mailer, James Jones, and John Hawkes — who focused on combat or at least the war experience — began to gain increasing attention. In poetry the decade produced important works by the great figures of the post–World War I era, such as T. S. Eliot, Ezra Pound, Robert Frost, Wallace Stevens, Marianne Moore, and William Carlos Williams, alongside new voices, such as Robert Lowell, Elizabeth Bishop, and Randall Jarrell. In drama, the 1940s saw Eugene O’Neill’s final Broadway production during his lifetime, “The Iceman Cometh” (1946), as well as the failure of “A Moon for the Misbegotten” (1947) to achieve a New York production. By the decade’s end, the significant figures of American drama between the wars — O’Neill, Robert Sherwood, Maxwell Anderson, Clifford Odets, Lillian Hellman, S. N. Behrman — were pushed offstage by two new playwrights of distinction: Tennessee Williams and Arthur Miller.

Intellectually and artistically, the postwar era of the 1940s did not generate the explosive creative energy released by the disillusionment that followed World War I and the synthesis of modernist ideas. Rather, it marked the beginning of an age of criticism. The dominant mode of literary analysis at the time, the New Criticism, championed the close examination of literary works without much regard for their biographical or historical influences. Yet a search for moral and social meaning in literature also ensued in response to the collapse of the political and social ideologies of the 1930s. Existentialism, derived from French writers such as Jean-Paul Sartre and Albert Camus, began to influence American writers and thinkers. Writers sifted and resifted the wreckage of traditional beliefs brought into question by the war and searched for its implications about human nature and the meaning of existence. Such preoccupations, at times verging on brooding despair, drove much postwar inquiry and artistic expression. Three titles in

particular captured this tone: Saul Bellow's first novel, *Dangling Man* (1944); Ralph Ellison's *Invisible Man*, published in 1952 but mainly composed during the 1940s; and Nelson Algren's *The Man with the Golden Arm* (1949), a novel of addiction and bohemianism that blazed the path for the Beat literature of the 1950s.

By the decade's end, intellectuals and creative writers alike began to sense that the previous prewar ways of understanding the world, including the modernist faith in art and the artistic vision, were inadequate. To chart the literary course out of the 1940s — characterized by both destruction and prosperity — would require new responses and methods as distinctive and as radical as any that emerged in the aftermath of World War I.

During the 20th century a communications revolution that introduced motion pictures, radio, and television brought the world into view and eventually into the living room. The new forms of communication competed with books as sources of amusement and enlightenment. New forms of communication and new modes of transportation made American society increasingly mobile and familiar with many more regions of the country. Literary voices from even the remotest corners could reach a national audience. At the same time, American writers, particularly writers of fiction, began to influence world literature.

The 20th century saw the emergence of modernism. Modernism responded to the world's complexity by asserting that the individual had the potential to achieve a broader perspective than that offered by any one society or its history. Although realism, naturalism, and regionalism were still viable modes of expression, they reflected the increasingly complex reality of 20th-century society. Immigration and industrialization led to increasing urbanization, and in turn, to class stratification. At the beginning of the 19th century, American authors struggled to convince the world that they had a history; by the 20th century, American authors, like European authors, had to grapple with more than enough history.

In its turn realism is divided into psychological realism and social realism.

Henry James was a key figure in American literature's transition from the 1800s to the 1900s. Although more of his novels were published before 1900 than after, his style, which was characterized by psychological rather than physical realism, and his themes seemed a long way from much of 19th-century American literature. James's use of American and European subject matter and perspectives, as well as his sense of the complexities of both individual and cultural history, make him a modernist and a writer the 20th century can claim as one of its literary representatives. Like many of his characters, Henry James lived an international life, and his novels moved away from the 19th century's concern with American settings. Instead, many of his novels are animated by a complex interplay and at times conflict between the appeal of an older European culture and a younger American idealism. This interplay is present in such novels as *The American* (1877), *The Portrait of a Lady* (1881), *The Wings of the Dove* (1902), and *The Ambassadors* (1903). Over time James moved toward ever greater subtlety of insight and precision of statement, and his later novels, such as *The Golden Bowl* (1904), became increasingly concerned with the mysteries of human passion.

Edith Wharton, whose works show the influence of James, was another key turn-of-the-century figure. Many of her novels take place among the wealthy and worldly elite of New York City and focus on the restrictions imposed on individuals by social definition and convention. Two of her best-known works, *The House of Mirth* (1905) and *The Age of Innocence* (1920), examine these conventions and their tragic consequences. In the disastrous love story *Ethan Frome* (1911), which is written from a man's perspective in a bleak, rural New England setting, Wharton studied the mental and emotional traps that limit people's desire and ability to change.

As James and Wharton examined the sometimes complex psychology of America's elite, other writers turned to the psychological and physical reality of the laboring classes, whose ranks continued to swell with high rates of immigration in

the late 19th and early 20th centuries. Several American authors who are sometimes known as social realists looked at working conditions, often for the purpose of social reform. In 1906 Upton Sinclair published *The Jungle*, a novel that exposed the unsanitary and miserable working conditions in the stockyards of Chicago, Illinois. The book led to an investigation by the federal government and the subsequent passage of pure food laws.

The novels of Theodore Dreiser were deeply imbued with an understanding of the brutal injustices of social class, and they rank as magnificent examples of 20th-century American naturalism. *Sister Carrie* (1900) depicts the downfall of a young woman who moves from small-town America to Chicago and then to New York City.<sup>8</sup> *An American Tragedy* (1925) shows the downfall of a weak young man who tries to rise from poverty into glamorous society. Jack London was another 20th-century naturalist. His writings depict the force—often violent—of nature and of human nature, combining realism with idealist views on human betterment. *The Call of the Wild* (1903) describes how a domesticated creature reverts to a primitive state in order to survive.

Other writers who worked in the mode of social realism were Sinclair Lewis and Josephine Herbst. Lewis focused on the American middle class, replacing traditional notions of its complacency with a vision that was far harsher and at times bitter. In both *Main Street* (1920) and *Babbitt* (1922), Lewis satirically portrayed the monotony and emotional, spiritual, and intellectual poverty of American middle-class life. Herbst's *Pity is Not Enough* (1933) was the first in a trilogy that tracked the development of American society by tying one family's history to larger social and historical events.

As the popularity of social realism implied, the reading audience of the United States changed as social and economic realities changed. Immigrant populations added great variety to 20th-century American fiction. Among the first

---

<sup>8</sup> Donald L. Miller. *City of the Century*. - New York: Simon & Schuster, 1996. -p. 263.

to record their experiences were Jewish immigrants. Abraham Cahan came to the United States from Russia in the 1880s and helped form a Jewish literary community in New York City. He was a cofounder of the *Jewish Daily Forward*, a Yiddish-language newspaper, in 1897. Cahan's fiction included *The Imported Bridegroom and Other Stories of the New York Ghetto* (1898) and the novel *The Rise of Devid Levinsky* (1917), which was an early depiction of the Americanization of a Jewish immigrant.

Later writers to focus on the Jewish experience in America included Russian-born Anzia Yezierska and Henry Roth. Yezierska's most acclaimed novel was *Bread Givers* (1925), about a Jewish woman's struggle to resolve the conflicts between her religion and her search for self. Roth's *Call it Sleep* (1934) chronicles several years in the childhood of a young Jewish boy. Told from the boy's perspective, the novel often follows his stream of consciousness.

## **1.2. The American way of life in the works of William Faulkner and Theodore Dreiser**

One of the most important writers of American Literature and Southern literature William Faulkner was born on September 25, 1897 in Oxford Mississippi.

From his boyhood Faulkner spend much of his time listening to stories by his elders.

Those included war stories shared by the old men of Oxford and stories told by Mammy Callie of the Civil War, slavery, the Ku Klux Klan, and the Falkner family. Faulkner's grandfather would also tell him of the exploits of William's great-grandfather, after whom he was named, William Clark Falkner, who was a successful businessman, writer, and a Civil War hero. Telling stories about William Clark Falkner, whom the family called "Old Colonel," had already become something of a family pastime when Faulkner was a boy.<sup>9</sup> According to

---

<sup>9</sup> Minter, David L. *William Faulkner, His Life and Work*. Johns Hopkins University Press, 1980. - p 28

one of Faulkner's biographers, by the time William was born, his great-grandfather had "been enshrined long since as a household deity."<sup>10</sup>

Faulkner began writing poetry almost exclusively. He did not write his first novel until 1925. His literary influences are deep and wide. He once stated that he modeled his early writing on the Romantic era in late 18th century and early 19th century England. He attended the University of Mississippi (Ole Miss) in Oxford, and was a member of Sigma Alpha Epsilon social fraternity. He enrolled at Ole Miss in 1919, and attended three semesters before dropping out in November 1920.<sup>11</sup> William was able to attend classes at the university due to his father having a job there as a business manager. He skipped classes often and received a "D" grade in English. However, some of his poems were published in campus journals.<sup>12</sup>

When he was 17, Faulkner met Philip Stone, who would become an important early influence on his writing. Stone was four years his senior and came from one of Oxford's older families. He was passionate about literature and had already earned bachelor's degrees from Yale and the University of Mississippi. At the University of Mississippi, Faulkner joined the Sigma Alpha Epsilon fraternity. There he was supported in his dream to become a writer. Stone read and was impressed by some of Faulkner's early poetry and was one of the first to discover Faulkner's talent and artistic potential. Stone became a literary mentor to the young Faulkner, introducing him to writers such as James Joyce, who would come to have an influence on Faulkner's own writing. In his early twenties, Faulkner would give poems and short stories he had written to Stone, in hopes of them being published. Stone would in turn send these to publishers, but they were uniformly rejected.

---

<sup>10</sup> Coughlan R. *The Private World of William Faulkner*. -New York:Harper & Brothers, 1953.-p 38

<sup>11</sup> University of Mississippi: William Faulkner.- Olemiss.edu. Retrieved September 27, 2010.

<sup>12</sup> Coughlan Robert. *The Private World of William Faulkner*.- New York: Harper & Brothers, 1953.-p 39

Faulkner was awarded Nobel Prize for Literature in 1949 for "his powerful and artistically unique contribution to the modern American novel."<sup>13</sup> It was awarded at the following year's banquet along with the 1950 Prize to Bertrand Russell. Faulkner detested the fame and glory that resulted from his recognition. His aversion was so great that his 17-year-old daughter learned of the Nobel Prize only when she was called to the principal's office during the school day.

He gifted part of his Nobel money to establish a fund to support and encourage new fiction writers, eventually resulting in the Pen Faulkner Award for Fiction, and donated another part to a local Oxford bank, establishing a scholarship fund to help educate African-American teachers at Rust College in nearby Holly Springs, Mississippi. The government of France made Faulkner a Chevalier de la Legion d'honneur in 1951.

Faulkner was awarded two Pulitzer Prizes for what are considered "minor" novels: his 1954 novel *A Fable*, which took the Pulitzer in 1955, and the 1962 novel, *The Reivers*, which was posthumously awarded the Pulitzer in 1963.<sup>14</sup> He also won the U.S. National Book Award twice, for *Collected Stories* in 1951 and *A Fable* in 1955. In 1946 he was one of three finalists for the first *Ellery Queen Mystery Magazine* Award and placed second to Rhea Galati.

The United States Postal Service issued a 22-cent postage stamp in his honor on August 3, 1987. It is noteworthy that Faulkner had once served as Postmaster at the University of Mississippi.

Faulkner was particularly interested in the decline of the Deep South after the Civil War. Many of his novels explore the deterioration of the Southern aristocracy after the destruction of its wealth and way of life during the Civil War and Reconstruction. Faulkner populates "Yoknapatawpha County" with the skeletons of old mansions and the ghosts of great men, patriarchs and generals

---

<sup>13</sup> The Nobel Prize in Literature 1949. Nobelprize.org. Retrieved July 25, 2009.

<sup>14</sup> Fiction. Past winners & finalists by category. The PulitzerPrizes. Retrieved 2012-03-28.

from the past whose aristocratic families fail to live up to their historical greatness. Beneath the shadow of past grandeur, these families attempt to cling to old Southern values, codes, and myths that are corrupted and out of place in the reality of the modern world. The families in Faulkner's novels are rife with failed sons, disgraced daughters, and smoldering resentments between whites and blacks in the aftermath of African-American slavery.

Faulkner's reputation as one of the greatest novelists of the twentieth century is largely due to his highly experimental style. Faulkner was a pioneer in literary modernism, dramatically diverging from the forms and structures traditionally used in novels before his time. Faulkner often employs stream of consciousness narrative, discards any notion of chronological order, uses multiple narrators, shifts between the present and past tense, and tends toward impossibly long and complex sentences. Not surprisingly, these stylistic innovations make some of Faulkner's novels incredibly challenging to the reader. He died in Mississippi in 1962.

"The Sound and the Fury" by William Faulkner was first published in 1929, right at the end of a decade that had transformed the United States more visibly and intensely than any other period of modern America. This change involved many different spheres of public life, but the effects of the new times were felt strongly.

The novel employs a number of narrative styles, including the technique known as stream of consciousness, pioneered by 20th-century European novelists such as James Joyce and Virginia Woolf. *The Sound and the Fury* was Faulkner's fourth novel, and was not immediately successful. In 1998, the Modern Library ranked *The Sound and the Fury* sixth on its list of the 100 best English-language novels of the 20th century.

"The Sound and the Fury" is recognized as one of the most successfully innovative and experimental American novels of its time, not to mention one of the most challenging to interpret. The novel concerns the downfall of the Compsons, who have been a prominent family in Jefferson, Mississippi, since before the Civil War. Faulkner represents the human experience by portraying events and images

subjectively, through several different characters' respective memories of childhood.<sup>15</sup> The novel's stream of consciousness style is frequently very opaque, as events are often deliberately obscured and narrated out of order. Despite its formidable complexity, *The Sound and the Fury* is an overpowering and deeply moving novel. It is generally regarded as Faulkner's most important and remarkable literary work.

The title of *The Sound and the Fury* begins from William Shakespeare's *Macbeth*. Macbeth, a Scottish general and nobleman, learns of his wife's suicide and feels that his life is crumbling into chaos. In addition to Faulkner's title, we can find several of the novel's important motifs in Macbeth's short soliloquy in Act V, scene v:

Tomorrow, and tomorrow, and tomorrow  
 Creeps in this petty pace from day to day  
 To the last syllable of recorded time,  
 And all our yesterdays have lighted fools  
 The way to dusty death. Out, out, brief candle.  
 Life's but a walking shadow, a poor player  
 That struts and frets his hour upon the stage,  
 And then is heard no more. It is a tale  
 Told by an idiot, full of sound and fury,  
 Signifying nothing. [ William Shakespeare, *Macbeth*, scene 5 ]

*The Sound and the Fury* literally begins as a "tale told by an idiot," as the first chapter is narrated by the mentally disabled Benjy. The novel's central concerns include time, much like Macbeth's "tomorrow, and tomorrow"; death, recalling Macbeth's "dusty death"; and nothingness and disintegration, a clear reference to Macbeth's lament that life "signifies nothing." Additionally, Quentin

---

<sup>15</sup> Christopher MacGowan . *The Twentieth-Century American Fiction Handbook*.-New York: Wiley-Blackwell, 2011. -p 86

is haunted by the sense that the Compson family has disintegrated to a mere shadow of its former greatness.

The theme of the novel is about the corruption of aristocratic values. The novel tells about Compsons family, who were former Southern aristocrats. They struggle for the dissolution of their family and its reputation. The novel was related for 30 years of Compsons family.

The novel is separated into four distinct sections. The first, April 7, 1928, is written from the narrator of Benjamin "Benjy" Compson, a cognitively disabled 33-year-old man. Benjy's section is characterized by a highly disjointed narrative style with frequent chronological leaps. The second section, June 2, 1910, focuses on Quentin Compson, Benjy's older brother, and the events leading up to his suicide. In the third section, April 6, 1928, Faulkner writes from the point of view of Jason, Quentin's cynical younger brother. In the fourth and final section, set a day after the first, on April 8, 1928, Faulkner introduces a third person omniscient point of view. The last section primarily focuses on Dilsey, one of the Compson's black servants. Jason is also a focus in the section, but Faulkner presents glimpses of the thoughts and deeds of everyone in the family.

The first half of the nineteenth century saw the rise of a number of prominent Southern families such as the Compsons. These aristocratic families espoused traditional Southern values. Men were expected to act like gentlemen, displaying courage, moral strength, perseverance, and chivalry in defense of the honor of their family name. Women were expected to be models of feminine purity, grace, and virginity until it came time for them to provide children to inherit the family legacy. Faith in God and profound concern for preserving the family reputation provided the grounding for these beliefs.

The Civil War and Reconstruction devastated many of these once-great Southern families economically, socially, and psychologically. Faulkner contends that in the process, the Compsons, and other similar Southern families, lost touch with the reality of the world around them and became lost in a haze of self-

absorption. This self-absorption corrupted the core values these families once held dear and left the newer generations completely unequipped to deal with the realities of the modern world.

We see this corruption running rampant in the Compson family. Mr. Compson has a vague notion of family honor—something he passes on to Quentin—but is mired in his alcoholism and maintains a fatalistic belief that he cannot control the events that befall his family. Mrs. Compson is just as self-absorbed, wallowing in hypochondria and self-pity and remaining emotionally distant from her children. Quentin's obsession with old Southern morality renders him paralyzed and unable to move past his family's sins. Caddy tramples on the Southern notion of feminine purity and indulges in promiscuity, as does her daughter. Jason wastes his cleverness on self-pity and greed, striving constantly for personal gain but with no higher aspirations. Benjy commits no real sins, but the Compsons' decline is physically manifested through his retardation and his inability to differentiate between morality and immorality.

The Compsons' corruption of Southern values results in a household that is completely devoid of love, the force that once held the family together. Both parents are distant and ineffective. Caddy, the only child who shows an ability to love, is eventually disowned. Though Quentin loves Caddy, his love is neurotic, obsessive, and overprotective. None of the men experience any true romantic love, and are thus unable to marry and carry on the family name.

At the conclusion of the novel, Dilsey is the only loving member of the household, the only character who maintains her values without the corrupting influence of self-absorption. She thus comes to represent a hope for the renewal of traditional Southern values in an uncorrupted and positive form. The novel ends with Dilsey as the torchbearer for these values, and, as such, the only hope for the preservation of the Compson legacy. Faulkner implies that the problem is not necessarily the values of the old South, but the fact that these values were

corrupted by families such as the Compsons and must be recaptured for any Southern greatness to return.

One of the great novelists of the American literature *Theodore Dreiser* was born in 1871 in Terre Haute, Indiana, the ninth of ten children. His parents were poor. John Paul Dreiser, his father, an honorable Catholic German immigrant, had attempted to establish his own woolen mill in the 1860s, but after it was destroyed in a fire, the family lived in poverty. Dreiser's mother, Sarah Maria was an American-born Mennonite. Dreiser had written some unpublished short fiction before he began his first novel, "Sister Carrie" (1900). Using his own early experiences in Chicago, and the details of his sister Emma's affair and flight with a Chicago saloon manager, Dreiser tells the story of Carrie Meeber's rise to fame and success, thanks to good luck and the crucial help of two men who become her lovers and whom she subsequently abandons. Dreiser's title is a glance at similar titles by Balzac, and suggests the mix of biological and social forces operating in Carrie's fate. For many readers the characterization of Hurstwood, the man who gives up his marriage, reputation, and career in Chicago for her, is the major triumph of this novel. His decline becomes the chief focus of much of the later part of the novel, a shift seen as an important narrative counterpart to the story of Carrie's success by some critics, and as a structural flaw in the novel by others.

Sister Carrie was accepted for publication by Doubleday, Page, after an enthusiastic recommendation by novelist Frank Norris, serving as a reader for the firm.<sup>16</sup> But the publisher began to have qualms about the commitment and released the book with very little publicity or distribution. The narrative of an immoral woman who is apparently rewarded rather than punished for her actions was certain to shock much of the American reading public of the time. Dreiser's frankness in this novel, and his standing up to threats of censorship to this and to some of his subsequent books, later led Sherwood Anderson and Sinclair Lewis, among others, to acknowledge that Dreiser opened up opportunities for subsequent

---

<sup>16</sup> Christopher MacGowan. *The Twentieth-Century American Fiction Handbook*. -Wiley Blackwell, 2011 -p48-49

American writers to explore more explicitly in their fiction issues that had too often been suppressed and excluded.

Although Dreiser suffered from periods of depression in the years immediately following his first novel's almost non-existent publication, by the middle of the decade he had resumed his successful career writing for and editing magazines in New York.<sup>17</sup> But this steady work ended when he was fired as editor of the *Delineator* in 1910 because of his infatuation with the young daughter of one of assistant editors. Dreiser turned to finishing a manuscript he had begun earlier in the decade, his confidence in his fiction helped by the successful reissue of *Sister Carrie* by the B. W. Dodge Company in 1907. He had also gained a prominent supporter in the iconoclastic critic H. L. Mencken. *Jennie Gerhardt* (1911), the novel that resulted from the manuscript, is the story of a figure much more passive than Carrie Meeber, one who lacks the ruthlessness, and luck, to fulfill her hopes, but who finds at length a degree of contentment. Less of a challenge to conventional social mores than *Sister Carrie*, and more sentimental, the book was well received.

Dreiser published his first novel, *Sister Carrie*, in 1900. Portraying a changing society, he wrote about a young woman who flees rural life for the city (Chicago) and struggles with poverty, complex relationships with men, and prostitution. The novel was sold poorly and was not widely promoted; it was considered controversial because of moral objections to his featuring a country girl who pursues her dreams of fame and fortune through relationships with men. The book has since acquired a considerable reputation. It has been called the "greatest of all American urban novels."<sup>18</sup>

From its first pages *Sister Carrie* is an urban story. The train where Carrie first meets Drouet is traveling to Chicago, and Chicago and New York are the main

---

<sup>17</sup> Christopher MacGowan .*The Twentieth-Century American Fiction Handbook* .-New York: Wiley Blackwell, 2011. -p48-49

<sup>18</sup> Donald L. Miller. *City of the Century*. - New York: 1996. -p 263

settings for the novel. Toward the end of the century both cities are growing fast, bringing opportunities for wealth and success, but also creating a class of the working poor at the mercy of any economic downturn. In dramatizing the increasing social stratification, the novel includes the desperate struggle for survival among the homeless, unemployed, and penniless men haunting the Bowery,

The novel narrates about 18 years old, shy and fearful girl Caroline who is suffering from poverty and unemployment, and afterwards became high paid actress. Another characters are Charlie Drought and George Hurstwood, who are the representatives of upper middle class. Through its characters and the story the novels shows the effects of changing economic structure in the American society.

Carrie was also one of the thousands of unemployment people in Chicago during the economic crisis which was appeared during the Civil War. She earned only four dollars and fifty cents per week and this amount of money was not enough for her living.

In 1889 the United States economy was expanding rapidly. Because large cities were centers of intense economic activity, people looking for work converged on them. The need for labor was so great that not only men, but also large numbers of young, unmarried women entered the work force. However, although single women were now freer to move around, they were still subject to the conventional rules that governed their relationships with men.

Drouet is the symbol of the changing economy. He always pretended himself to present his wealth as something greater than it really is.

The novel was adapted as a film by the same name, in 1952 directed by William Wyler and starring Laurence Olivier and Jennifer Jones.

After writing his first well known novel in summer of 1920 Dreiser began writing "An American Tragedy", when he was living in Los Angeles. In 1923 Dreiser resumed working on American Tragedy. So in 1925 the author published

the novel and it was included in two volumes. *An American Tragedy* is a reflection of the dissatisfaction, envy, and despair that offended many poor and working people in America's competitive, success-driven society. As American industrial power soared, the glittering lives of the wealthy in newspapers and photographs sharply contrasted with the drab lives of ordinary farmers and city workers. The media fanned rising expectations and unreasonable desires. Such problems are common to modernizing nations, gave rise to muckraking journalism — penetrating investigative reporting that documented social problems and provided an important impetus to social reform.<sup>19</sup>

### **Conclusion to Chapter I**

To sum up, the end of the 19<sup>th</sup> century and the beginning of 20<sup>th</sup> century was most important and remarkable period both in American literature and in industry of the country. As the history of America shows America became the most development country in the world after the World War II. Business boomed at this period. In 1869 a new rail station opened and it began its service for the people of America. New Telegraph system also penetrate to the American life. That's why many foreigners moved to America for labor and for working in American farmers. Because of industrialization, urbanization, global problems such as unemployment, homelessness, working of women appeared as a great problem. From 1860 to 1914, the United States was transformed from a small, young, agricultural excolony to a huge, modern, industrial nation. A debtor nation in 1860, by 1914 it had become the world's wealthiest state, with a population that had more than doubled, rising from 31 million in 1860 to 76 million in 1900. By World War I, the United States had become a major world power.

Inspite of the wars American writers continued writing their great novels about America and American way of life. We can see the power of American

---

<sup>19</sup> Kethryn Van Spackeren . Outline of American Literature.-New York: United States Department of State, 1994. -p55

writers in such works: Stephen Crane's *Maggie: "A Girl of the Streets"*, Jack London's *"Martin Eden"*, and later Theodore Dreiser's *"An American Tragedy"* *"Sister Carrie"*, Mark Twain's *"Huckleberry Finn"*. Thus in literature novels of frontier humor and realism, naturalism, modernism, realism, social criticism appeared. Equally with novels American poetry also riched by the poems of many writers. American prose writing opened many update topics in the works of American novelists.

In these years Theodore Dreiser wrote about social condition of poor people in the society and the role of woman in his novels *"American Tragedy"* and *"Sister Carrie"*. Because after the war women's working became difficult and impossible for the reason of unemployment. Ernest Hemingway's *The Sun Also Rises* (1926) brought him fame, he covered the Spanish Civil War, World War II, and the fighting in China in the 1940s. Stephen Crane's *Maggie: A Girl of the Streets* (1893) is one of the best, the earliest, naturalistic American novels. Also Sinclair Lewis's *"Main Street"* and *"Babbitt"* are the most valuable and important novels in the development of American Literature.

Two World Wars, industrial changes and modernism never stopped such American writers from writing and as masterpieces these novels support next generations with the great facts and information about American Literature at the end of 19<sup>th</sup> century and the beginning of 20<sup>th</sup> century.

## CHAPTER II. SINCLAIR LEWIS AS THE AMERICA'S FIRST NOBEL PRIZE WINNER IN LITERATURE

### 2.1. The life and works of Sinclair Lewis

Harry Sinclair Lewis was born on February 7, 1885 – and died on January 10, 1951. He was an American novelist, short-story writer, and playwright. In 1930, he became the first writer from the United States to receive the Nobel Prize in Literature, which was awarded "for his vigorous and graphic art of description and his ability to create, with wit and humor, new types of characters." His works are known for their insightful and critical views of American capitalism and materialism between the wars.<sup>20</sup> He is also respected for his strong characterizations of modern working women. H.L. Mencken wrote about him, "there was ever a novelist among us with an authentic call to the trade it is this red-haired tornado from the Minnesota wilds."<sup>21</sup>

Harry Sinclair Lewis was born in the village of Sauk Centre, Minnesota, He began reading books at a young age and kept a diary. He had two siblings, Fred. He was born in 1875 and Claude who was born in 1878. His father, Edwin J. Lewis, was a physician and a stern disciplinarian who had difficulty relating to his sensitive, unathletic third son. Lewis's mother, Emma Kermott Lewis, died in 1891. The following year, Edwin Lewis married Isabel Warner, whose company young Lewis apparently enjoyed. Lewis began writing while he was in high school, and some of his articles appeared in Sauk Centre newspapers. Throughout his lonely boyhood, the ungainly Lewis—tall, extremely thin, stricken with acne and somewhat pop-eyed—had trouble gaining friends. At the age of thirteen, he unsuccessfully ran away from home, wanting to become a drummer boy in the Spanish-American War.<sup>22</sup>

Sauk Centre was, in 1885, a perfect birthplace for Harry Sinclair Lewis because this raw prairie town with its population of twenty-five

---

<sup>20</sup> Sinclair Lewis at Biography.com

<sup>21</sup> Carl Bode. Mencken.- Carbondale Illinois: Southern Illinois University Press, 1969 p 166

<sup>22</sup> Sinclair Lewis at Biography.com

hundred was a representative sample of provincial America. There, when Lewis was born, the pioneer tradition was still vital enough to considerably influence him, although the last generation of pioneers was to grow old and disappear during Lewis' youth.<sup>23</sup> His own father, Dr. Emmet Lewis, was himself a type of pioneer, for he had left the Connecticut that had been home to several generations of his family in order to go to frontier Minnesota and follow the difficult life of a country doctor. There, also, a new generation of pioneers, Scandinavian and German immigrants, was arriving, at first resented by the earlier settlers.

In late 1902 Lewis left home for a year at Oberlin Academy (the then-preparatory department of Oberlin College) to qualify for acceptance by Yale University. While at Oberlin, he developed a religious enthusiasm that waxed and waned for much of his remaining teenage years. He entered Yale in 1903 but did not receive his bachelor's degree until 1908, having taken time off to work at Helicon Home Colony, Upton Sinclair's cooperative-living colony in Englewood, New Jersey, and to travel to Panama. Lewis's unprepossessing looks, "fresh" country manners and seemingly self-important loquacity made it difficult for him to win and keep friends at Oberlin and Yale. He did initiate a few relatively long-lived friendships among students and professors, some of whom recognized his promise as a writer.

Lewis's earliest published creative work—romantic poetry and short sketches—appeared in the *Yale Courant* and the *Yale Literary Magazine*, of which he became an editor. After graduation Lewis moved from job to job and from place to place in an effort to make ends meet, write fiction for publication and to chase away boredom. While working for newspapers and publishing houses, he developed a facility for turning out shallow, popular stories that were purchased by a variety of magazines. He also earned money by selling plots to Jack London, including one for the latter's unfinished novel *The Assassination Bureau, Ltd.*

---

<sup>23</sup> Benjamin Stolberg, Sinclair Lewis.-New York: American Mercury, 1941.-p53,453

Lewis's first published book was *Hike and the Aeroplane*, a Tom Swift-style potboiler that appeared in 1912 under the pseudonym Tom Graham.

Sinclair Lewis's first serious novel, *Our Mr. Wrenn: The Romantic Adventures of a Gentle Man*, was written in 1914, followed by *The Trail of the Hawk: A Comedy of the Seriousness of Life* (1915) and *The Job* (1917). That same year also saw the publication of another potboiler, *The Innocents: A Story for Lovers*, an expanded version of a serial story that had originally appeared in *Woman's Home Companion*. *Free Air*, another refurbished serial story, was published in 1919.

In the spring of 1916 Lewis took his wife Grace Hegger to Sauk Centre to meet his family. One can infer from Mrs. Lewis' later account of the visit that both she and her husband felt that the experience was somewhat trying. They found the rigid mealtime routine irksome, the bridal dinner party with its formal decorations rather ludicrous, and both relatives and friends impressed by Lewis' money-making ability through writing but hardly.

In 1914 Lewis married Grace Livingston Hegger, an editor at *Vogue* magazine. They had one son, Wells Lewis (1917–1944), named after British author H. G. Wells. Wells Lewis was killed in action while serving in the U.S. Army in World War II, specifically during the rescue of 'The Lost Battalion' in the Foret-De-Champ, near Germany, in France. Dean Acheson, the future Secretary of State, was a neighbor and family friend in Washington, and observed that Sinclair's literary "success was not good for that marriage, or for either of the parties to it, or for Lewis's work" and the family moved out of town.<sup>24</sup>

---

<sup>24</sup> Acheson D. Moming and Noon.,- Boston:Houghton Mifflin Company, 1962 p. 44

Lewis divorced Grace in 1925. On May 14, 1928, he married Dorothy Thompson, a political newspaper columnist. Later in 1928, he and Dorothy purchased a second home in rural Vermont.<sup>25</sup> They had a son, Michael Lewis, in 1930. Their marriage had virtually ended by 1937, and they divorced in 1942. Michael Lewis became an actor, also suffered with alcoholism, and died in 1975 of Hodgkin's lymphoma. Michael had two sons, John Paul and Gregiry Claude, with wife Bernadette Nanse and a daughter Lesley with wife Valerie Cardew.

In 1920 Lewis achieved instant worldwide recognition with the publication of *Main Street*, the story of a gifted young girl married to a dull, considerably older village doctor who tries to bring culture and imagination to empty, small-town life. In “Main Street” and his other satirical novels Lewis puts a sharp eye for detail.<sup>26</sup>

Next Lewis focused on the American businessman in *Babbitt* (1922), perhaps his major work. The novel sets in the Midwestern city of Zenith. In the novel the author criticizes the shallow commercial and material values of its business community. Lewis aim was writing the novel in a fantastic style, ignoring formal plot development or structure. The creation of George F. Babbitt, an intellectually empty, immature man of weak morals who nevertheless remains a lovable comic figure, is Lewis's greatest accomplishment. One critic remarked, "If Babbitt could write, he would write like Sinclair Lewis."

In 1930, Lewis won the Nobel Prize in Literature, the first writer from the United States to receive the award. In the Swedish Academy's presentation speech, special attention was paid to *Babbitt*. In his Nobel Lecture, Lewis praised Theodore Dreiser, Willa Cather, Ernest Hemingway, and other contemporaries, but also lamented that "in America most of us—not readers alone, but even writers—are still afraid of any literature which is not a glorification of everything American, a glorification of our faults as well as our virtues," and that America is "the most

---

<sup>25</sup> Lewis S. Thoughts on Vermont *Vermont Weathervane*.- NewYork: 1929.-p3

<sup>26</sup> Christopher MacGowan. The Twentieth-Century American Fiction Handbook.-New York.Wiley-Blackwell, 2011.- p63

contradictory, the most depressing, the most stirring, of any land in the world today." He also offered a profound criticism of the American literary establishment: "Our American professors like their literature clear and cold and pure and very dead."<sup>27</sup>

After winning the Nobel Prize, Lewis wrote eleven more novels, ten of which appeared in his lifetime. The best remembered is *It Can't Happen Here*, a novel about the election of a fascist to the American presidency.

During this first extensive visit to Sauk Centre, Lewis tried hard to reestablish his working habits and engaged an empty room over Rowe's Hardware Store where he could type his three to five thousand words daily. At the moment he was working on *The Job*, an early novel about a career woman which had nothing to do with the Middle West. But it is not hard to imagine that he was storing away material he would eventually use in the novel he first thought of as "The Village Virus" but which appeared in 1920 as *Main Street*. Lewis as always was restless. After a short time in Sauk Centre, he and his wife visited Dr. Claude Lewis in St. Cloud and then began a four-months hegira from Duluth to San Francisco in a newly purchased Ford. Part of this journey, incidentally, was to be reflected in the novel *Free Air*.<sup>28</sup>

In the next dozen years Lewis was frequently in Minnesota and lived for short periods in different places. The year 1917 saw him residing in St. Paul, in a lemon-colored brick house on Summit Avenue, and in Minneapolis. During this Minnesota sojourn, Lewis also visited the Cass Lake lumber camps and slept in a bunkhouse." Two years later he was back in Minneapolis again hard at work on *Main Street*; the novel was continued during a summer spent in Mankato and was finished in Washington, where Lewis' stay was financed in part by a loan from his father.

---

<sup>27</sup> Christopher MacGowan. *The Twentieth-Century American Fiction Handbook*.-New York.Wiley-Blackwell, 2011.- p63

<sup>28</sup> Grace Hegger Lewis. *With Love from Grade: Sinclair Lewis*.- New York: 1955. P 88-108

*Kingsblood Royal* (1947) is set in the fictional city Grand Republic, Minnesota, an enlarged and updated version of Zenith. Based on the Sweet Trials in Detroit, in which an African-American doctor was denied the chance to purchase a house in a "white" section of the city, *Kingsblood Royal* was a powerful and very early contribution to the civil rights movement. The novel narrates about the injustice of racial wrong approaches.<sup>29</sup>

Lewis's next popular novel, *Arrowsmith* (1925), returned to the form of *Main Street* to portray a young doctor's battle to maintain his dignity in a petty, dishonest world. Besides it explores the world of medicine and ethics. The novel was the newest in the area of American fiction which is about a medical research scientist Martin Arrowsmith. The novel appears when the writer met a young medical researcher Paul de Kruif in the New York Rockefeller Institute. Martin Arrowsmith was a highly successful and lucky man in his administrative career. Like "Main Street" this novel also explores the narrow mindedness, materialism and hypocrisy in the medical profession. But unlike the central characters in *Main Street* and *Babbitt*, Arrowsmith is intended to be admired by the readers. In spite of difficulties he finally returns his work as an independent researcher, putting marriage to a wealthy woman and a prestigious directorship behind him. This novel brought critical and commercial success to the author.

Despite its often simplistic look at science as a means of saving one's soul, *Arrowsmith* was offered the Pulitzer Prize. Lewis, however, immediately refused the honor because the terms of the award required that it be given not for a work of value, but for a work that presents "the wholesome atmosphere of American Life."<sup>30</sup> *Elmer Gantry* (1927), an extreme assault on religious hypocrisy (the false expression of the appearance of goodness), seems more concerned with the main character's morals than with the failings of organized religion. In this novel Lewis presents a merciless, impolite person who is interested in only money. Lewis's biographer Mark Schorer terms the main character of this novel as "one of

<sup>29</sup> Christopher MacGowan. *The Twentieth-Century American Fiction Handbook*. - New York: Wiley-Blackwell, 2011. - p65

<sup>30</sup> Christopher MacGowan. *The Twentieth-Century American Fiction Handbook*. - New York: Wiley-Blackwell, 2011. - p63-64

the beasts of all literature” and the book itself “the noisiest novel in American literature” American fiction

*Dodsworth* (1929), a sympathetic description of a wealthy, retired manufacturer seeking happiness in Europe, is more successful. Here Lewis makes little effort to hide his liking of, and even admiration for, the values described earlier in *Babbitt*. Lewis produced a great deal of writing in the following years, but none of these works were as successful as his earlier efforts.<sup>31</sup> Retired businessman Samuel Dodsworth reassesses his marriage and his life while traveling in Europe. The novel marks a shift from Lewis’s previous satirizing of Midwesterners by presenting a sympathetic portrait of his title character. The author would collaborate with Sidney Howard on a dramatic version in 1934.

*Mantrap* this novel was written in 1926 this story is about Lewis’s trip on the Mantrap River in Saskatchewan with his brother Claude. It became one of the 20 films made from Lewis’s works.

*Ann Vickers* (1933) traces the career of an unstable woman who starts as a social worker and ends as the mistress of a politician; For some time Lewis planned to write a novel about American labor movement, but again he wrote about commercial and critical success. At this time there were serious problem and troubles in Lewis’s personal life. The novel is now seen as marking more nostalgic than satirical Lewis. The conservatism in Ann Whickers became more pronounced than other novels by Sinclair Lewis.

*Cass Timberlane* (1945) deals with an unhappy marriage between a middle-aged judge and his loving wife; *Kingsblood Royal* (1947) takes on the subject of racial prejudice; and *The God-Seeker* (1949) tells the story of a New England missionary's attempts to convert the Native American Indians of Minnesota in the 1840s. Both these novels are tributes to Lewis' social

---

<sup>31</sup> Christopher MacGowan .The Twentieth-Century American Fiction Handbook .-New York: Wiley-Blackwell, 2011. -p 64

observation, to his amazing ability to accumulate details that are at once amusing, relevant, and suggestive. They also confirm Lewis' interest in the contemporary and the diurnal. Historical fiction in general did not appeal to him because it seemed to lack immediacy; he could project through his eye rather than through his imagination. But in the centennial year of Minnesota Territory he published his one historical novel. *The God-Seeker*, the action of which takes place in 1849 in the area around the fictional Bois des Morts, two hundred miles west of Fort Snelling on the Minnesota River.

Lewis spent his last years traveling throughout Europe, unable to find publishers for his work and aware that his impact on American literature was far less than his early admirers had led him to believe. Lewis was overshadowed by other American writers, including Ernest Hemingway (1899–1961) and William Faulkner (1897–1962), who had yet to appear when Lewis first attracted attention. Later critics also felt that the Nobel Prize Lewis had won in 1930 should have gone to the stronger novelist Theodore Dreiser (1871–1945) instead.<sup>32</sup>

Sinclair married and divorced twice, in Lewis's last years he retreated almost completely from other people. Increasingly self-conscious.

Lewis died in Rome on January 10, 1951, aged 65, from advanced alcoholism. His cremated remains were buried in Sauk Centre. A final novel, *World So Wide* (1951), was published posthumously.

William Shirer, a friend and admirer of Lewis, disputes accounts that Lewis died of alcoholism *per se*. He reported that Lewis had a heart attack and that his doctors advised him to stop drinking if he wanted to live. Lewis did not, and perhaps could not, stop; he died when his heart stopped.<sup>33</sup>

---

<sup>32</sup> Richard Lingeman. *Sinclair Lewis: Rebel from Main Street*.- New York: 2002. -p 40

<sup>33</sup> William L. Shirer. *20th Century Journey: A Memoir of a Life and the Times*.-New York: Bantam Books, 1980.-p 458-9

In his last year alive, lonely and far from home in Italy, Sinclair Lewis would stare moodily through his window and say with deep emotion: "I love America. . . . I love it, but I don't like it." That statement was typical of Lewis' whole life and literary career, for he spent his life trying to save America's soul — an act of love — while at the same time he mercilessly ridiculed its manners, morals, ethics, habits, and social codes. This strange and tragic duality in one of America's greatest writers and Minnesota's best-known sons perhaps had its roots in the place where Sinclair Lewis was born and spent his boyhood, Sauk Centre.

In summing up Lewis' career, Shirer concludes: "It has become rather commonplace for so-called literary critics to write off Sinclair Lewis as a novelist. Compared to ... Fitzgerald, Hemingway, Dos Passos, and Faulkner ... Lewis lacked style. Yet his impact on modern American life ... was greater than all of the other four writers together."<sup>34</sup>

## **2.2 The description of American social life in Sinclair Lewis's novels.**

During the 1920s at the peak of his career, Sinclair Lewis managed to capture the spirit of contemporary America in his writing. His both well known novels "Main Street" and "Babbitt" presented American people who were the members of the middle class with the picture of how they see and accept this society as true.

According to James Lundquist, "Lewis was ultimately concerned with the question how to live in American culture of the 1920s rather than with the culture was like."<sup>35</sup> In his great novels about American way of life Lewis examines the conditions of American society.

---

<sup>34</sup> William L. Shirer. 20th Century Journey: A Memoir of a Life and the Times.- New York: Bantam Books, 1980.-p 458-9

<sup>35</sup> Sinclair Lewis.- New York: Frederick Ungar Publishing, 1973.- p 35

Since the 1890s, an undercurrent of social protest had coursed through American literature, welling up in the naturalism of Stephen Crane and Theodore Dreiser and in the clear messages of the muckraking novelists. Later socially engaged authors included Sinclair Lewis, John Steinbeck, John Dos Passos, Richard Wright, and the dramatist Clifford Odets. They were linked to the 1930s in their concern for the welfare of the common citizen and their focus on groups of people —the professions, as in Sinclair Lewis’s archetypal *Arrowsmith* (a physician) or *Babbitt* (a local businessman); families, as in Steinbeck’s *The Grapes of Wrath*; or urban masses, as Dos Passos accomplishes through his 11 major characters in his U.S.A. trilogy.<sup>36</sup>

Sinclair Lewis’s living years include 1885-1951. This was the two war years. Instead of the war Sinclair Lewis wrote many novels and short stories.

In early 1916 Lewis began taking notes for his the best famous novel “*Main Street*”. He continued writing until the mid 1920. And he published this novel on October 23, 1920. According to his biographer Mark Schorer the phenomenal success of *Main Street* was “the most sensational event in twentieth – century American publishing history”. In comparison with his other works this novel was sold more than 25,000 copies. Only in the first six months of 1920, *Main Street* was sold 180,000 copies, and during a few years sales were estimated at two million.

Elizabeth Stevenson states that “Sinclair Lewis held up a mirror of satire and longing to a whole people”<sup>37</sup> And by “*Main Street*” provides the next generation as a historical fact about the vivid image of small-town America during the first decades of the 20<sup>th</sup> century.

Many works by Sinclair Lewis were written in optimistic tone but “*Main Street*” is somehow different, darker, satirizing small town life in the early twentieth century. Lewis criticizes the complacency, restrictive and narrow-mindedness of small town.

---

<sup>36</sup> Daniel S Burt. *The Chronology of American Literature*. - Boston: New York, 2004. - p 337

<sup>37</sup> *Babbitt and Bohemians. The American 1920s* New York. - New York: The Macmillan Company, 1967. - p 6

Lewis's *Main Street* (1920) satirized monotonous, hypocritical small-town life in Gopher Prairie, Minnesota. His presentation of American life and his criticism of American materialism, narrowness, and hypocrisy brought him national and international recognition. In 1926, he was offered and declined a Pulitzer Prize for *Arrowsmith* (1925), a novel tracing a doctor's efforts to maintain his medical ethics amid greed and corruption. In 1930, he became the first American to win the Nobel Prize for Literature.

In his great novel *Main Street* "Lewis's attack on small town American life, expressed through the frustrations and eventual rebellion of Carol Kennicott in Gopher Prairie, establishes him as an iconoclastic voice of the era. In daring to criticize sanctified topics such as marriage, gender roles, and American values, the book would prompt Lewis's biographer Mark Schorer to declare it "the most sensational event in twentieth-century American publishing history."<sup>38</sup>

"*Main Street: The Story of Carol Kennicott*" is a satirical novel written by Sinclair Lewis, and published in 1920. *Main Street* is seen through the eyes of Carol Kennicott. By his novel Lewis wants to show the friendliness and neighborliness of a small town.<sup>39</sup>

Throughout the novel, Lewis attacks the narrow-mindedness, mediocrity, and conformity of small-town America in the early twentieth century. Lewis's brand of social satire shocked American readers in 1920. Before the publication of *Main Street*, many Americans still viewed the small town idealistically, the last bastion of good people and traditional American morals and values in the midst of a changing and somewhat frightening modern world. In this novel, however, Lewis exposes this myth of the goodness of small town-life as a falsehood. He portrays the narrowness of small-town life in its rigid demand for conformity, its interest only in material success, and its lack of intellectual concern.

---

<sup>38</sup> Mark Schorer. *Sinclair Lewis: An American life.* - New York: McGraw-Hill, 1961, -p 43

<sup>39</sup> Mark Schorer. *Sinclair Lewis: An American life.* - New York: McGraw-Hill, 1961, -p 43

Sinclair Lewis begins his novel with these words "This is America—a town of a few thousand, in a region of wheat and corn and dairies and little groves. Main Street is the continuation of Main Streets everywhere."<sup>40</sup> Only these sentences prove that the novel is about America. In *Main Street* Gopher Prairie represents a microcosm of America in the early 1900s, as Lewis creates many characters as caricatures or types rather than as individuals. For many Americans in the early 1900s, the "Norman Rockwell" image of small-town America represented the best aspects of the nation's culture. However, Lewis satirizes such an image of small-town America throughout the novel. To him, Gopher Prairie represents the narrow-mindedness and old-fashioned conservatism of America. Carol, on the other hand, embodies the spirit of the Progressive movement in America in the early 1900s, under the banner of which many people took an interest in social issues, such as the labor movement and women's rights movement. Carol, in short, represents change. It is not surprising, then, that throughout the novel she finds herself out of place in Gopher Prairie—a place that resists change.

As a small town Gopher Prairie needs to be changed with the experiences of a younger generation.

After writing the most well known novel "Main street" Sinclair Lewis followed up his great success with another novel which is called "Babbitt". It was written in 1922. This novel is also based on criticism. In this novel Sinclair sharply criticizes American social life, industry, commercial culture, boosterism and economic years during the World War 1.

Lewis's other major novels include *Babbitt* (1922). George Babbitt is an ordinary businessman living and working in Zenith, an ordinary American town. Babbitt is moral and enterprising, and a believer in business as the new scientific approach to modern life. Becoming restless, he seeks fulfillment but is disillusioned by an affair with a bohemian woman, returns to his wife, and accepts his lot. The novel added a new word to the American language — "babbitry," meaning

---

<sup>40</sup> Lingeman Richard. Sinclair Lewis *Main Street & Babbitt*. - New York: Library of America, 1992.- p15

narrow-minded, complacent, bourgeois ways. Elmer Gantry (1927) exposes revivalist religion in the United States, while Cass Timberlane (1945) studies the stresses that develop within the marriage of an older judge and his young wife.

Babbitt considered by many Lewis's masterpiece, "the novel is a satirical indictment of American provincialism through its portrayal of businessman and booster George Babbitt of Zenith, who desires "to seize something more than motor cars and a house before it's too late," but eventually bows to his conventional, materialistic fate. As Lewis biographer Mark Schorer observes, "Since the publication of Babbitt everyone has learned that conformity is the great price that our predominantly commercial culture exacts. ...But when Babbitt was published, this was its revelation to Americans."<sup>41</sup>

Unlike the "Main Street" , "Babbitt" tells us about more industrial, modern and developed city "Zenith".

George F. Babbitt is the main character of the novel who was at the age of forty six years old in 1920. He was a businessman. He shows one of the representative of a middle class. He considers that man should work, increase his income, and enjoy modern improvements. <sup>42</sup>

Babbitt was professionally successful . Much of his energy in early chapters is spent on climbing the social ladder through booster functions, real estate sales, and making good with various dignitaries. According to Babbitt, any "decent" man in Zenith belonged to at least two or three "lodges" or booster clubs. They were good for potential business partnerships, getting time away from home and family life, and quite simply because "it was the thing to do." Babbitt admits that these clubs "stimulated him like brandy" and that he often finds work dull and nerve-racking in comparison. Lewis also paints vivid scenes of Babbitt bartering for liquor and hosting dinner parties. At his college class reunion, Babbitt reconnects

---

<sup>41</sup> Mark Schorer. Sinclair Lewis: An American life.-New York: McGraw-Hill,1961 p 44

<sup>42</sup> Hunter Gordon. Introduction to Babbitt by Sinclair Lewis.-New York: Oxford University,2010.p80

with a former classmate, Charles McKelvey, whose success in the construction business has made him a millionaire. Seizing the opportunity to hobnob with someone from a wealthier class, Babbitt invites the McKelveys to a dinner party. Although Babbitt hopes the party will help his family rise socially, the McKelveys leave early and do not extend a dinner invitation in return.

In the beginning of the novel the main hero awakens up from the sound of an alarm clock. Only by this symbol the reader of the novel can easily understand the social status of the character and the the power of the latest technology in the developed city.

Arrowsmith. Arrowsmith tells the story of bright and scientifically minded Martin Arrowsmith as he makes his way from a small town in the Midwest to the upper echelons of the scientific community. He is born in Elk Mills, Winnemac, the same fictional state in which several of Lewis's other novels are set. Along the way he experiences medical school, private practice as the only doctor in tiny Wheatsylvania, North Dakota, various stints as regional health official, and the lure of high-paying hospital jobs. Finally, Arrowsmith is recognized by his former medical school mentor, Max Gottlieb, for a scientific paper he has written and is invited to take a post with a prestigious research institute in New York. The book's climax deals with Dr. Arrowsmith's discovery of aphage that destroys bacteria and his experiences as he faces an outbreak of bubonic plague on a fictional Caribbean island.

Martin's wife, Leora, is the steady, sensible, self-abnegating anchor of his life. When Leora dies of the plague that Martin is sent to study and exterminate, he seems to lose all sense of himself and of his principles. The novel comes full circle at the end as Arrowsmith deserts his wealthy second wife and the high-powered directorship of a research institute to pursue his dream of an independent scientific career in backwoods Vermont. Angered that the Columbia University trustees had overturned the Pulitzer Prize fiction jury's selection of *Main Street* (1921) and the Pulitzer committee's neglect of *Babbitt* (1923), Lewis declines the Pulitzer Prize

for his novel about an idealistic doctor and scientist who encounters self-interest, corruption, and jealousy at every level of his profession.

Elmer Gantry. Lewis's satire on American religious fundamentalism provokes an uproar. Gantry is a religious charlatan who trades on his good looks and promotional skills to become a popular evangelist and a leader of a large Midwestern church. The novel is denounced by clergymen of all faiths, and its creator is threatened with violence by those who considers him an agent of the devil.

The book contains considerable social commentary on the state and prospects of medicine in the United States in the 1920s. Dr. Arrowsmith is a progressive, even something of a rebel, and often challenges the existing state of things when he finds it wanting.

This novel has been inspirational for several generations of pre-medical and medical students. There is much agonizing along the way concerning career and life decisions. While detailing Martin's pursuit of the noble ideals of medical research for the benefit of mankind and of selfless devotion to the care of patients, Lewis throws many less noble temptations and self-deceptions in Martin's path. The attractions of financial security, recognition, even wealth and power distract Arrowsmith from his original plan to follow in the footsteps of his first mentor, Max Gottlieb, a brilliant but abrasive bacteriologist.

In the course of the novel Lewis describes many aspects of medical training, medical practice, scientific research, scientific fraud, medical ethics, public health, and of personal professional conflicts that are still relevant today. Professional jealousy, institutional pressures, greed, stupidity, and negligence are all satirically depicted, and Martin himself is exasperatingly self-involved. But there is also tireless dedication, and respect for the scientific method and intellectual honesty.

Martin Arrowsmith shares some biographical elements with Félix d'Herelle, who is identified in the novel as a co-discoverer of the bacteriophage and represented as having beaten Arrowsmith into publication with his results.

Arrowsmith has been compared with *The Citadel* by A. J. Cronin which also deals with the life experiences of a young idealistic doctor who tries to challenge and improve the existing system of medical practice.

De Kruif is known to have drawn inspiration for locations and characters in *Arrowsmith* from specific sources. The labwork and experimental process of Max Gottlieb was based on the careers of F. G. Novy and Jacques Loeb. Loeb and De Kruif both worked at the Rockefeller Institute for Medical Research in New York and Novy was De Kruif's longtime mentor.

It was the early twenties, and America was living through an economic boom from the war, where everything was becoming more commercial—American businesses were booming. And, further, even practices like medicine were becoming "businesses." The consequences of medicine becoming a business is what Lewis criticizes, specifically the commercialism and competition that exist within the profession and which seem to contradict its nature. Instead of being a practice of altruism, discovery, and healing, medicine had become something institutions needed to sell. Lewis uses the Rouncefield Institute, the Public Health Department of Nautilus, and the McGurk institute as vehicles of satire in order to criticize the real institutions that existed in America at this time. In many ways the novel was educating the American public about the maladies of medicine in the early twentieth century.

A writer in *Public Health Reports* commented in 2001 that the novel predicted many of the successes and problems affecting today's medical profession, such as the competing needs and goals of clinicians and medical scientists; commercial interests of pharmaceutical companies developing new medications and vaccines versus the need to seek for scientific truth; political and social difficulties in developing programs that for protecting a community's public health; and the doctor's evolving role in American society.

## Conclusion to Chapter II

In 1885 in the land of Minnesota one of the most well known and prominent writers Sinclair Lewis was born. He was a social critic and his writing style shocked many readers of American literature. His stories and novels are very popular nowadays too. Because they are about the history and the living style of America. In spite of industrialization, modernism, technical development some American towns were in difficult condition, so the writer tried to show them with his pencil.

His characters were different people and the members of different fields of professions. He wrote about science and the troubles of medicine in his novel *Arrowsmith*. And this novel was offered the Pulitzer prize.

*Dodsworth* about retired businessman. *Cass Timberline* this novel is about a young couple whose marriage became unhappy. Although Lewis's aim for writing *Ann Vickers* was to rise the problem of labor movement he again about commercial and critical success.

In 1920 Lewis came to national attention with the publication of *Main Street*, a satire upon small-town America. Lewis's publishers could barely keep up with demand for the novel, and it was nominated by the Pulitzer jury for the 1921 Pulitzer Prize in Fiction, although the trustees of Columbia University overruled them to give the award to Edith Wharton's *The Age of Innocence*. While writing *Main Street* he shows himself as the character of the novel. That's why he opens his character Carol and her living town Main Street in detail.

In *Arrowsmith*, Lewis takes his reader on a journey through the profession of medicine as well as on a journey through America. And in *Main Street* and *Babbitt* his characters live in the small and middle sized town and they always try to live in a big city.

Thus, with such novels Lewis described the demands of any society. He wrote about not only the American society but also different societies and people's interests in all over the world.

In conclusion we can say that Sinclair Lewis's works play the great role in American literature. Reading such novels helps us to enrich our knowledge about American way of living in 1920s and the history of America by literature.

## **CHAPTER III. SINCLAIR LEWIS'S WORKS AND THE AMERICAN STYLE OF LIFE REFLECTED IN THEM**

### **3.1 Reflection of American atmosphere in Sinclair Lewis's novel "Main Street"**

"THIS IS AMERICA—a town of a few thousand, in a region of wheat and corn and dairies and little groves".[Sinclair Lewis, Main Street, p3] Sinclair Lewis begins his novel with these words and this foreword tells that the novel is about America. The town in the novel is called Gopher Prairie, Minnesota. "This is the Main street which can be in every corner of the world". Main Street is the climax of civilization.[Sinclair Lewis, Main Street, p3]

The novel "Main street" is seen through the eyes of Carol Kennicott. She was a library worker. She was a young woman and she was married to a doctor in a small town. In many ways, Carol's reform and individual happiness reflects her particular era. When labor movements grew and women at last achieved the right to vote.

Carol Milford attends Blodgett College in Minneapolis and dreams about settling down in a prairie village and transforming it into a place of beauty. After graduation, she works as a librarian at St. Paul for three years. She meets Dr. Will Kennicott at a friend's house, and he begins courting her. After courting for a year, they marry and move to Kennicott's hometown of Gopher Prairie. Disappointed by her first impression of the Gopher Prairie, Carol finds the town to be ugly and the townspeople to be provincial. The townspeople gossip all the time and are completely uninterested in cultural or social issues. Mrs. Bogart, the Kennicotts' neighbor, proves to be a religious hypocrite who idly gossips about everyone. However, Bea Sorenson arrives in Gopher Prairie on the same day as Carol. Awestruck by the magnificence of the town, which is larger than any she town has ever seen, Bea decides to stay and becomes Carol's maid.

From the very beginning of the novel Carol is disheartened and frightened by the prospect of life in Gopher Prairie. She never quite recovers from her first shock when encountering the dreariness of Main Street. On her first walk through town, everything strikes her as dull, gray, dusty, with a sense of temporariness, as if the houses she sees are only shelters and not homes, as if the town has never managed to rise above a pioneer settlement. She rather expects the people to be “as filth as their houses, as flat as their fields”. The trouble seems to be her preconceived ideas of “village charm”

Kennicott was closeted in his detective story. With the loneliness which comes most depressingly in the midst of many people she tried to forget problems, to look at the prairie objectively. The grass beside the railroad had been burnt over; it was a smudge prickly with charred stalks of weeds. Beyond the undeviating barbed-wire fences were clumps of golden rod. Only this thin hedge shut them off from the plains-shorn wheat-lands of autumn, a hundred acres to a field, prickly and gray near-by but in the blurred distance like tawny velvet stretched over dipping hillocks. The long rows of wheat-shocks marched like soldiers in worn yellow tabards. The newly plowed fields were black banners fallen on the distant slope. It was a martial immensity, vigorous, a little harsh, unsoftened by kindly gardens. The expanse was relieved by clumps of oaks with patches of short wild grass; and every mile or two was a chain of cobalt slews, with the flicker of blackbirds' wings across them. [Sinclair Lewis, Main Street p27]

For Carol this land was absolutely new but as everyone loves his homeland Will also enjoys from being his land he never notices defects. “All this working land was turned into exuberance by the light. The sunshine was dizzy on open stubble; shadows from immense cumulus clouds were forever sliding across low mounds; and the sky was wider and loftier and more resolutely blue than the sky of cities...she declared. “It's a glorious country; a land to be big in,” she crooned. Then Kennicott startled her by chuckling, “D' you realize the town after the next is Gopher Prairie? Home” [Sinclair Lewis, Main Street p. 28]

As a housewife Carol tries to live happily with his husband. In order to change their dull life Carol refurnishes Kennicott's old-fashioned house with modern furniture and makes elaborate preparations for a party, a party unlike any party the town has ever seen. However, Carol discovers that the dull townspeople do not like change. Furthermore, she feels disheartened to learn that the townspeople constantly watch her every move and criticize her for being different from them. They criticize the way she dresses and the way she acts. She finds few friends in Gopher Prairie, except for the lawyer, Guy Pollock, and the high school teacher, Vida Sherwin. Carol also becomes friends with her maid, Bea, and the town's handyman, Miles Bjornstam. While the townspeople treat Miles as an outcast because he supports socialism and the Democratic Party, Carol finds herself drawn to him.

Carol tries to get the people to build a new city hall, school, and library, and a more comfortable rest room for the farmer's wives. However, no one shares her interest in constructing new buildings or helping the town's poor. Everyone tells her that they do not want to spend money on unnecessary things like buildings. Carol idealizes Guy Pollock, thinking that he shares her interest in reforming the town. However, she eventually finds out that he does not care for social reform and that he has settled down to enjoy small town life. As Guy explains to Carol, he has the "Village Virus."

Carol wants this town's people to see that there is more than one way to approach life; there are new and exciting things that cannot be dismissed without at least being given a chance. At the same time, Lewis hints at the notion that Carol is too narrow-minded to see things from the villagers' perspective. She insists that she is the one who has to compromise herself and her ideals, and that the villagers refuse to meet her half-way. But she never really tries to change her attitudes either; she continues to believe that their lives are dull and uninspired, and that if they only would allow her to do so, she could somehow enrich and improve their

lives. If Carol fails to convince them that her way is the better way, her convictions also remain the same throughout: they are wrong and she is right.<sup>43</sup>

Carol's ideas and her realism was taken from the books she has read.

Carol joins the Jolly Seventeen, the women's social club, and the Thanatopsis Club, the women's study group. When she tries to change the unimaginative club programs, the other members ignore her suggestions. Along with a group of friends, Carol forms a drama group and stages a play, which turns out to be horribly mediocre. Appointed to the library board, she eagerly makes suggestions to how the library could encourage reading, but the local librarian opposes her suggestions, preferring to discourage readers in order to keep the books clean.

Carol and Kennicott have a bitter argument in which he accuses her of feeling superior to everyone else in town. After they make up, she begins to fall in love with him all over again. She idealizes him as a heroic doctor and witnesses him amputating a farmer's arm one night. But life in Gopher Prairie continues to offer Carol no challenges. She gives birth to a boy, whom she names Hugh after her deceased father. Kennicott's aunt and uncle, the Smails, come to live in Gopher Prairie and prove a constant irritation to Carol.

Meanwhile, Bea and Miles Bjornstam marry. The townspeople still shun Bjornstam and do not visit his household. Unfortunately, Bea and her son Olaf die from typhoid. Heartbroken, Bjornstam leaves town, and the townspeople blame him for his family's deaths. Then, Carol's friend Vida Sherwin marries Raymond Wutherspoon, another local. When World War I breaks out, Raymond joins the army. Although Kennicott also wants to enlist, the medical council requests that he stay in Gopher Prairie to provide his services.

Erik Valborg, the son of a Swedish farmer, comes to Gopher Prairie to work as the tailor's assistant. Fern Mullins, a young teacher, also arrives in Gopher

---

<sup>43</sup> Martin Light. *The Quixotic Vision of Sinclair Lewis*. - Indiana: Purdue University Press, 1975. - p 65

Prairie and boards in Mrs. Bogart's house. Carol finds the company of these two new residents stimulating because they share her love for books, music, dance, and drama. Cy Bogart, the leader of the town's gang of boys and Mrs. Bogart's son, ruins Fern's reputation when he falsely accuses Fern of getting him drunk and making sexual advances on him. Forced to resign from the school, Fern leaves Gopher Prairie

While describing the portrait of a small town Lewis tries to satirize small town's archetypes and institutions. For example, the woman who is the member of the Jolly Seventeen, she represents the town's upper class woman, criticizes Carol because she dares to be different from them.

The Jolly Seventeen in the novel was the social cornice of Gopher Prairie. It was the country club, the diplomatic set, the St. Cecilia, the Ritz oval room, the Club de Vingt. Its members were from fourteen until twenty six years old women. However most of the Jolly Seventeen were young married women, with their husbands as associate members. Once a week they had a women's afternoon-bridge; once a month the husbands joined them for supper and evening-bridge twice a year they had dances at I. O. O. F. Hall. Though its membership partly coincided with that of the Thanatopsis study club, the Jolly Seventeen as a separate entity guffawed at the Thanatopsis, and considered it middle-class and even "highbrow."

Main Street's people pretend themselves as if they feel Christian charity and great democracy but in reality they were not like that they express extreme prejudice against farmers, immigrants, hired workers, the low classes, and German Americans during World War 1.

Carol's only dream is to change this town's people. So Main street is about a woman character who tries to change the town. The novel tells us about the town Sauk Centre in the Minnesota state.

The Main idea of the novel is Carol's desire to change the town. Because all people in the town were living with old approach.

When the reader begins to read Lewis's novel he can easily image what is going inside the novel. For example Lewis begins the first chapter with the scene of train. "To each of the passengers his seat was his temporary home, and most of the passengers were slatternly housekeepers. But one seat looked clean and deceptively cool. In it were an obviously prosperous man and a blackhaired, fine-skinned girl whose pumps rested on an immaculate horsehide bag. They were Dr. Will Kennicott and his bride, Carol"[Sinclair Lewis, Main Street, p23] Different people were coming in the same carriage. According to Carol's point of view, from the social status they were lower class representatives, and they also seemed poor and ugly for her. But this town's liver Will didn't fill that.

Carol was educated, modern woman that's why she wanted to lead these people to a modern world.

In chapter 4, Carol sees a cat sleeping on some lettuce in a grocery store window. The ugliness of the town unnerves her. When she returns home, however, she only tells her husband that the town looks "very interesting."

One day Sam Clark holds a party to for Carol and Will at which Carol meets several towns people who allegedly represent the town's "smart young set." Several guests boast to Carol about the greatness of the town, informing her several times that the allegedly notable automobile manufacturer Percy Bresnahan was born and raised in Gopher Prairie.

Carol feels uncomfortable throughout the party. Finding the conversation dull, she tries to be entertaining by keeping up a frivolous and somewhat shocking conversation. While the others appear entertained, they do not join her efforts to be amusing. Instead, Sam Clark invites a couple of guests to perform their individual stunts as they do at every party. When Carol tries discussing important social

issues such as the labor movement, she learns that the people of Gopher Prairie do not approve of unions and profit sharing. Privately, Kennicott advises her to watch what she says because the townspeople are very conservative. A few days later, the town newspaper publishes an account of the party.

In the next chapter Lewis introduces a new character “The train which brought Carol to Gopher Prairie also brought Miss Bea Sorenson. Miss Bea was a stalwart, corn-colored, laughing young woman, and she was bored by farm-work. She desired the excitements of city-life, and the way to enjoy city-life was, she had decided, to “go get a job as hired girl in Gopher Prairie.” [ Sinclair Lewis, *Main street*, p.41] But his new character is different from Carol. She sees the town with different eyes. To her the town is overwhelmingly large; she marvels at the fact that there are “so many folks all in one place at the same time” [Sinclair Lewis, *Main street*, p 42] . Her background allows her to experience Main Street as lovely, impressive, almost glamorous. She finds that “it was worth while working for nothing, to be allowed to stay here”. Gopher Prairie is a major step up from life on the farm; it offers opportunities that Bea has never in her life imagined. To Carol, however, Gopher Prairie can only fall short in comparison to the life she has lived in St. Paul.

Lewis, modeling Gopher Prairie on his hometown of Sauk Centre, Minnesota, realistically exposes the ugliness and dullness of small town life through satire, a literary device that pokes fun at archetypal characters or values. Indeed, Lewis satirizes many types of people throughout the novel. He portrays Mrs. Bogart, for instance, as a religious hypocrite. While the widow claims to be god-fearing herself, she has one son who works in a bar and another son who hangs around with the town's toughest gang. Ezra Stowbody, the bank president, represents the materialism and narrow-mindedness of the townspeople in his distrust of labor unions, socialists, and immigrants. On the whole, Carol finds the townspeople dull because they lack originality, imagination, and culture.

In chapter 7, Lewis writes about Carol “She could not have outside employment. To the village doctor’s wife it was taboo. She was a woman with a working brain. There were only three things she could do: Have children, start her career of reforming; or become so definitely a part of the town that she would be fulfilled by the activities of church and study- club and bridge –parties”. [Sinclair Lewis, *Main Street*, p 89] In the early 1900s most married women of the middle class did not seek employment, but rather were expected to raise children and to do housework. However, Carol's "working brain" cannot find satisfaction in gossip and housework, the main activities of the women in the town. Although Carol is not exactly a feminist, she does seem like a feminist by Gopher Prairie's standards.

Lewis paints a scathing portrait of small town life as he presents the townspeople as suspicious spies—far from the archetype of warm and trusting people. The people are materialistic, self-righteous, and narrow- minded. The women of the Jolly Seventeen, who represent the town's upper class, criticize Carol because she dares to be different from them. While Carol demands humane treatment of laborers and the poor, the others prefer to maintain the status quo. Suspecting anyone who does not conform to their standards, they unfairly expect Carol to dress like them, think like them, and talk like them.

At the time, many Americans were upset by Lewis' portrait of small town life. However, the novel functions as a document of social history because Lewis faithfully captures the spirit of his times. *Main Street* was written after World War I (1914–1918), an event that left many people, especially artists, disillusioned and cynical. It was a time of revolution against the ideals, values, and beliefs of the past. At the time, America established itself as a world power but chose to isolate itself from the world's affairs after taking part in the war. Many Americans considered themselves and their country superior, but Lewis's novels in the 1920s frankly exposed the follies of American society—its materialism, hypocrisy, narrow-mindedness, and self- satisfaction.

Lewis also records the relentless changes to the social fabric of American life in the early 1900s. New technology—electricity, the automobile, home appliances, motion pictures, radios, and telephones—changed everyday life. Many people moved from small communities to big cities. The small, rural community of Gopher Prairie thus began to appear outdated even in 1920, as it appears outdated to us today. Throughout the novel, Lewis references the Progressive political movement that surfaced in America in the early twentieth century. Progressive politicians supported social causes like the labor movement and the women's rights movement.

Carol opens a drama club in town in order to change the dull life of people and to carry cultural enlightenment and science, but her attempts were useless. Because for these people religion was most interesting than science. Even her husband was careles with her opinions. While the townspeople, including Kennicott, prefer motion pictures of cowboys and slapstick comedy, Carol enjoys serious theater. She hopes use her drama club to bring a sense of refinement to Gopher Prairie. However, even the drama club members themselves resist her efforts to "enlighten" the town, deciding to perform a juvenile farce instead of a serious play. Carol proves powerless to change the townspeople's preference for entertainment over education. She finds the level of cultural entertainment in Gopher Prairie, including the motion pictures and the traveling lecture series, to be very low.

In the 26- th chapter of the novel he blackens the hypocrisy of a small town. Although people attend to churches and show their ability for charity they look poor and lower class people with low glance. Because of this fact, poor families and their children took offence. For example Carol's maid Bea. Bea is a good friend to Carol, a good wife and mother, who takes pride in her home and would have liked to entertain guests, but no matter what they do, she and her husband remain outsiders, socially unacceptable. Miles' efforts to be respectable, working his way up from a hired hand to owning his own dairy, are of no consequence. The

village cannot forget his impudence, his rudeness, his straight-out indigestible opinions and behavior. As for Bea, she can never escape her ancestry; she will always be a Scandinavian immigrant. In this town, only those who have lived in America for generations or earn a certain amount of money a year are welcomed into the higher circles of society. When Bjornstorm's son and daughter died people didn't care about such a bad condition in their society. It shows small towns injustice for the poor people.

So Carol escapes from this town to Washington. She couldn't change anything in the town and it makes her to leave. Carol finds employment in the Bureau of War Risk Insurance. She finds the office dull but enjoys the city life, especially the cultural attractions and beautiful buildings. Carol also talks to many women from small towns who are currently living in Washington. Through them, she realizes that Gopher Prairie actually looks good compared to other small towns. Gradually, Carol realizes that she has tried to wage war against individuals rather than against larger institutions like the church and the country—the institutions that are really to blame for making a town like Gopher Prairie what it is. And while living in a big city for a year she misses Gopher Prairie. She returns Gopher Prairie with another point of view.

### **3.2 “Babbitt” is a novel about urban America**

If Lewis's first widely acclaimed novel, *Main Street*, described early-20th-century romanticizations of small-town America, his next work, *Babbitt*, turned a critical eye towards the celebrated midsize industrial city, home to the enterprising American businessman. Babbitt was a friendly man and he always liked being with his friends and colleagues.

After the social instability and sharp economic depression that emerged in the wake of World War I, many Americans in the 1920s saw business and city growth as foundations for stability. The civic boosters and self-made men of the middle-class represented particularly American depictions of success, at a time

when the promotion of the American identity was crucial in the face of rising fears of communism.<sup>44</sup> At the same time, growing Midwestern cities, usually associated with mass production and the emergence of a consumer society, were also celebrated emblems of American progress. George F. Babbitt, the novel's main character, is described by the 1930 Nobel Prize committee as "the ideal of an American popular hero of the middle-class. The relativity of business morals as well as private rules of conduct is for him an accepted article of faith, and without hesitation he considers it God's purpose that man should work, increase his income, and enjoy modern improvements."<sup>45</sup>

Although many other popular novelists writing at the time of Babbitt's publication depict the "Roaring Twenties" as an era of social change and disillusionment with material culture, modern scholars argue that Lewis was not himself a member of the "lost generation" of younger writers like Hemingway or Fitzgerald. Instead, he was influenced by the Progressive Era; and changes in the American identity that accompanied the country's rapid urbanization, technological growth, industrialization, and the closing of the frontier.<sup>46</sup> Although the Progressive Era had built a protective barrier around the upstanding American businessman, as one literary scholar writes: Lewis was fortunate enough to come on the scene just as the emperor's clothes were disappearing. Lewis has been compared to many authors, writing before and after the publication of Babbitt, who made similar criticisms of the middle class. Although published in 1899, long before Babbitt, Thorstein Veblen's *The Theory of the Leisure Class*, which critiqued consumer culture and social competition at the turn of the 20th century, is an oft-cited point of comparison. Written decades later, in 1950, David Riesman's *The Lonely Crowd* has also been compared to Lewis's writings.

Zenith is a typical midsize Midwestern city. Lewis was very critical of the similarities between most American cities, especially when compared to the

---

<sup>44</sup> Hunter Gordon. Introduction to *Babbitt* by Sinclair Lewis. -New York: Oxford University Press, 2001. -p ix-xi

<sup>45</sup> Karlfedt Erik Axel. Presentation Speech. accessed April 4 2012

<sup>46</sup> Glen A. Love. *Babbitt: An American Life*. - New York: 1993. - p10

diverse—and by his lights, culturally richer—cities of Europe. Frowning on the interchangeable qualities of American cities, he wrote: "it would not be possible to write a novel which would in every line be equally true to Munich and Florence."<sup>47</sup> This is not true of Zenith, Babbitt's literary home. Zenith is a fictitious city in the equally fictitious Midwestern state of "Winnemac," adjacent to Ohio, Indiana, Illinois, and Michigan. (Babbitt does not mention Winnemac by name, but Lewis's subsequent novel *Arrowsmith* elaborates on its location.) When Babbitt was published, newspapers in Cincinnati, Duluth, Kansas City, Milwaukee, and Minneapolis each claimed that their city was the model for Zenith. Cincinnati had perhaps the strongest claim, as Lewis had lived there while researching the book.<sup>48</sup> Lewis's own correspondence suggests, however, that Zenith is meant to be any Midwestern city with a population between about 200,000 and 300,000.<sup>49</sup>

While conducting research for Babbitt, Lewis kept detailed journals, in which he drafted long biographies for each of his characters. For his title character this biography even included a detailed genealogy, as well as a list of Babbitt's college courses. Zenith's major names and families are well-documented in these journals, and many of them emerge again in Lewis's later writings. Zenith's layout is also imagined in careful detail. Lewis drew a series of 18 maps of Zenith and outlying areas, including Babbitt's house, with all its furnishings.

As much as Babbitt is about the American businessman, it is also about American cities. Zenith's chief virtue is conformity, and its religion is "boosterism." (Prominent boosters in Zenith include Vergil Gunch, the coal dealer; Sidney Finkelstein, the ladies' ready-to-wear buyer for Parcher & Stein's department store; Professor Joseph K. Pumphrey, owner of the Riteway Business College and "instructor in Public Speaking, Business English, Scenario Writing,

---

<sup>47</sup> Schorer Mark. *Sinclair Lewis: An American Life*. - New York: McGraw-Hill, 1961. - p 344

<sup>48</sup> Schorer Mark. *Sinclair Lewis: An American Life*. - New York: McGraw-Hill, 1961. - p 301

<sup>49</sup> Hutchisson James M. *All of Us at 46: The Making of Sinclair Lewis' Babbitt*. *Journal of Modern Literature* 18. - New York: 1998. p 5

and Commercial Law"; and T. Cholmondeley "Chum" Frink, a famous poet of dubious talent.) As a realtor, George Babbitt knew well the virtues of his home city. In a speech to the Zenith Real Estate Board, he states: "It may be true that New York, Chicago, and Philadelphia will continue to keep ahead of us in size. But aside from these three cites, which are notoriously so overgrown that no decent white man, nobody who loves his wife and kiddies and God's good out-o'-doors and likes to shake the hand of his neighbor in greeting would want to live in them."<sup>50</sup> Zenith is thus presented as more than simply prosperous; it is safe and wholesome.

Lewis has been both criticized and congratulated for his unorthodox writing style in *Babbitt*. As one reviewer puts it: "There is no plot whatever... *Babbitt* simply grows two years older as the tale unfolds." [Mencken H. L., *Portrait of an American Citizen*, pp. 138–139] Lewis presents a chronological series of scenes in the life of his title character. After introducing George F. Babbitt as a middle-aged man, Lewis presents a meticulously detailed description of Babbitt's morning routine. Each item Babbitt encounters is explained, from the high-tech alarm clock, which Babbitt sees as a marker of social status, to the rough camp blanket, a symbol of the freedom and heroism of the West. As he dresses for the day, Babbitt contemplates each article of his "Solid Citizen" uniform, the most important being his Booster's club button, which he wears with pride. The first seven chapters follow Babbitt's life over the course of a single day. Over breakfast Babbitt dotes on his ten-year-old daughter Tinka, tries to dissuade his 22-year-old daughter Verona from her newfound socialist leanings, and encourages his 17-year-old son Ted to try harder in school. At the office he dictates letters and discusses real estate advertising with his employees.

Babbitt is professionally successful as a realtor. Much of his energy in early chapters is spent on climbing the social ladder through booster functions, real estate sales, and making good with various dignitaries. According to Babbitt, any

---

<sup>50</sup> S. Lewis. *Babbitt*. - New York: Harcourt Brace and Company Inc, 1922- p 180

"decent" man in Zenith belonged to at least two or three "lodges" or booster clubs. They were good for potential business partnerships, getting time away from home and family life, and quite simply because "it was the thing to do."<sup>51</sup> Babbitt admits that these clubs "stimulated him like brandy" and that he often finds work dull and nerve-wracking in comparison. Lewis also paints vivid scenes of Babbitt bartering for liquor despite being a supporter of Prohibition and hosting dinner parties. At his college class reunion, Babbitt reconnects with a former classmate, Charles McKelvey, whose success in the construction business has made him a millionaire. Seizing the opportunity to hobnob with someone from a wealthier class, Babbitt invites the McKelveys to a dinner party. Although Babbitt hopes the party will help his family rise socially, the McKelveys leave early and do not extend a dinner invitation in return.

Gradually, Babbitt realizes his dissatisfaction with "The American Dream," and attempts to quell these feelings by going camping in Maine with his close friend and old college roommate Paul Reisling. When Babbitt and Paul arrive at the camp they marvel at the beauty and simplicity of nature. Looking out over a lake Babbitt comments: "I'd just like to sit here – the rest of my life – and whittle – and sit. And never hear a typewriter."<sup>52</sup> Paul is similarly entranced, stating: "Oh it's darn good, Georgie. There's something eternal about it." Although the trip has its ups and downs, the two men consider it an overall success, and leave feeling optimistic about the year ahead.

On the day that Babbitt gets elected vice-president of the Booster's club, he finds out that Paul shot his wife Zilla. Babbitt immediately drives to the jail where Paul is being held. Babbitt is very shaken up by the situation, trying to think of ways to help Paul out. When Paul is sentenced to a three-year jail term, "Babbitt returned to his office to realize that he faced a world which, without Paul, was meaningless. Shortly after Paul's arrest, Myra (Babbitt's wife) and Tinka go to visit relatives, leaving Babbitt more or less on his own. Alone with his thoughts, Babbitt

---

<sup>51</sup> Sinclair L. Babbitt. -New York: Harcourt Brace & Co,1922.-p203

<sup>52</sup> Sinclair L. Babbitt . -New York: Harcourt Brace & Co,1922.-p 149

begins to ask himself what it was he really wanted in life. Eventually, "he stumbled upon the admission that he wanted the fairy girl – in the flesh."<sup>53</sup> Missing Paul, Babbitt decides to return to Maine. He imagines himself a rugged outdoorsman, and thinks about what it would be like to become a camp guide himself. Ultimately, however, he is disenchanted with the wilderness and leaves "lonelier than he had ever been in his life." [Sinclair Lewis, "Babbitt", 300]

Eventually Babbitt finds the cure for his loneliness in an attractive new client, Tanis Judique. He opens up to her about everything that happened with Paul and Zilla, and Tanis proves to be a sympathetic listener. In time, Babbitt begins to rebel against all of the standards he formerly held: he jumps into liberal politics with famous socialist litigator Seneca Doane; conducts an extramarital affair with Tanis; goes on various vacations; and cavorts around Zenith with would-be Bohemians and flappers. But each effort ends up disillusioning him to the concept of rebellion. On his excursions with Tanis and her group of friends, the Bunch, he learns that even the Bohemians have rigid standards for their subculture. When Virgil Gunch and others discover Babbitt's activities with Seneca Doane and Tanis Judique, Virgil tries to convince Babbitt to return to conformity and join their newly founded "Good Citizens' League." Babbitt refuses. His former friends then ostracize him, boycotting Babbitt's real estate ventures and shunning him publicly in clubs around town.

Babbitt slowly becomes aware that his forays into nonconformity are not only futile but also destructive of the life and the friends he once loved. Yet he continues with them – even after Myra suspects Babbitt's affair, though she has no proof or specific knowledge. Unrelated to these events, Myra falls seriously ill with acute appendicitis. Babbitt, in a near-epiphany, rushes home and relinquishes all rebellion in order to care for his wife. During her long recovery, they spend a lot of time together, rekindling their intimacy. In short time, his old friends and colleagues welcome Babbitt back into the fold. The consequence of his disgruntled

---

<sup>53</sup> Sinclair L. Babbitt. - New York: Harcourt Brace & Co.1922.- p.273

philosophical wanderings being met with practical events of life, he reverts into dispassionate conformity by the end; however, Babbitt never quite loses hold of the sentimentality, empathy, and hope for a meaningful life that he had developed. In the final scene, all has been righted in his life and he is back on a traditional track. He is awakened in the night to find that his son Ted and Eunice, the daughter of his neighbor, have not returned from a party. In the morning his wife informs him that the two have been discovered in the house, having been married that night. While an assemblage of friends and family gather to denounce this development, Babbitt excuses himself and Ted to be alone. He offers his approval of the marriage stating that though he does not agree he admires the fact that Ted has chosen to lead his life by his own terms and not that of conformity

In writing *Babbitt*, Lewis had very clear goals. He wanted to create not a caricature but a living and breathing individual with recognizable hopes and dreams. In a letter to his publisher, Lewis wrote: "He is all of us Americans at 46, prosperous but worried, wanting – passionately – to seize something more than motor cars and a house before it's too late."<sup>54</sup> Babbitt's mediocrity is central to Lewis's hopes of creating a realistic character. He believed the fatal flaw of other authors' attempts to capture the American businessman was that they always made him out to be exceptional. In early descriptions of Babbitt, Lewis mused: "This is the story of the ruler of America."<sup>55</sup> As he saw it, the "Tired American Businessman" wielded power not through his exceptionality, but through militant normalcy. But Lewis also strove to portray the American businessman as deeply dissatisfied and privately aware of his shortcomings. He was "the most grievous victim of his own militant dullness" and secretly longed for freedom and romance. Readers praising Lewis for his "realism" eagerly admitted the regularity with which they encountered Babbitts in their daily lives, but could also relate to some of Babbitt's anxieties about conformity and personal fulfillment.

---

<sup>54</sup> Smith H. *Main Street to Stockholm: Letters of Sinclair Lewis 1919–1930*. - New York: Harcourt Brace and Company, 1952. - p 59

<sup>55</sup> Schorer Mark. *Sinclair Lewis: An American Life*. - New York: McGraw-Hill, 1961. - p 28

In its first year alone, *Babbitt* sold 140,997 copies in the United States. Published only two years after Lewis's previous bestselling novel, *Main Street*, the book was highly anticipated, and comparisons between the two were not uncommon. Like *Main Street*, the portrait of American life that *Babbitt* presented was controversial and had its share of admirers and critics.

The imaginative town of Zenith is the main theme of the novel “*Babbitt*” by Sinclair Lewis. This novel tells about Modern American life. And it was written in 1922. Lewis criticizes modern American way of life in his novel. The author’s art for the description of the town always attracts the reader. In the chapters 1-3 the author describes the town and the main character *Babbitt*.

Actually Zenith is the town of steel, cement and limestone. In the beginning of 20<sup>th</sup> century it becomes one of the developed, modern and industrialized city. All buildings were decorated with the latest technology and the town was full of mysterious things. The streets were also different from any other cities.

The author opens the social condition of the main character by this paragraph: “ It was the best nationally advertised and quantitatively produced alarm clocks, with all modern attachments, including chatedral chime, intermittent alarm, and a phosphorescent dial. *Babbitt* was proud of being awakened by such a rich device. Socially it was almost as credible as buying expensive cord tires.”[Sinclair Lewis, “*Babbitt*” p15] *Babbitt*’s house was furniture with modern appliances.

The first hundred pages or so of the novel give a detailed account of one single day in the life of George F. *Babbitt*. We follow him as he goes through the routines of an ordinary workday. One of the most striking features of *Babbitt*’s world is the gadgets and devices with which he surrounds himself. Elizabeth Stevenson says of the 1920s that “it was the fountainhead of our present infatuation with clever little aids and accompaniments to life.”<sup>56</sup>

---

<sup>56</sup> Sinclair L. *Babbitt*.- New York : Harcourt Brace & Co,1922.- p 70

Babbitt's house is a good illustration of Stevenson's observations on the advertising business in the 1920s. Advertising forced its products on the public, thus leaving no room for individual differences and contributing to the standardization of American society. Alluring its victims into believing that these products would somehow improve their lives, the advertising business was closely allied with the corporations manufacturing goods that nobody really needed. Babbitt's house is as standardized as his mind; it looks like it has been taken straight out of a catalogue and there are few signs of people living in it. It does not reflect Babbitt's taste in furniture or express his individuality in any way: "Every second house in Floral Heights had a bedroom precisely like this." He has provided his family with "the latest conveniences," but the result is that "there was but one thing wrong with the Babbitt house: it was not a home". His house is a major improvement in terms of progress; his living room "was a room so superior in comfort to the 'parlor' of Babbitt's boyhood as his motor was superior to his father's buggy." However, the furniture is "like samples in a shop, desolate, unwanted, lifeless things of commerce". The books have never been read by anyone save his youngest daughter, Tinka; likewise, the piano is not exactly worn out from frequent use. Times have changed, and Babbitt has moved up and onward from his humble background, but at what cost. His house has no soul, no personality, it offers no comfort. In everything he does, Babbitt is told what to think.

To the citizens of Zenith, success is measured in material wealth. Like most of their contemporary Americans, they believe that the only thing worth striving for is material prosperity. Thus business becomes the best avenue to follow, both for the individual and for the country, with the businessman as a new national hero. People do not realize how limited a choice they are being offered. In a business culture, possessions are ends in themselves.

What people seem to forget is that their intellect and emotions need to be fed as well. But their clubs, their entertainments, even their churches offer no such stimulation.

In such a perfect city people not only work but also they spend their time with sport. Babbitt interests in baseball, because it is the proper thing to do “He honestly believed that he loved baseball. It is true that he hadn’t, in twenty-five years, himself played any baseball except back-lot catch with Ted – very gentle, and strictly limited to ten minutes. But the game was a custom of his clan, and it gave outlet for the homicidal and sidetaking instincts which Babbitt called ‘patriotism’ and ‘love of sport.’ [Sinclair Lewis, *Babbitt*, 148]. Baseball, like everything else in his life, is a way of indicating that one belongs to the group and observes its customs. Another of Babbitt’s pastimes is going to the movies. It is an outlet for him, an escape from the realities of life. It is also in tune with his times, with the world’s fascination with a new medium. All in all, Babbitt is not a very cultured man; his favorite literature and art are the comic strips in the *Evening Advocate*.

The citizens of Zenith are just as narrow-minded and limited in their perception of culture as your average small-towner. To them, culture is no different from the shiny, new cars they drive or from any of the gadgets they have filled their houses with; culture is a commodity that can be bought and sold, and thus reflects their prosperity. According to the poet Chum Frink, “culture has become as necessary an adornment and advertisement for a city to-day as pavements or bank-clearances.”

In the novel, the Good Citizens’ League comes to play an important role as the most prominent members of Babbitt’s community, led forward by Vergil Gunch, try to exert pressure on poor Babbitt and force him to join the League. Lundquist feels that “in giving the Good Citizens League such an important role in *Babbitt* Lewis was drawing attention to the fascist tendencies that are constantly on the verge of destroying freedom in the United States. The League is a group of

conservative men who have appointed themselves as guardians of the status quo; they wish to preserve the current order of society and to repress all opposition. It does seem fair to claim that the author who later wrote a novel like *It Can't Happen Here* wanted to hammer home the point that freedom cannot be taken for granted and that there are forces at work in American society constantly trying to restrict the personal liberty of the average citizen. D. J. Dooley recognizes what he terms “Lewis’s extraordinary distrust of organizations.”

Lewis, so it seems, did not believe that it would be productive for people to join forces and form organizations, working towards a common goal. Rather, he suspected that no matter what the purpose of any given organization, it would try to make others conform to its standards of conduct, using any means necessary in order to bend the willpower of those who refuse to comply. This is certainly true of the Good Citizens’ League; not only do they want to control the behavior of their members and make them act according to their standards of propriety and respectability, but they also intend to reach outside their group and keep, for instance, the lower classes in check. Vergil Gunch makes it clear to Babbitt that “you got a position in the community, and the community expects you to live up to it”.

Like all other satirists Lewis also exaggerates and shows widely his characters and the place they lived, in order to give clear message to his readers. Lewis describes the industrialization of the country by giving skyscrapers images for example: “The Reeves Building was as fireproof as a rock and as efficient as a typewriter; fourteen stories of yellow pressed brick, with clean, upright, unornamented lines. It was filled with the offices of lawyers, doctors, agents for machinery, for emery wheels, for wire fencing, for mining-stock. Their gold signs shone on the windows. The entrance was too modern to be flamboyant with pillars; it was quiet, shrewd, neat. Along the Third Street side were a Western Union Telegraph Office, the Blue Delft Candy Shop, Shotwell's Stationery Shop, and the Babbitt-Thompson Realty Company”. [Sinclair Lewis, *Babbitt*, p 26]

As other wealthy and most prosperous citizens of Zenith George F. Babbitt his motor car was poetry and tragedy, love and heroism. The office was his pirate ships but the car his perilous excursion ashore. Among the tremendous crises of each day none was more dramatic than starting the engine.

The town of Zenith has everything for living as well as Athletic Club which was the largest club and it was the perfection of a town. Here every citizen of the town can entertain with playing football, baseball, cards and etc.

The main character of the novel had graduated from the State University twenty four years ago. There he intended to be a lawyer. But he is a businessman now.

As Lewis describes about changes and news in the town he always begins his paragraphs with the words “at that moment”. Perhaps the author wanted to give the real description for his reader as he did in his other novels. “At that moment in Zenith, three hundred and forty or fifty thousand Ordinary People were asleep, a vast unpenetrated shadow. In the slum beyond the railroad tracks, a young man who for six months had sought work turned on the gas and killed himself and his wife”. “And at that moment George F. Babbitt turned ponderously in bed - the last turn, signifying that he'd had enough of this worried business of falling asleep and was about it in earnest” [Sinclair Lewis, “Babbitt” p115].

As a perfect living place Zenith was loved by his people, they always sing songs about it and praise it to the skies.

Good old Zenith,	Our kin and kith,
Wherever we may be	Hats in the ring,
We blithely sing	Of thy Prosperity.
Oh, here we come,	The fellows from

Zenith, the Zip Citee.

We wish to state

In real estate

There's none so live as we

[ Sinclair Lewis, *Babbitt*, p161]

The lawyer of the the town also Seneca Doane also says “Zenith is a city with gigantic power- gigantic buildings, gigantic machines, gigantic transportation.

But Babbitt’s marriage had been as empty as Paul’s, husband and wife did not listen to each other, and Babbitt, like Paul, has an adulterous relationship. In spite of his age he always dreams about a “fairy girl”. He never takes care about his children but at the end he understands what is a life and the hidden lies of it. The society which he was living was injustice and hypocritical. When Myra becomes ill he understands everything.

### **Conclusion to chapter III**

Sinclair Lewis’s *Main Street* and *Babbitt* shocked many readers at that time and nowadays it is also popular with its art of description of American society in 1920s. With the success of *Babbitt* the words “Babbitt” and “Babbitttry” passed into the American language. Upton Sinclair, H. L. Mencken, and Virginia Woolf were among those who reviewed the novel with praise, but from the first there were critical voices. Many readers thought that *Babbitt* too much purely a product of his environment, and looked for more development of his character. Both characters were the important members of the society. They live in a developed towns and coming from such country Carol couldn’t like small town. When she sees the town she loses herself. And the people in this town live with no interest even they aren’t interest in new ideas . Carol wants to change them as she liked but it was useless trying for such difficult thing. The people of Gopher Prairie like gossiping and talking then changing their life style.

By his main character and her condition Sinclair wanted to show the people and their interests after the great war. Because War was shocked the people and after it they became aimless for doing something.

Different from Carol Babbitt lives in the developed and comfortable place which has everything. But they also feel loneliness and fear. But the protagonist of the novel states that this is a free country everyman can do what he wants. It can be true they have all conveniences: money, clubs for entertaining but they don't have inner feelings, inner thoughts. They live with the standards of life. The people in both novels live in one circle and they can't escape from it.

## FINAL CONCLUSION

After the war American modernism including 1914-1945 discovered many great writers both in fiction and poetry. Their creative activities acknowledged by the writers and critics who were followed by them. Great achievements of the novelists accepted by the world readers.

Social condition of America and the life in the end of 19<sup>th</sup> century , women's role in American society raised by the works of famous and great writers.

Dreiser's most remarkable "*Sister Carrie*" pictured the streets of Chicago and New York as little more than urban jungles, and saw biological determinism as much more a force in human behavior than any kind of innate goodness.

The novel was eventually picked up by Harper in 1912, even though they had originally rejected the novel in 1900 on the grounds that it would bring "offense to the reader." Dreiser's experience made him a hero for writers whose ideas of realism clashed with those of the more genteel tradition, and who demanded that serious writing be free from censorship. Sherwood Anderson dedicated his short story collection "*Horses and Me*" (1923) to Dreiser

Lewis, in his Nobel Speech, Sister Carrie "came to housebound and airless America like a great free Western wind, and to our stuffy domesticity gave us the first fresh air since Mark Twain and Whitman."<sup>57</sup>

1920s had seen further achievements that justified Ford Madox Ford's claims and Lewis's assertion. The centers of American writing moved out from New England to include New York, Chicago, and New Orleans, and the setting of the novels reflected the diversity of the country's regions, whether New York, the Midwest, the South or the Southwest.

---

<sup>57</sup> Christopher MacGowan . *The Twentieth-Century American Fiction Handbook*.-New York: Wiley Blackwell, 2011. -p 3

The international scope of American literature was continued, particularly in the 1920s, by those writers who felt that the United States was a country and a culture to observe from a distance.

Hemingway's "*The Sun Also Rises*" and "*A Farewell to Arms*" are both set in Europe, as is his novel of the Spanish Civil War, "*For Whom the Bell Tolls*", and many of his short stories. Many of the characters, particularly in his earlier works, are suffering from a displacement, partly that of exile and partly that of a cultural shift associated with the Great War, a displacement that finally cannot be ameliorated by alcohol, money, aimless travel, or nostalgia for the old moral, emotional, and gender certainties. A kind of cultural homelessness is also central to Fitzgerald's "*Tender is the Night*", and to Djuna Barnes's "*Nightwood*".

The growing wealth of the nation as it entered the new century, and the impact of that wealth upon those who share in it, or crave it, is also a major theme of twentieth-century American fiction – from the vulnerable heiresses of Henry James, to the consumption-oriented suburbias of Sinclair Lewis, John Cheever, John Updike, and Don DeLillo. The story of what wealth can and cannot buy is told in novels as complex as *The Wings of the Dove* and *The Great Gatsby*, and in stories as pared down as Hemingway's "Cat in the Rain." The heroines in four of the first six novels treated in the individual essays each have to make a choice between money and moral integrity, and in each case there are important consequences.

Modernist experiment continued to produce important texts – 1936 was the year of Faulkner's "*Absalom, Absalom!*", and 1937 Djuna Barnes's *Nightwood* – but much of the fiction turned to individuals and families struggling to survive, and to the social and labor unrest brought on by the financial crisis. Of the two most prominent novels, Steinbeck's "*The Grapes of Wrath*" focused on the farmers displaced by the Dust Bowl in the Southwest and their exploitation in California, while Erskine Caldwell's *God's Little Acre* was set among the mill workers of

North Carolina and their attempts to unionize. Steinbeck eventually won the Nobel Prize, and Caldwell's book became one of the best-selling novels ever published in the United States, its sales helped by the racy scenes that had the book prosecuted in New York for obscenity.

As seen from the facts above mentioned we can know that American social condition was in the center of novels. Many writers wrote about America and among these writers Sinclair Lewis was the most remarkable writer. In 1885 in the land of America in the village of Sauk Centre in Minnesota a new writer in American literature was born. After studying in Yale University he begins his most well known stories and novels. His early novels were *Our Mr. Wrenn: The Romantic Adventures of a Gentle Man*, was written in 1914, followed by *The Trail of the Hawk: A Comedy of the Seriousness of Life* (1915) and *The Job* (1917). That same year also saw the publication of another potboiler, *The Innocents: A Story for Lovers*, an expanded version of a serial story that had originally appeared in *Woman's Home Companion*. *Free Air*, another refurbished serial story, was published in 1919.

Afterwards he writes "*Main street* in 1920" and "*Babbitt*" in 1922 and "*Arrowsmith*" about the world of medicine in 1925. His one successful novel followed with another those years. In 1927 he wrote "*Elmer Gantry*" a novel about religious hypocrisy.

Lewis liked travelling so much and that's why he travelled so much. His novel "*Mantrap*" is also about one of his trips to Mantrap River.

Lewis's "*Main street*" and "*Babbitt*" serves as a social real document for learning the American way of life. America was a developed country in the world after the war. In his novels America becomes most industrial, modern and developed country. But far from the centre there were some towns which has more uneducated, unemployment people who are living with old view points to the

world. Lewis takes a woman character in his novel "Main Street", Because at that time women at last achieved to vote but they were powerless to change the society. Carol also tries to change that small town, but people didn't like new changes and new comers in their town. Because at that time new technology electricity, automobile, radios, new appliances were penetrating in the country. As a member of modern town Carol wants Gopher Prairie's people to use these conveniences. But they didn't want to be with Carol's ideas. Carol also never tries to change her ideas.

*"Babbitt"* is also one of the the valuable and widely acclaimed novel. It retells about the town which is in the dreams of people. Everyone wants to live in this town. It has everything for living without hesitation. Babbitt - the main character of the novel was the member of that society. He was a rich businessman but never takes care about the society and the people around him.

So Lewis's characters are the members of middle class, but his men character Babbitt lives in the best city of America, different from him Carol lives in old fashioned, undeveloped city. But in both novels Lewis blackens the society they are living.

## LIST OF LITERATURE

1. Karimov I.A. Harmoniously developed generation is the basis of progress of Uzbekistan.-Tashkent: Sharq, 1997.-120p.
2. И.А.Каримов На пути духовного Возрождения. - Ташкент: Узбекистан, 1998.-с 84.
3. Acheson Dean. Morning and Noon. Boston: Houghton Mifflin Company,1962.-750p
4. Brannigan John. New Historicism and Cultural Materialism. - New York: Palgrave, 1950.- 580p.
5. Brian Railsback and Michael J. Meyer. A John Steinbeck Encyclopedia.- Westport. CT.,2006.-620p
6. Brucolli Clark Layman. Research guide to American Modernism”.- New York. Facts on file, 2010.-680p
7. Cane Melville H. and Harry E. Maule. The Man from Main Street: Selected Essays and other Writings of Sinclair Lewis.- Melbourne: William Heinemann, 1954.- 500p
8. Cowley Malcolm. Exile’s Return: A Literary Odyssey of the 1920s.- New York: Viking Press, 1951.-130p.
9. Daniel S Burt. “The Chronology of American Literature”- Boston: New York, 2004.-600p
10. David D. Galloway. The Absurd Hero in American Fiction.-Austin: University of Texas Press, 1970.-462p
11. David E. E. Sloane. Sister Carrie: Theodore Dreiser’s Sociological Tragedy”.- New York: 1992. 456 p
12. Davis Ronald L. The Social and Cultural Life of the 1920s.- New York: Holt Rinehart and Winston, 1972.- 296p

13. Donald Pizer. *New Essays on Sister Carrie*.-Cambridge:Cambridge University press, 1991. 670p
14. Dooley D. J. *The Art of Sinclair Lewis*.- New York: Lincoln University of Nebraska Press, 1967.- 230 p
15. Friedman Philip Allan. *Babbitt: Satiric Realism in Form and Content*. In *Light*, ed. 64-75.
16. Gilbert Rosalind. *Our Century: Revisiting Sauk Centre*. –New York: 2000. - 360 p
17. Glen A. Love. *Babbitt: An American Life*.- New York.1993.- 400p
18. Grebstein Sheldon Norman. *Babbitt: Synonym for a State of Mind*. In *Light*, ed. 32-44.
19. Grebstein Sheldon Norman. *Twentieth Century Interpretations of Arrowsmith: A Collection of Critical Essays*. - Englewood Cliffs: New Jersey Prentice-Hall, 1968. – p560
20. Hazard Lucy L. *The Frontier in Arrowsmith*. In Griffin, ed. 113-114.
21. Hilfer Anthony Channell. *Lost in a World of Machines*. In *Light*, ed. 83-91.
22. Hoffman Frederick J. *Critique of the Middle Class: Sinclair Lewis's Babbitt*. In *Light*, ed. 45-51.
23. Howard Markel .*Reflections on Sinclair Lewis's Arrowsmith: the great American novel of public health and medicine*.-New York: US National Library of Medicine, 2001.-200p
24. Hutchisson James M. *The Rise of Sinclair Lewis: 1920-1930*.- University Park Pennsylvania: The Pennsylvania State University Press, 1996.- 580p
25. Jackson J. Benson. *The True Adventures of John Steinbeck*.-New York: Writer,1984.- 420p
26. James M. Hutchisson. *Sinclair Lewis: New Essays in Criticism*. – New York,Troy, 1997.-330p
27. James M. Hutchisson. *The Rise of Sinclair Lewis: 1920–1930*.- Phyladelphia: University Park, 1996.- 700p

28. James M. Hutchisson. *The Rise of Sinclair Lewis 1920–1930.*- Philadelphia: University Park, 1996.- 640p
29. James M. Hutchisson. *The Rise of Sinclair Lewis: 1920–1930.*- New York: 1996.-560p
30. Jerome Loving. *The Last Titan: A Life of Theodore Dreiser.* – New York: Berkeley, 2005.-600p
31. John Ditsky .*John Steinbeck and the Critics.*-New York: Rochester, 2000.-350p
32. Lewis Sinclair .*Unpublished Introduction to Babbitt.* – New York: In Cane and Maule, 1954-300p
33. Lewis Sinclair. *Arrowsmith.* - New York: A Signet Classic, New. 1998.-430p
34. Lewis Sinclair. *Babbitt.* -New York: New American Library, 1998. – 430p
35. Light Martin. *The Merrill Studies in Babbitt.* -Ohio: Charles Merrill Publishing Company, 1971. – 500p
36. Light Martin. *The Quixotic Vision of Sinclair Lewis.*- Indiana: Purdue University Press, 1975. – 645p
37. Lingeman Richard. *Sinclair Lewis: Rebel from Main Street.*- New York: Random House, 2002. – 630p
38. Lundquist James. *Sinclair Lewis.*- New York: Frederick Ungar Publishing, 1973.- 650p
39. Martin Bucco. *Main Street: The Revolt of Carol Kennicott.*-New York:1993.-480p
40. Michael Augspurger. *Sinclair Lewis Primers for the Professional Managerial Class Babbitt, Arrowsmith, and Dodsworth.* *Journal of the Midwest Modern Language Association*,.34, 2 (Spring 2001), 73–97.
41. Perrett Geoffrey. *America in the Twenties: A History.*- New York: Simon and Schuster, 1982. -500p

42. Richard Lingeman. *Sinclair Lewis: Rebel from Main Street.*- New York: 2002.-500p
43. Richard Lingeman. *Theodore Dreiser: An American Journey.*- New York,1990.- 560p
44. Roger Luckhurst. *Science Fiction .*-Malden:Mass.: Polity, 2005.- 350p
45. Rosenberg Charles E. *Martin Arrowsmith: The Scientist as Hero.* In Griffin, ed. 47-56.
  
46. Ryan Poll. *Main Street and Empire.*-New York: 2012.-640p
47. Schorer Mark .*Sinclair Lewis: An American Life.*- New York: McGraw-Hill, 1961.-600p
48. Schorer Mark. *Sinclair Lewis. A Collection of Critical Essays.* - New Jersey: Prentice-Hall, 1962. 580p
49. Simone Weil Davis. *The Pep Paradigm: Masculinity, Influence, and Shame in Babbitt and The Man Nobody Knows.* –New Castle: Durham, 2000.-650p
50. Sollors Werner. *The Return of Thematic Criticism.*- Cambridge Massachusetts: Harvard University Press, 1993. - 800p
  
51. Stephen R. Pastore. *Sinclair Lewis: A Descriptive Bibliography.*- Phyladelphia: 1997.-840p
52. Susan Shillinglaw and Kevin Hearle. *Beyond Boundaries: Rereading John Steinbeck.*- Tuscaloosa, 2002.-430p
53. Thomas P. Riggio. *The Pennsylvania Dreiser Edition.* – Philadelphia: Urbana and Chicago, 1981.- 800p
54. Vincent B. Leitch. *American Literary Criticism from the Thirties to the Eighties .*-New York: Columbia University Press, 1988.-670p

### **Internet recourses**

1. [www.culture.com](http://www.culture.com)
2. [www.google.com](http://www.google.com)
3. [www.breif.org](http://www.breif.org)
4. [www.dissercat.com](http://www.dissercat.com)
5. [www.wikipedia.org](http://www.wikipedia.org)
6. [www.yahoo.com/search](http://www.yahoo.com/search)

### **Dictionaries**

1. Macmillan Essential Dictionary.861p
2. Muller. V.K .New English –Russian Dictionary.-Moscow,2009.-850p  
Michael
3. Мюллер. В.К. «Англо – Русский словарь» М. 1962.-870p