

THE TWILIGHT OF ROMANTICISM :

A THEMATIC CONTENT ANALYSIS OF
THE FRENCH ROMANTIC MOVEMENT
AND
THE BEAT GENERATION

by

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The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in nature that is ours

William Wordsworth

INTRODUCTION

INTRODUCTION: STATEMENT OF THE PROBLEM

This study will investigate the production of literary themes as cultural products in two historical periods: The French Romantic movement of the nineteenth century and the Beat Generation in America during the 1950's. The sociological problem may be succinctly defined as an attempt to understand the sociological factors which led to the development of particular literary themes. Initially, the study will proceed to define the fundamental literary themes of the French Romantic movement as depicted in major primary and secondary sources and examine the sociological factors which led to the development of this system of ideas. In turn, these French themes will be used as an analytical device to determine whether or not these themes exist in the Beat Generation and if the Beat Generation may be viewed as a social and literary movement in the tradition of French literary history. In this sense the project will attempt to discern the intellectual connection between the French Romantic period and the Beat Generation. Following a comparison of the essential ideas of each movement, the study will investigate the sociological factors which led not only to French Romanticism, but to the Beat Generation as well.

The emphasis on the development of literary themes places this study in the general area of the sociology of ideas and from this standpoint the development of ideas may be viewed as a three-fold process including production, distribution and consumption. Ideas are produced by certain persons but whether or not these ideas are distributed to a certain portion of society or consumed by a certain percentage of the public does

not in itself validate the veracity or validity of an idea. In this regard, this study will focus upon the factors which precipitated the production of ideas and themes as opposed to the consumption and distribution of those ideas by the literary establishment or general public. The thrust of this investigation is placed upon a few select writers and their particular world-view, not upon how popular, widely read, or critically acclaimed they were by the dominant culture of the time. Nevertheless, ideas, as such, are never entirely independent of their social setting.¹ Obviously the acceptance or rejection of a particular individual and his ideas depends to a great extent upon one's cultural atmosphere.

Karl Mannheim once noted that there are social groups whose special tasks are to provide an interpretation of the world for that society.² The entire range of these "groups" is certainly beyond the scope of this project. Such an enterprise would require volumes of sociological material and would have to include a variety of periods of history, types of social structures and numerous intellectual currents. The particular comparison between the French Romantic movement and the Beat Generation was chosen for several reasons. First of all, no systematic study has ever been undertaken to compare these two periods in terms of a content analysis of literary themes. The Beat Generation has suffered enormous neglect as a legitimate sociological phenomenon and this study represents the first attempt to place this movement in the tradition of the French literary history. Consequently, it remains a "neglected area" of sociological concern. Further, this investigation will advance the

literature in the sociology of ideas, which although containing several excellent theoretical treatments has generated few empirical and methodological case studies. It remains of primary sociological concern to decipher the elemental factors which create, foster, deter or reject certain ideas in particular times and places.

In this sense, the theoretical relevance becomes paramount: The area of the sociology of ideas examines the relationship between ideas and social structure and consequently the nature of the role of intellectuals in society. Therefore, it is necessary to examine theoretically the role of the intellectual as a producer of ideas as cultural products if we are to explain the occurrence of certain ideas or themes in particular societies or periods of history. Again, at this stage of the development of the area of the sociology of ideas there exists a wealth of "armchair theorizing" without direct application of existing theories to empirical data. This study will link theoretical positions in the field with systematically accumulated data in the form of generated literary themes of the French and American periods.

The choice of France was by no means arbitrary. As Cesar Grana has accurately pointed out, every literary generation since the French Romantic movement has developed a "bohemian rebellion" against modern culture and the emergence of an anchorless and rebellious new generation in the midst of urban society is not a new creation.³ It remains to be seen whether the essential ideas of the French Romantic movement may be linked to the Beat Generation, but France is an obvious choice because the literary revolt coalesced around a certain body of writers and according to Grana:

France . . . offered the clearest example of the arrival of an establishment of certain social facts which are the target of so much modern literary unhappiness: the disappearance of the traditional forms of literary sponsorship, the final emergence of the middle class as the dominant class, not only economically, but politically and ideologically, and the advent of industrialization, technology, popular government, social utilitarianism, the concentration of cultural life in the cities and intellectual unemployment.⁴

As Lewis Coser has stated, rebellion like misery loves company and the rebellious seek each other for mutual support and sharing ideas.⁵ Both historical periods contained a setting for creative individuals to submit their ideas within their own community. In this sense, the current analysis will reveal some of the sociological factors which led to the creation, not only of particular literary themes, but the establishment of "Bohemia" as experienced in the lives of its main proponents.

NOTES TO INTRODUCTION

1. J. P. Nettl, "Ideas, Intellectuals and Structures of Dissent," On Intellectuals, ed. Philip Rieff, (Garden City, New York: Doubleday & Co., 1969), p. 117.
2. Karl Mannheim, Ideology and Utopia, (New York: Harcourt, Brace and World, Inc., 1936), p. 142.
3. Cesar Grana, Modernity and Its Discontents, (New York: Basic Books, 1964), p. 23.
4. Ibid., p. xv.
5. Lewis Coser, Men of Ideas, (New York: The Free Press, 1965), p. 7.

CHAPTER ONE

THEORETICAL FRAMEWORK: THE ROLE OF THE INTELLECTUAL

In this section the analysis will focus upon a general discussion of the role of the intellectuals in society before proceeding to a specific discussion of the ideas developed in the French and American periods. The analysis of ideas as cultural products merits an operational definition and a theoretical clarification of those individuals considered intellectuals. This section is meant to be a brief survey of various positions in the field of the sociology of ideas before proceeding to the specific historical periods chosen for this project.

Tackling the problem of defining "intellectual" is something akin to defining beauty or symbolism in modern art. The term either lies in the eye of the beholder or remains too obscure, subjective, or value-laden to be useful for precise sociological inquiry. Nevertheless, several social scientists have proceeded to offer their versions of who intellectuals are, and what, if any, purpose they serve for society.

Perhaps, the best starting point lies in the position expounded by Antonio Gramsci. Gramsci claimed quite boldly that all men are intellectuals, but he marked a crucial distinction by stating not all men in society possess the function of intellectuals.¹ In other words, for Gramsci even Taylor's "trained gorilla," the degraded mechanical worker, required a minimum of creative intellectual activity. This means one can speak of intellectuals as a social stratum, but one cannot speak of non-intellectuals since non-intellectuals do not exist.² Gramsci provided the analogy that everyone at some time fries a couple of eggs or sews up a tear in a jacket, yet we do not say that everyone is a cook

or a tailor.³ Gramsci, of course, was keenly aware that the term intellectual is a sociological category, i.e., some persons become defined as intellectuals by their society and thus they constitute a recognizable and accountable group for examination and criticism. It may be noted that Gramsci as an avowed Italian Marxist held the position advocated by V. L. Lenin in What Is To Be Done⁴ that there should be a formation of "organic" intellectuals created by and for the new revolutionary working class movements in Europe and Russia.

Certainly an examination of the role of the intellectual cannot include "everyone who thinks" which may be true in a psychological sense, but not everyone is considered to be an intellectual in society. Seymour Lipset has taken a more elitist position. According to Lipset, intellectuals are those ". . . who create, distribute, and apply culture, that is, the symbolic world of man, including art, science, and religion."⁵ This definition appears useful but eliminates small but important groups which are important in this study, i.e., those persons not actively engaged in the arts, sciences and religion as socially acceptable persons, yet may indeed be considered "symbolic manipulators" and creators of culture. In addition, this study is concerned with the sociology of ideas, and intellectuals will be treated as those persons who use ideas as their cultural products. In this sense an avant-garde painter, or a musician is not strictly treated as an intellectual since the product of their labor is not the development and distribution of ideas. although intellectuals may indeed discuss the symbolic representations of artists and musicians and thus transfer the emphasis toward

the realm of rational, analytical discourse.

Lipset's position is shared by Theodore Geiger who greatly, perhaps one could say, overly simplified the term by stating that intellectuals are 1) creators of cultural goods, 2) their consumers, and 3) all others with diplomas of higher education.⁶ Max Weber echoed the cultural goods position claimed by Geiger in stating that intellectuals were ". . . a group of men who by virtue of their peculiarity have special access to certain achievements considered to be 'cultural values' and who, therefore, usurp the leadership of a culture community."⁷

Lewis Feuer in "What Is an Intellectual?" made a crucial distinction about intellectuals which pertains to the current undertaking.

Feuer claimed:

At any given historical interval, educated persons fall into two classes, those at home with the cultural life of their times, and others that are discontented. The discontented or the miscontents, often condemn their contemporary culture. In doing so, they may invoke the values of a past era, or the values of primitive peoples or foreign civilizations or some presumable transcendental values; it is not that they place cultural considerations above the social, but rather they are at odds with their contemporary setting.⁸

This distinction is important for the present purposes because the study will consist of a content analysis of cultural products, i.e., ideas, novels, poetry and essays in two historical periods. A particular idea or set of ideas does not in itself create conflict between intellectuals and society, but the conflict may result when these ideas as cultural products threaten established values or power structures. In a similar manner Florian Znaniecki observed that ". . . a discoverer of facts, freely roaming in search of the unexpected, has no place in a

milieu of scientists with well-regulated traditional roles. He may be a solitary independent individual with no interest in professional traditions or else a rebel against established intellectual authority."⁹ Ralf Dahrendorf commented on the social function of the "fool" in the twentieth century and concluded quite convincingly that the "fools" of modern society should be the intellectuals. The fool in a medieval society had power because his role was not to play any role; moreover, he belonged to the social order, yet he did not commit himself to it. He could, therefore, speak uncomfortable truths about the social world and criticize the king without reproach. According to Dahrendorf, ". . . as the court jesters of modern society, all intellectuals have the duty to doubt everything that is obvious, to make relative all authority, to ask questions that no one else dares to ask."¹⁰

There is some discrepancy among scholars as to the real tasks of intellectuals in general. At first it appears self-evident that intellectuals by nature would "doubt everything that is obvious" and play an essentially independent creative role. However, the general pattern emerging in twentieth century America certainly does not support this assertion. As Talcott Parsons has declared, the general direction of intellectuals is becoming more and more in the direction of pluralism and the world of the intellectual has come to be highly differentiated and specialized, particularly with the growth of large scale bureaucratic universities.¹¹

As one can clearly observe, there has been a continual drift toward institutionalization of intellectuals as they are more and more recruited in large universities and governmental positions. This may

be seen as a positive trend or simply a necessary correlative to specialization and bureaucracy. However, the focus of this study will be upon an examination of some ideas which run counter to particular dominant cultural values and ideas. It may be an exaggeration to claim that whenever intellectuals become absorbed into the accredited institutions of society they lose their traditional rebelliousness and to one extent or another they cease to function as intellectuals.¹² This may be stating the case too strongly, but intellectuals have been vilified and accused of "betrayal" for quite some time, often without any precision in terms of direct social and historical case studies to understand this accusation from a distinctly sociological vantage point.

For the current study Lipset's definition of intellectual will be accepted with some modification. An intellectual, according to the purposes and procedures of this study will be those persons who create, distribute and apply culture; that is, the intellectual deals with the symbolic world of man, including art, science and religion. These persons may or may not be directly connected to any organized social intellectual institution, but they use ideas as their cultural products.

The next section will deal exclusively with the writers in the French and American periods chosen for the project. An effort will be made to examine these particular writers and ideas in connection with the previous discussion of intellectuals and their relationship to the larger society.

NOTES TO CHAPTER ONE

1. Antonio Gramsci, Prison Notebooks, (New York: International Publishers, 1971), p. 6.
2. Ibid., p. 9.
3. Ibid., p. 9.
4. See V. I. Lenin, What Is To Be Done?, (New York: International Publishers, 1961). It should be noted that although both Gramsci and Lenin viewed the intellectuals as possible revolutionary forces in society, it was Gramsci who more fervently stated that the workers could develop their own organic intellectuals who conceivably would provide the necessary links between traditional intellectuals and the workers.
5. Seymour M. Lipset, Political Man, (New York: Doubleday and Company, Inc., 1960), p. 311.
6. See Theodore Geiger, Die Stellung der Intelligenz in der Gesellschaft, (Stuttgart, 1949).
7. Max Weber, From Max Weber, ed. H. H. Gerth and C. W. Mills, (New York, 1946).
8. Lewis S. Feuer, "What Is An Intellectual?" in The Intelligentsia and the Intellectuals ed. Aleksander Gella, (SAGE studies in International Sociology, no. 5, 1976), p. 47-48.
9. Florian Znaniecki, The Social Role Of The Man Of Knowledge, (New York: Columbia University Press, 1940), p. 173.
10. Ralf Dahrendorf, "The Intellectual and Society: The Social Function of the 'Fool' in the Twentieth Century" in On Intellectuals, ed. Philip Rieff, (New York: Doubleday and Co., Inc., 1969), pp. 50-51.
11. See Talcott Parsons, "The Intellectual: A Social Role Category" in On Intellectuals, ed. Philip Rieff, (New York: Doubleday and Co., Inc., 1969). The effect of the rise of specialization and technology on intellectual life had been addressed earlier by Weber who contended that bureaucracy did not extend solely to the factory worker, but rationalization of many human activities including regimentation of thoughts or ideas themselves. See: Max Weber, "Some Consequences of Bureaucratization", Lewis A. Coser and Bernard Rosenberg, eds., Sociological Theory, (New York: The Macmillan Co., 1957), pp. 442-443.

12. For an analysis of isolation and rebelliousness in intellectuals see: Irving Howe, "The Age of Conformity," Partisan Review, XXI, (January-February, 1954), pp. 7-33.

CHAPTER TWO

METHODOLOGICAL FRAMEWORK

Operational Definitions

A. The French Romantic Movement (1801-1857)

The first case study for this project is the French Romantic Movement. As indicated in the introduction, this period was chosen for several reasons. France offered the clearest example of the development of certain social facts which contributed to the Romantic movement. These include the loss of traditional forms of literary sponsorship, the emergence of the middle class economically, politically and ideologically and the beginnings of industrialization, technology, social utilitarianism, cultural life in the cities, and intellectual unemployment. In addition, in terms of "romanticism" as an intellectual current, France must be viewed as one of the most crucial countries responsible for this literary perspective and any attempt to understand romanticism must deal with the French community of writers. An analysis of the social conditions responsible for the development of the French Romantic movement and a description of the abiding literary themes are deemed necessary to set the stage for an understanding of the Beat Generation as a phenomenon related to the French experience.

Prior to the French Revolution, during the Old Regime, the man of letters remained essentially a servant to the upper class. Artists and writers with few exceptions catered to their sponsors, and art reflected the social world of the aristocracy. However, the social milieu of French literature had been undergoing rapid transformation since the Revolution and writers in particular began searching for a new place

and function. Jean-Paul Sartre in Baudelaire upheld the view that writers carried into the new era an old definition of their work as "pure art," devoid of obligations to daily life.¹ The bourgeoisie would hardly be expected to support a group of writers dedicated to Bohemian values and indifferent to their social position and interests. The Romantics scorned science and rationality, began to work independently and subsequently changed the nature of literary content and themes.

The Romantic period in France is generally considered to have occurred in the first sixty years of the nineteenth century, dating roughly from the publication in 1801 of Chateaubriand's Atala to the appearance of Le Fleurs du Mal by Baudelaire in 1857. This included a series of artistic masterpieces in the fields of art, music and literature. In literature especially, the names Hugo, Balzac, Stendhal, Flaubert, Vigny, Nerval and Baudelaire are closely associated with the movement.

In spite of the rise of the French middle class in terms of its customary dedication to self-improvement and market efficiency, the Romantics felt that the bourgeoisie did not produce a style of life capable of commanding universal admiration, i.e., setting the standards of cultural achievement for society as a whole.²

George Ridge placed the Romantic movement in an historical context and claimed with some justification that since the French Revolution snapped the traditional link between the old and the new, the young Romantics were able to examine themselves more searchingly than would be possible in a society where the bonds were still intact. According to Ridge (and incidentally following the work of Durkheim) a correlation

existed between social cataclysm and the Romantic movement as men "search their souls in the midst of flux and fortune."³

According to Grana, the political writers (Marxists, Proudhonians, Fourierists and Saint-Simonians) concerned themselves with a social response to bourgeoisie rule which was conceived as a power counterthrust to power. The literary rebels, however, laid claims to taste, beauty, and the sovereignty of special intelligence and creative power. Consequently, from a "spiritual" point of view there was little difference between the bourgeoisie and proletariat; both applauded material benefits made possible by economic enterprise.⁴ It is true that the Romantic writers hardly embraced Marxism wholeheartedly and were just as likely to be apolitical or politically ignorant. However, the target of antagonism remained essentially the same and it would be a mistake to characterize Marx himself as a man who simply wanted the proletariat to inherit a bourgeoisie existence. In fact, Marx consistently criticised bourgeoisie social values in addition to his devastating critique of capitalism. In addition, it would be a mistake to assume the Romantic Movement, because of its emphasis upon the "individual," was strictly a psychological phenomenon and a product of individual maladjustment. When cases of so-called maladjustment become as frequent as they did in France after the Revolution, the suspicion is not to be dismissed that these reactions were imbedded in the social fabric rather than individual consciousness. This notion, of course, alludes to Marx's famous dictum outlined in the preface to A Contribution to The Critique of Political Economy that "It is not the consciousness of men that determines their being, but, on the contrary, their social being determines their

consciousness."⁵ This theme was also the guiding principle behind Durkheim's Elementary Forms of Religious Life, although with some important differences. On many occasions Marx reiterated his idea that the bourgeoisie had objectified the world and likewise the Romantics viewed bourgeoisie culture as an oppressive machine capable of splitting the world into disparate components.

Therefore, it is as misleading to place the "political" writers and the Romantic writers into two hostile opposing camps as it is to claim they were somehow the same in intellect and spirit. They do have more in common than a common enemy because much of the Romantic literature is a blend of social realism and prophetic genius, and no one ever accused this movement of being conservative. Writers like George Sand and Victor Hugo also saw and recorded the first great factories, the first great railroads, the masses of indigent men and women streaming towards the city, and decried the social consequences of industrialization.⁶ Balzac wrote about the first financial tycoons in modern history in Maison Nucingen and foresaw prior to Weber the advent of the twentieth century bureaucrat in Les Employes. Friedrich Engels himself noted, "I have learned more from Balzac than from all the works of the historians, economists, and professional statisticians of the period taken together."⁷

Every literary generation since the nineteenth century has had a Bohemian movement that embodied a battle against the powers of the modern world.⁸ The Bohemian image has consistently been characterized as ". . . an intellectually uplifted version of the gypsy image as a community of chosen outcasts, claiming the spontaneous gift of

creativity and willing to undergo great penalties to preserve their peculiar freedoms."⁹ In the context of early nineteenth century France one finds the first development of a literary sub-culture, divorced from the dominant culture in important ways. In the aftermath of the French Revolution youthful gangs appeared wearing bizarre clothing and could be recognized by their off-center cravats, greasy coats, long beards, and dirty fingernails.¹⁰ The writers connected with this movement, notably Baudelaire, Flaubert, and Stendhal, were haunted by the fear that Western Civilization was fast drawing to an end because of man's moral, social, political and religious decay. Following the works of Rousseau, they were preoccupied with the problem of progress and decadence. The Bohemian outcasts established new forms, creative styles, and experimentation with language in an effort to avoid servile imitations of their immediate predecessors and express deep seated ideas about social decay:

The Revolutionary and Napoleonic Wars have exhausted the nation with bankruptcy, bloodletting, spleen, despondency. Kantism and positivism have crushed romantic naivete, and with it much of France's idealism. Science and psychology have developed along utilitarian lines and the monied bourgeoisie has no sympathy for its artists and writers.¹¹

In De la Decadence de la France Raudot noted that overcentralization, the decay of agriculture, the collapse of family life, and a mysterious but real loss of "spirit" had been central factors in a national decadence.¹² Several other French historians have documented the failure of France to adjust to the processes of other advanced countries of Europe.¹³

This process was strikingly evident in the cities of France, particularly Paris. Bohemian writers viewed the city as a great destructive machine which ground men down as easily as moveable parts.¹⁴ The city person assumed the modern counterpart decried by Toennies, Simmel, and Weber. The city person is separated from nature, alienated from the soil and traditional community bonds. In modern terms he is part of "mass society" conditioned by mass culture of the newspaper world. In the Law of Civilization and Decay Brooks Adams expressed the feelings of decadent writers: the city is centralization, destructive velocity at ever faster tempos until its denizens become giddy, lose their elan vital, and, exhausted by the mad dance of life, succumb to the pavements.¹⁵

This notion preceded Oswald Spengler's proclamation that the city simply burns men out;¹⁶ and also Aldous Huxley's tragic man in Brave New World, i.e., a robot running on social propaganda and a helpless creature of mass media. George R. Ridge postulated that the logical conclusion of such a civilization is man as an object which experiences sensation without being truly alive. He lacks vitality, which alone can produce meaningful choice. Since he no longer is attuned to the "cosmic beat of nature," civilized man is affected with a loss of volition, and inactivity becomes the price one pays for civilization.¹⁷ This loss of activity may also be interpreted as a loss of energy capable of producing adventuresome deeds and an exciting lifestyle.

The Bohemian reacted very strongly to the bourgeois modern world and did not seek to find approval with a class of people concerned with practical affairs like money-making. Escape became evident through

alchemy, drugs, alcohol, outlandish acts (the poet Nerval once walked a lobster down a street on a leash), and anything to shock the middle class. Baudelaire even formed a "Suicide Club" to advertize his contempt for modern society, although none of its members actually committed suicide. The Bohemian writers and persons associated with the movement were "Romantic heroes" and truly adventurers because they were self-consciously unique rebels who were seekers, and explorers of new territory.

They played several roles, none to the satisfaction of the dominant social world. The Romantic, because he disdains the dominant culture, questions its values, and refuses to submit to bureaucratic political controls, is characterized as "deviant," "sick," or "criminal." The Romantic in this sense is an egoist or egomaniac. His individuality and his self-assertion inevitably result in his conflict with society, but this does not mean the Romantic does not possess a plan of action or a program of life. The Parisian "dandy," as some of the earlier outcasts were called, developed a "world view" intended to glorify the individual, the perfection of the person, and the search for higher values. N. H. Clement summarized the dandy's psychology:

At bottom, dandyism was a sort of frenzy to be different, not only in externals, but psychologically as well, sprung from the ennui that oppressed the generations of the first half of the nineteenth century.¹⁸

In "Le Peintre de la Vie Modern" Baudelaire acknowledged that the Romantic used his romantic sensibility to make a cult of himself. He is really the "ideal man."¹⁹ As Arthur Rickett remarked in The Vagabond in Literature, the dandy was characterized by a restlessness resulting from

the Industrial Revolution. A "neurotic strain" was placed upon the nervous system in an era of commercialism and caused a "spirit of feverish unrest."²⁰

Thus, the French Romantic movement may be viewed as a sociological phenomenon in the sense of individuals reacting to ongoing social realities and creating works of art and social groups in response to the dissatisfaction with modern culture. The exact nature of the ideas they developed will be presented following the discussion of the Beat Generation, but this section should provide the reader with an awareness not only of the movement itself, but also the nature of French society in the nineteenth century.

B. The Beat Generation (1948-1960)

The second case study in this investigation is the Beat Generation in America. This phenomenon will be described in order to note the similarities and differences with the French experience. The French themes will be used as an analytical device to understand the development of the Beat Generation. However, before undertaking a comprehensive content analysis of the Beat writers, a brief description of the Beat movement is deemed necessary.

The Beat Generation in America during the 1950's was a name given to a movement generated by several writers who displayed open rebellion against the current trends of modernization. Jack Kerouac, William Burroughs, and Allen Ginsberg were the most artistically talented of the Beat writers and it is within the context of their writings and

lifestyles that defined the essential tenets of the literary movement.

The Beat Generation may be best understood initially by examining the social context in which it developed. The decade of the fifties in America was a time of rising middle class aspirations, cold war politics, standardized suburban living, corporate largeness, and a mood of coordination and adjustment on the part of many American citizens. Americans were largely coordinating and adjusting to middle class goals and the culture climate reflected a strong belief in God, family, the democratic order and organizational efficiency.

C. W. Mills noted the emergence of a "mass society" composed of isolated persons, created by the media and encouraged only to consume,²¹ and several sociologists following Weber, Marx, and Toennies, concerned themselves with the effect of industrialization upon the traditional bonds between men and women.²² The two great forces of business and technology affected not only material interests but societal perspectives on social value.²³ These values articulated earlier by de Tocqueville²⁴ coincided remarkably with the French middle class a century earlier, i.e., a utilitarian spirit, the Protestant work ethic, an ideology of technology, conservatism, scientific rationality, and submission to a standardized life pattern. Many men and women were imbued with the characteristic middle class notion of betterment through means of commerce, organization, and productivity.

Arthur Miller's Death of a Salesman²⁵ dramatized the destruction of the American soul in pursuit of money for its own sake. Thus, the seeds of Bohemian discontent were similar in America to the French experience a century earlier. The rising market exchange relationships

echoed Karl Marx's notion of alienation and societal values, i.e., persons may develop meaningful relationships toward the object of their work, provided these objects are worthy of human expression beyond mere production. In Miller's play and indeed in many aspects of modern America, virtually nothing of intrinsic worth was connected to the work object. Consequently, one finds a corresponding debasement of social relationships because the worker is no longer creatively or morally responsible for the product. The value of craftsmanship is replaced by a pseudo-significant salesman-customer relationship.

Max Weber regarded rationalism as the basic drift of modern society, and America during this period cultivated a true rationalistic spirit. As Weber predicted, rationalism may combine virtually all the human experience into elements functioning according to bureaucratic procedures. As Mills and Whyte, among others, noted in this period, Weber's prophecy clearly had truthful elements. The white-collar worker and organization man fit neatly into the bureaucratic order outlined initially by Weber. The nature of this social system included fixed administrative formulas, regular duties and authority based on trained skills rather than personal obligation or favor.²⁶ All these elements furthermore were to be found in the social system itself, in the composition of society's institutions, and in the legal foundations of the modern state. To this extent, one may more clearly understand why the fifties in America is consistently referred to as a "conforming decade," and to a large extent the nickname is well earned. There were very few rebellions exploding in this era, but one rebellion in particular gained some notoriety toward the end of the decade. Jack Kerouac coined it the "Beat Generation" and

prompted Life magazine in 1959 to label the phenomenon "the only rebellion around."

The Beat Generation may be seen as a striking revolt against the dominant American culture of the post-war years. In its outlook, the Beats would not so much destroy society and its values but simply disaffiliate and explore the ramifications of visionary sensibility.²⁷ Like the Parisian seer poets a century earlier, the Beats dropped out of middle class life and attempted to create a new sensibility of experience and expression. The Beats clearly saw themselves as outcasts, totally rejecting the American concern with progress and power and opting instead for life as a creative experiment instead of social investment. Baudelaire once proclaimed, "I cultivate my own hysteria with joy and terror" and this captures a French linkage to the Beat phenomenon. This open ecstatic pronouncement necessarily meant deconditioning, and like Rimbaud's "complete deregularization of the senses," the Beats were prone to self-abuse, fits of hedonism and adventure:

The Beats reinvented the confessional mode for our time with an urgency and passion that shocked their contemporaries. They resorted to their lives as suitable literary subject matter with a totemistic reverence qualified by a brutally revealing honesty. They refused to compromise an intuitive quest by acquiescing to dominant ethical mores. Abusing minds and bodies, they discovered a subject in risk. Their defiance of cultural taboos, their concern with homosexual identity and sexual expression, their use of illegal drugs, were all necessary stages in the formation of a new sensibility.²⁸

The French Bohemian movement historically anticipated the emergence of the Beats with an emphasis upon illumination and transvaluation of values. This included, as it did in France, a descent into madness,

drugs, criminal excess, pursuit of adventure and further extended the inextricable relationship between genius and disease. According to one writer, ". . . the credo of the Beat Generation therefore becomes simple, direct: the only way to come to terms with life on this planet careening to its doom is to face reality as it is, as one meets it in all moments of agony and joy."²⁹ Jack Kerouac would refer to Rimbaud's insatiable artistic hunger and adventuresome spirit as "the disease of overlife,"³⁰ and following the French Bohemians, the Beats placed few physical or mental limits upon themselves. To some conservative critics,³¹ the Beats seemed like hedonistic "know-nothings," but in reality these writers were capable of aesthetic innovations and strict scholarly discipline.

THE WRITERS

The three writers chosen for a content analysis of their literary themes include Jack Kerouac, Allen Ginsberg and William Burroughs. These writers are not only the most artistically talented of the Beat writers, but the most prolific as well. In addition, these three writers in particular not only wrote the seminal works of the Beat Generation but lived the lifestyle, formed the associations, received the media attention, and essentially defined the thrust of the movement. For a complete bibliography of these three writers, see Appendix A.

JACK KEROUAC

Jack Kerouac remained the central figure of the Beat Generation which reached its greatest media popularity with the publication of On the Road in 1957. Actually written in three weeks six years earlier, On the Road became an instant best seller and catapulted Kerouac and the movement into quick fame and recognition. Although a prolific writer of some thirteen works, Kerouac's On the Road somehow best captured the spirit and restlessness of the decade. The novel traces the adventures of its two heroes, Sal Paradise (Jack Kerouac) and Dean Moriarty (Neal Cassady) through dizzying car rides and hitchhiking across America from New York to Denver to San Francisco and Mexico. Kerouac, who once declared that ". . . the only way to dissolve neurosis was through the white fire of action," fused his novel with desperate action and intensity while recording the new hipster scene of jazz and drugs. The book characterized a genuine celebration of life unknown to many middle class citizens of the time. Kerouac proclaimed:

. . . and I shambled after as I've been doing all my life after people who interest me, because the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow Roman candles exploding like spiders across the stars . . . 32

On the Road became a kind of manifesto for a new underground sub-culture just developing in the late fifties; the book offered a sense of release and joy experienced by the less privileged segments of society.³³ It became a record of a new kind of existence in post-war America; a

cultural force fueled by creativity, spontaneity, individualism and action-adventure.

Kerouac's response to Weber's horror of the "iron cage" was simply to ignore the scientific, rational and organizational world thrust upon him and develop a writing style and stream of action which brought a sense of life to what he and others considered a dull deadbeat world. Kerouac himself became an inveterate voyager throughout his life and this compulsiveness to wandering remained central to many of his novels.

Kerouac may be viewed as a social historian as well as an accomplished writer. One critic noted that, "No one in American prose before Kerouac, not even Hemingway, has written so authentically about an entirely new pocket of sensibility and attitude within the broad overcoat of society."³⁴ Refusing to accept the middle class realism of their parents, young persons in the Beat movement sought adventure or exile instead of the social legacy bequeathed to them; a legacy of domestic boredom, cold wars, organization men, and a loss of creativity and self-dependence.³⁵ For Kerouac, the free open road represented the promise of America once envisioned by European immigrants and also a "journey for self-discovery, a search for spiritual vision to illuminate the path one had chosen."³⁶

ALLEN GINSBERG

Allen Ginsberg's goal as a poet was similar to Kerouac's prose position, i.e., the goal of art and life was self-revelation and a quest for experience. As with much of the Beat literature, Ginsberg's

poetry and "Howl" in particular reveal the horrors of the denuded self plunged into the abyss of modern society. Few poems have evoked the sheer hell of existence and bursting energy than "Howl." Not only are the protagonists "destroyed by madness," but they are busted for marijuana, chained to subways, burning cigarette holes in their arms, walking all night with their shoes full of blood, driving frenetically across the country in 72 hours, and copulating ecstatically with "a bottle of beer and a sweetheart."³⁷

The quest for experience in this poem is rendered all-consuming as the lengthy lines, colloquial language, and experiment with syntax demonstrate a rapid fire of action and intensity which shocked the literary establishment. Believing that the consciousness is infinite and that modern man has been taught to suppress much of his potential awareness, Ginsberg attempted to exorcise the shame, guilt and fear found to be preventing self-awareness and a whole person.³⁸ Rimbaud in discussing Baudelaire indicated that unknown discoveries demanded new forms and "Howl" shows a distinct natural flowing form suited for the absolute movement of "angelheaded hipsters."

"Howl," along with On the Road, managed to best capture the new hip culture and lifestyle; a world inhabited by criminals, prostitutes, drug addicts and marginal misfits. Often resorting to indulgence in drugs, the hipster smoked marijuana, snorted cocaine or ate Benzedrine --anything that would either depress or elevate consciousness and bring a new inner experience to what they considered a dull, stultifying, straight world.³⁹ The early Bohemian hipsters represented a case of extreme adventurers; that group of people who step so entirely outside

of the legal and social boundaries that they must resort to their own wits and resources for survival and therefore take the greatest risks.

Ginsberg's intention as a poet was similar to the French seer poets' notion of encountering reality through a full play of the senses and radically altering the rational mode of consciousness. He emphasized subjective feelings and values as a way of transforming the listless conformity of the fifties. Ginsberg followed in the French Romantic tradition by advocating a romantic reaction to reason as an exclusive means of perceiving the world. In addition, the Beats in general aligned themselves with the French poets in an attempt to create a psychological model for adventure, excitement, spontaneity and destructiveness which could, if adopted, abolish the blind obedience to conditioning and adult boredom. John Tytell, commenting on a poem by Ginsberg, made a direct connection between the Beat sensibility and the French Romantic movement:

Breton noted that surrealism acts on the mind very much like drugs, creating a need for mysterious effects and special pleasures of an artificial paradise, but at the same time pushing men to frightful revolts as that paradise seems unattainable. Like opium-induced images, surrealistic images seem to occur spontaneously, or despotically, as Baudelaire once claimed, ringing with unpremeditated juxtaposition. Apollinaire, in Le Poete Assassiné, glorified physical disequilibrium as divine, and Rimbaud earlier had called for a violent derangement of the senses.⁴⁰

A portion of Ginsberg's poetry seems haunted by a sense of apocalyptic doom. Ginsberg often mingles ecstatic joy with impending holocaust. This tendency results from his Spenglerian view of civilization and the belief in decay from Cold War politics, technological control,

industrial pollution, censorship, and violence. He once stated that one of the reasons he used drugs was to overcome his own stereotypes of habit so he could avoid being conditioned "out of existence" by the mechanization of modern culture.

WILLIAM BURROUGHS

One of the abiding themes in the work of William Burroughs is government control. Several of his books including Naked Lunch, The Soft Machine, and Nova Express depict a world of decreasing freedoms at the hands of a world controlled by faceless robots and bureaucrats. In fact, one of his general metaphors employs the connection between bureaucracy and cancer. In Burrough's view, the federal government was dominated in the 1950's by a weak and vindictively petty liberal establishment and he feared socialism because he felt it meant an increasing interference in the affairs of every citizen.⁴¹ In a letter to Allen Ginsberg, Burroughs outlined his general attitude toward the menace of government:

Increased government control leads to a totalitarian state. Bureaucracy is the worst possible way of doing anything because it is the most inflexible and therefore the deadest of all political instruments. As I see it, the only possible solution is the cooperative system. Any move in the direction of cooperatives is blocked by the manufactures and the unions. The present day union is simply a branch of government bureaucracy, as is the manufacturer.⁴²

Burroughs also had nothing but contempt for the business world and business ethics. In another letter to Ginsberg, Burroughs claimed a company is depersonalized and guided by no other principle than profit. Consequently, a company lacked ethical considerations because the code

of conduct was not based upon relations between individuals, but money relationships. Marx and Toennies certainly would have no argument with Burroughs on this point. Specifically, Marx in the Grundrisse noted the alienating effect of money as a symbol in capitalistic society and stated that money becomes "objectified" and the more the product becomes an exchange value, and exchange value becomes the direct object of production, the more must money relationships develop.⁴³ Later in an essay "Social Power and the Individual," Marx declared in a remarkable sentence, "The mutual and universal dependence of individuals who remain indifferent to one another constitutes the social network that binds them together."⁴⁴ The indifference of course arises because the individual has to produce a general product of exchange value or in its isolated, individualized form--money. Marx characteristically called this a "thing-like" relationship.⁴⁵

In his personal life Burroughs became addicted to heroin and suffered fifteen years of addiction and resortment to petty crimes and violence. Like Rimbaud, he descended into his own "season in hell" and his tortured sensibility produced his rawest, most powerful book, Naked Lunch. Burroughs, who was influenced by Edgar Allen Poe and the French seer poets, could create an " . . . atmosphere of conflicting particles whose points of contact reveal a dark and hidden interior."⁴⁶ In Naked Lunch the characters are often grotesque and the plot extraordinarily confusing, as scenes shift from one geographic location to another without any rational reason. Persons are continually performing obscene acts upon each other or involved in isolated random bizarre scenes, or, as in the following episode, an aura of apocalyptic doom pervades the tone of the

book:

The black windsock of death undulates over the land,
feeling smelling the crime of separate life, movers of the
fear frozen flesh shivering under a vast probability curve . . .

Population blocks disappear in a checker game of geno-
cide . . . Any number can play . . .

The Liberal Press and the Press Not So Liberal and the
Press Reactionary scream approval: Above all the myths of
other-level experience must be eradicated . . . And speak
darkly of certain harsh realities . . . cows with the
aftosa . . . prophylaxis . . . Power groups of the world
frantically cut lines of connection . . .

The Planet drifts to random insect doom . . . 47

In this passage and in much of Burroughs' surrealist prose, one encounters a world of closed opinions, totalitarian mindlessness, and horrors of impending doom. The "other-level of experience" which is being eradicated forecasts an Orwellian society which outlaws all experience not conducive to maintenance of certain power groups. Burroughs in his own obscure manner posed an argument which has become increasingly investigated by sociologists, i.e., the analysis of the media controlling events by stressing certain news stories, editorializing, advertising, and selecting entertainment. Burroughs advocated a "cut-up" technique in writing (juxtaposing words and images randomly) in order to sever the hypnotizing authority of newspapers, magazines, radio, and television.⁴⁸ This view of mass media manipulation bears a striking similarity to C. Wright Mills' investigation of this phenomenon:

. . . white collar man has no culture to lean upon
except the contents of a mass society that has shaped him
and seeks to manipulate him to its alien ends. For
security's sake, he must strain to attach himself some-
where, but no communities seem to be thoroughly his.
This isolated position makes him excellent material for
synthetic molding at the hands of popular culture--print,
film, radio and television.⁴⁹

THE SELECTION OF THEMES

As indicated earlier, this study will attempt to place the Beat Generation in the tradition of French literary history by focusing upon a comparison of the literary themes of France and America. Consequently, the foregoing themes represent the dominant and persistent themes of the French Romantic movement as discerned by the leading scholars of this period.⁵⁰

It should be made clear that scholars from various areas of literature and the social sciences have already examined thoroughly the abiding themes of the French Romantic Movement; consequently, this work has previously been accomplished and no attempt will be made in this project to duplicate a content analysis of the French period.

The term "romanticism" has been used to describe a host of assorted conditions and human traits. According to Lovejoy, the word "romantic" has come to mean so many things that, by itself, it means nothing.⁵¹ Barzun in Classic, Romantic and Modern cited the word used as a synonym for various adjectives such as "attractive," "unselfish," "exuberant," "ornamental," "conservative," "emotional," "heroic" and "materialistic."⁵² For the purposes of this project romanticism will be viewed in terms of its conception of the individual and his relation to society. These themes are not meant to be exhaustive and no attempt is made to indicate that these themes encompass the whole field of romantic themes. However, these themes were chosen because they are the dominant system of ideas among the major French writers:

1. The ideal of self-expression and individuality. The most important purpose in life is to express oneself through creative work and to realize fully one's individuality. The person should perceive himself as a creative instrument rather than a social investment.

2. Anti-materialism and hostility of modern society to talent and sensitivity. The modern world is sunk in vulgar contentment and driven by a materialism which is essentially trivial and inhumane, regardless of the technological complexity or institutional efficiency which may accompany it.

3. Distrust of Science and Technology. Industrialization and bureaucracy destroy the sensuous and aesthetic response to life which had been the traditional basis of life.

4. The social alienation of the literary man. Paradoxically, though men of letters are vessels of superior values, they are denied by their fellow men, whose main interests are material gratification and the enjoyment of the cruder forms of power.

DATA COLLECTION

The research method developed for this project has been termed content analysis. Although the term carries many meanings in the social sciences,⁵³ the one chosen for this project has been offered by Berelson and referred to as "a research technique for the objective, systematic and quantitative description of the manifest content of communication."⁵⁴ The "content of communication" for the present purposes include the writings and biographical material of three American

authors including Jack Kerouac, Allen Ginsberg, and William Burroughs.

The method of content analysis may be regarded as "the application of the principles of scientific research to the analysis of communication."⁵⁵ This includes the characteristics of objectivity, system and generality, the necessary conditions for all scientific inquiry. These are applied to the current study as follows:

1. Objectivity: The analysis must be carried out on the basis of explicitly formulated rules which enable two or more persons to obtain the same results from the same documents.

In analyzing the data, the recording unit of analysis is the chapters and poems of several of the works of art listed in Appendix A. These include the majority of the available works of each Beat Generation author. There are some novels, essays, and poems absent because they were never published, have been long out of print, or were printed in foreign periodicals, but this list includes the vast majority of published works and certainly the major novels and poetry of each author. According to Holsti, a recording unit is the specific segment of content that is characterized by placing it in a given category, i.e., a single word, symbol, sentence or paragraph.⁵⁶

In relation to the unit of analysis, Holsti maintained "context units" are used when it is not possible to classify a recording unit without some further reference to the context in which it appears. Holsti provided the example that attitudes toward democracy cannot be inferred solely on the basis of how frequently the word "democracy" appears.⁵⁷ Consequently, the context is a particular theme such as

"distrust of technology" and a coder is instructed to code chapters in a book or poems which make a reference to that particular theme. In addition, the total number of chapters are counted in order to determine the relative frequency and percentage of themes presented per book.

2. Systematic: In a systematic analysis the inclusion and exclusion of content or categories is done according to consistently applied criteria of selection. The criteria of selection is based upon either the presence or absence of each them in each work of art.

3. Generality: By generality we mean the findings must have theoretical reference. The results of a content analysis of the themes for the French and American writers is crucial for understanding the nature of ideas and the relationship between writers and the types of ideas they develop in a particular society.⁵⁸

CODING PROCEDURES

The writer will consider the presence of a French Romantic theme as significant in a book if the theme appears in ten percent of the material. This figure was chosen because a random survey of non-Beat writings revealed the themes were present in two percent of the writings. Therefore, ten percent is considered significant because it is fully five times the number of themes expected in a work of art not considered to be in the tradition of French Romanticism.

As a method to enhance reliability two colleagues of the writer were chosen to recode samples of the data using the same criteria of judgment as outlined earlier. Two teachers at Mary Baldwin College, a

professor of communications and an instructor in biology, were requested to recode samples of the data. The samples were Nova Express, Howl and Other Poems, On the Road, and Blue Camellia. The writer also recoded the same sample of writings.

Each coder was initially given a copy of Chapter Three of this study on the development of French Romantic Themes and asked to acquaint himself with the precise nature of the themes of French Romanticism. The writer asked Coder One and Coder Two if they had any questions regarding the coding process or the themes. Each coder responded that they felt the instructions were clearly defined. As shown below each coder was given a coding key to help code the data and they were asked to refer to the coding key if they had doubt about a chapter or poem possessing a particular theme. It should be made clear that the coders were "naive" in the sense that they did not know the writer was attempting to place the Beat Generation in the tradition of French Romanticism. By keeping the coders ignorant of the expected outcome of recoding, the possibility of coding bias was significantly reduced. The coders were simply told to code the presence or absence of a theme in the Beat and non-Beat Generation samplings.

Following the coding key below are the results of the recoding process. As shown, the recoding process was an average 87% reliable.

CODING KEY

I. MAJOR THEME: THE IDEAL OF SELF-EXPRESSION AND INDIVIDUALITY

SUB-THEMES AND

- EXAMPLES TO FOLLOW:
- 1) desire to express oneself creatively
 - 2) signs of egocentrism (using first person narrative): self as center of work of art
 - 3) examples of drug use, artificial stimulants, expansion of consciousness
 - 4) ecstasy/hedonism/adventure
 - 5) art for arts sake philosophy

II. MAJOR THEME: SOCIAL ALIENATION OF LITERARY MAN

SUB-THEMES AND

- EXAMPLES TO FOLLOW:
- 1) nonconformity in terms of lifestyle, dress, and mannerism
 - 2) creation of subculture
 - 3) shocking middle class
 - 4) states of loneliness and isolation because person is a man of letters

III. MAJOR THEME: DISTRUST OF TECHNOLOGY AND REASON

SUB-THEMES AND

- EXAMPLES TO FOLLOW:
- 1) rejection of rationalism and efficiency of Bureaucracy
 - 2) rejection of science

IV. MAJOR THEME: ANTI-MATERIALISM AND HOSTILITY OF MODERN WORLD TO SENSITIVITY

SUB-THEMES AND

- EXAMPLES TO FOLLOW:
- 1) against business ethics
 - 2) against upward mobility
 - 3) against conspicuous consumption
 - 4) pro sensitive person in hostile environment, i.e. sensitive "artist"

NOVA EXPRESS

Theme:	Original Percent of Theme	Results of Coder I	Results of Coder II	Results of Self-Coding
Self-expression	1/8 - 13%	2/8 - 25%	3/8 - 40%	2/8 - 25%
Social alienation	0/8 - 0%	2/8 - 25%	3/8 - 40%	1/8 - 13%
Distrust of technology	7/8 - 90%	6/8 - 80%	7/8 - 90%	6/8 - 75%
Anti-materialism	3/8 - 38%	4/8 - 50%	3/8 - 40%	5/8 - 60%
Totals	11/32- 34%	14/32- 43%	16/32- 50%	14/32- 43%
Average for 3 Coders = 44/96 compared to 33/96 expected or 89% reliability.				

HOWL AND OTHER POEMS

Theme:	Original Percent of Theme	Results of Coder I	Results of Coder II	Results of Self-Coding
Self-expression	4/10 - 40%	2/10 - 20%	3/10 - 30%	5/10 - 50%
Social alienation	2/10 - 20%	1/10 - 10%	1/10 - 10%	3/10 - 30%
Distrust of technology	5/10 - 50%	3/10 - 30%	2/10 - 20%	6/10 - 60%
Anti-materialism	5/10 - 50%	4/10 - 40%	4/10 - 40%	5/10 - 50%
Totals	16/40 - 40%	10/40 - 25%	10/40 - 25%	19/40 - 47%
Average for 3 Coders = 39/120 compared to 48/120 expected or 93% reliability.				

ON THE ROAD

Theme:	Original Percent of Theme	Results of Coder I	Results of Coder II	Results of Self-Coding
Self-expression	4/5 - 80%	3/5 - 60%	5/5 - 100%	4/5 - 80%
Social alienation	4/5 - 80%	2/5 - 40%	3/5 - 60%	3/5 - 60%
Distrust of technology	0/5 - 0%	1/5 - 20%	0/5 - 0%	1/5 - 20%
Anti-materialism	2/5 - 40%	1/5 - 20%	0/5 - 0%	1/5 - 20%
Totals	10/20 - 50%	7/20 - 35%	8/20 - 40%	9/20 - 31%
Average for 3 Coders = 24/60 compared to 30/60 expected or 90% reliability.				

BLUE CAMELLIA

Theme:	Original Percent of Theme	Results of Coder I	Results of Coder II	Results of Self-coding
Self-expression	0/35 - 0%	2/35 - 6%	2/35 - 6%	2/35 - 6%
Social alienation	0/35 - 0%	3/35 - 8%	4/35 - 11%	0/35 - 0%
Distrust of technology	0/35 - 0%	1/35 - 1%	1/35 - 3%	2/35 - 6%
Anti-materialism	0/35 - 0%	2/35 - 6%	5/35 - 14%	1/35 - 3%
Totals	0/35 - 0%	8/35 - 23%	12/35 - 34%	5/35 - 14%
Average for 3 Coders = 25/105 compared to 0/105 expected or 76% reliability				

Reliability was determined by counting the total number of themes found by the combined totals of the two coders and the writer. This figure was subtracted from the "expected" percentage if the book was coded three times and perfect reliability was found. The "expected" figure was arrived at simply by multiplying the original finding by three.

In addition, as a test of validity the coders were requested to give the writer samples of themes they felt were clearly one of the French themes and some examples of ambiguous references which they had difficulty coding. Below are two examples from Coder One of one clearly defined theme and one theme regarded as ambiguous.

Example I: The clearly defined theme of "distrust of technology" in "America," a poem in Howl and Other Poems.

America when will we end the human war?
I'm sick of your insane demands
Your machinery is too much for me
America you don't really want to go to war
America it's them Bad Russians
It's true I don't want to join the Army or turn lathes
 in precision parts factories,
I'm nearsighted and psychopathic anyway . . .

Example II: The following is an ambiguous example of "distrust of technology" in "Sunflower Sutra," a poem in Howl and Other Poems.

The grime was no man's grime but death and human
locomotives, all that dress of dust, that veil of darkened
railroad skin, that smog of cheek, that eyelid of black
mis'ry that sootly hand of artificial worse than dirt--
industrial--modern--all that civilization spotting your
crazy golden crown.

Coder One explained he coded Example I because of the direct

statements such as "Your machinery is too much for me." He felt these were obvious statements against technology and science.

However, Coder One was unsure of Example II because he was not sure air pollution or the phrase "artificial worse than dirt--industrial--modern" was clearly describing distrust of technology and science. Coder One did not code Example II as a theme.

These examples are cited to provide the reader with specific illustrations of how the coding process was put into operation and how the coders responded to the specificity of the themes.

SUMMARY AND RESTATEMENT

This project will attempt to understand the sociological development of literary themes in the French Romantic Movement and the Beat Generation. The French Romantic Movement will be used as a case study and cornerstone of an important system of ideas. The writer will determine that certain themes did exist in the French Romantic Movement and these themes may be closely related to the content and cultural milieu of the Beat Generation writers.

This study should add to our understanding of the role of the intellectual in society, the process of production of ideas as cultural products, the understanding of the development of two particular literary periods, and provide a legitimate case study in the theoretical area of the sociology of ideas.

In addition, in an age of growing bureaucratization and specialization of intellectuals in social institutions, it may provide a comment on some modern intellectuals as alienated figures in an age of the "twilight of romanticism."

HYPOTHESES

- MAJOR HYPOTHESES I: There is no significant relationship between the presence of themes in French Romanticism and the Beat Generation.
- Sub-Hypothesis 1: There is no significant relationship between the writings of Jack Kerouac and the presence of the theme of ideal of self-expression.
- Sub-Hypothesis 2: There is no significant relationship between the writings of Jack Kerouac and the presence of the theme of social alienation.
- Sub-Hypothesis 3: There is no significant relationship between the writings of Jack Kerouac and the presence of the theme of distrust of technology and reason.
- Sub-Hypothesis 4: There is no significant relationship between the writings of Jack Kerouac and the presence of the theme of anti-materialism.
- Sub-Hypothesis 5: There is no significant relationship between the writings of Allen Ginsberg and the presence of the theme of ideal of self-expression.
- Sub-Hypothesis 6: There is no significant relationship between the writings of Allen Ginsberg and the presence of the theme of social alienation.
- Sub-Hypothesis 7: There is no significant relationship between the writings of Allen Ginsberg and the presence of the theme of distrust of technology and reason.
- Sub-Hypothesis 8: There is no significant relationship between the writings of Allen Ginsberg and the presence of the theme of anti-materialism.
- Sub-Hypothesis 9: There is no significant relationship between the writings of William Burroughs and the presence of the theme of ideal of self-expression.
- Sub-Hypothesis 10: There is no significant relationship between the writings of William Burroughs and the presence of the theme of social alienation.

- Sub-Hypothesis 11: There is no significant relationship between the writings of William Burroughs and the presence of the theme of distrust of technology and reason.
- Sub-Hypothesis 12: There is no significant relationship between the writings of William Burroughs and the presence of the theme of anti-materialism.
- MAJOR HYPOTHESIS II: There is no significant relationship between the presence of themes in French Romanticism and the non-Beat Generation writings.
- Sub-Hypothesis 1: There is no significant relationship between the presence of themes in the writings of James Cozzens and the theme of ideal of self-expression.
- Sub-Hypothesis 2: There is no significant relationship between the presence of themes in the writings of James Cozzens and the theme of social alienation.
- Sub-Hypothesis 3: There is no significant relationship between the presence of themes in the writings of James Cozzens and the theme of distrust of technology and reason.
- Sub-Hypothesis 4: There is no significant relationship between the presence of themes in the writings of James Cozzens and the theme of anti-materialism.
- Sub-Hypothesis 5: There is no significant relationship between the presence of themes in the writings of Frances Parkinson Keyes and the theme of ideal of self-expression.
- Sub-Hypothesis 6: There is no significant relationship between the presence of themes in the writings of Frances Parkinson Keyes and the theme of social alienation.
- Sub-Hypothesis 7: There is no significant relationship between the presence of themes in the writings of Frances Parkinson Keyes and the theme of distrust of technology and reason.

- Sub-Hypothesis 8: There is no significant relationship between the presence of themes in the writings of Frances Parkinson Keyes and the theme of anti-materialism.
- Sub-Hypothesis 9: There is no significant relationship between the presence of themes in the writings of Thomas B. Costain and the theme of ideal of self-expression.
- Sub-Hypothesis 10: There is no significant relationship between the presence of themes in the writings of Thomas B. Costain and the theme of social alienation.
- Sub-Hypothesis 11: There is no significant relationship between the presence of themes in the writings of Thomas B. Costain and the theme of distrust of technology and reason.
- Sub-Hypothesis 12: There is no significant relationship between the presence of themes in the writings of Thomas B. Costain and the theme of anti-materialism.
- MAJOR HYPOTHESIS III: There is no greater presence of French Romantic themes in the Beat Generation writings than non-Beat Generation writings.
- Sub-Hypothesis 1: There is no greater presence of the theme of ideal of self-expression in the Beat Generation writings than non-Beat Generation writings.
- Sub-Hypothesis 2: There is no greater presence of the theme of social alienation in the Beat Generation writings than non-Beat Generation writings.
- Sub-Hypothesis 3: There is no greater presence of the theme of distrust of technology and reason in the Beat Generation writings than non-Beat Generation writings.
- Sub-Hypothesis 4: There is no greater presence of the theme of anti-materialism in the Beat Generation writings than non-Beat Generation writings.

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CHAPTER THREE

THE DEVELOPMENT OF FRENCH ROMANTIC THEMES

This chapter will provide an analysis of each literary theme in the French Romantic Movement as a means of justifying the use of these ideas as representing some of the dominant themes of this period. In addition, by firmly establishing these themes as legitimate it will ensure the accuracy of these themes as an analytical device to compare with the American experience in the 1950's. This chapter is merely meant to document these themes as prevalent in the writings of several authors and statements made by them in critical reviews and about them in secondary sources. It is not to be considered as an examination of the sociological factors which led to the development of these ideas. The sociological and historical conditions which led to the development of French Romanticism will be covered in the next chapter.

THE IDEAL OF SELF-EXPRESSION AND INDIVIDUALITY

As indicated earlier, this study will view romanticism in terms of its conception of the individual and his relation to society. Several writers have proclaimed self-expression and individuality as an integral part of the Romantic tradition. Cesar Grana asserted that from the point of view of French literature the "ideal of self-expression" was certainly one of its main components.¹ The French Romantic writers believed that one of the most important purposes in life was to express oneself through creative work and fully realize one's individuality.² Malcolm Cowley and Lewis Coser reiterated Grana's observations in discussing romantic values.

Coser in particular claimed "Bohemia" as the embodiment of a "system of ideas" and Greenwich Village in the early years of the twentieth century dated from the nineteenth century revolt against bourgeois civilization. This included a commitment to a lifestyle based upon individualism and a dedication to creative work.³ In France this "cult of the individual" took numerous forms, but became most personified in Baudelaire's theory of the "Dandy." According to Baudelaire, the goal of the Dandy was to make a "cult of oneself as a lover of oneself."⁴ In other words, the Dandy was a philosophical justification to egocentrism and Baudelaire's intention was to defy society with the perfection of the individual.⁵

The Dandy in this sense becomes a person who wants to transform himself into a work of art and "...have no function other than to cultivate the idea of beauty in their person."⁶ As Grana indicated, this implied more than an appreciation of art, but the personality as a program of life. The Dandy is not, as Thomas and Znaniecki have claimed, a "characterless person,"⁷ but more particularly, a person who is obsessed with life and personality as a plan and program. Dandyism represents an attempt to organize life into a system of values that is completely individualistic and this requires a separation from society and a stance supported by intellectual attitudes.⁸ As Maurice Shroder has noted, "Poetry was for Baudelaire a way of dealing with the basic concern of Romanticism: the dilemma of the individual personality."⁹ Baudelaire felt the self should be preserved and asserted; but the self was at the same time judged detestable. Therefore, the solution was an escape from the "real personality" into a world of poetry which permitted the

transformation of the self into something that could be admired and worthy of being preserved.¹⁰ This transformation of the self in art could be accomplished through dream states and the use of artificial stimulants such as drugs and wine, music and with ecstasy of losing oneself in the personality of a woman. Baudelaire began Le Poeme du Hashish by praising man's desire to escape reality and attain an ideal personality. Shroder has demonstrated Baudelaire's method of reaching this perfection on the individual:

The poet...is essentially a translator, a decipherer. It is he who understands the correspondences between this world and the realm of the ideal, who points out in his poetry the meanings hidden in various objects. The world as we know it -- "reality" or "nature" -- thus possesses only the value of the minor term of comparison in a metaphor. The ideal world and poetry take on the value of "true" reality: Baudelaire praised poetry and music because through them alone were men able to obtain a sure glimpse of the higher reality, the ideal.¹¹

The use of drugs and its influence on French Romantic literature has been well documented and in one of the more seminal works, The Artificial Paradises in French Literature, Emanuel J. Michel concluded that many of the writings of French Romanticism show "persistent influence exerted by opium and hashish upon men of letters and imaginative literature of the Romantic period in France." This ideal of self-expression and individuality, in many cases, took the form of expansion of ordinary consciousness into a world of apparently ideal vision. Christopher Robinson characterized this propensity to expand ordinary consciousness as part of self-expression as "the self as visionary." This link between self-expression and drug use is made more clear by an understanding of the relationship between Romantic poets and society. Many of these poets

and writers felt man was only alive when he was aware of new sensations and the enemy of new sensations is conventional society. Drugs stimulate one's perceptions and alter reality; therefore one cannot be conditioned by the routine of society if constantly expanding one's imagination.¹²

This emphasis upon individuality influenced by not only drug use, but the content and style of poetry and ultimately one's relationship with the larger society. This relationship has been described by A. W. Raitt in one of the most perceptive commentaries on individuality in French Romanticism:

The combined effect of this reliance on one's personality for inspiration and of the isolation of the artist in society is to produce, in some writers, a new view of their position in relation to their times: what Sainte-Beuve called the 'ivory tower'. The artist takes refuge in his own words, which he creates for their own sake and which he declines to relate to the issues of the day. Art becomes its own justification: social relevance, public demand, moral improvement, the conveying of information are all discarded as impure and intrusive. Seventeenth-century preoccupations with ethical training, eighteenth-century concern with enlightenment are banned: the sole aim of art is beauty. It is an attitude defended successfully, and with great vigour, by Gautier, Baudelaire, Leconte de Lisle, Flaubert and Mallarme, and by the end of the century it had been carried to such extremes that art is often regarded as the sole value in life.¹³

The emphasis upon self-expression does go beyond "art as the sole value of life." Romantic self-consciousness is not merely self-awareness, but included is the notion of being self-consciously unique. The Romantic hero knows he is different from and does not belong to the herd, to society and thus he lives "outside society."¹⁴ Social alienation remains another theme of this period and will be discussed for further clarification.

THE SOCIAL ALIENATION OF THE LITERARY MAN

The idea of individuality is crucial to understanding the particular social alienation of the French Romantic writers. As will be demonstrated in the theme "anti-materialism" the Romantics upheld a supreme disgust with the values of the rising middle class, particularly the perceived valuelessness and conformity to utilitarian interests embodied in the middle class notions of upward mobility. The romantics glorified creativity, freedom, spontaneity and spiritualism and these values were viewed in direct opposition to the emerging French middle class. It is therefore not surprising to find a basic antagonism between the two world views, and the writer Stendhal characterized modern life as imposing a choice between original and intense experience and the demands of social utility.¹⁵ Social utility implies a submission to the force of productivity, efficiency, and the business world which to the Romantics meant a submission to dull conformity and a monotonous existence. Furthermore, the type of personality characteristics necessary to succeed in the business world (emotional cautiousness, calculation, opportunism, impersonalization) was wholly foreign to a group of writers concerned with just the opposite psychological traits.¹⁶ This theme will be pursued later, but the Romantics were extremely alienated from the social forces and psychological changes which they felt reduced all experience to rational analytical terms which led to consistently predictable results.¹⁷

There is no doubt the Romantics were extremely displeased with the intellectual and cultural climate in terms of personal values, but they also formed a lifestyle dedicated to nonconformity. In France during the early nineteenth century there occurred the first development of a

"Bohemian subculture" composed of individuals who chose to be outcasts, associated with other like-minded persons, and developed their own unique lifestyle, language, dress, and bizarre behavior. As Coser indicated, rebellion like misery loves company and the rebellious tend to gather together for support and companionship and this company sustains the alienated intellectual in his struggle.¹⁸ Some of the Romantics may be considered Bohemian intellectuals who developed a subculture to sustain the pain and loneliness from separation from a dominant culture viewed unworthy of respect.

The Bohemians in France during the 1830's and 1840's were young men who shocked conventional behavior patterns everywhere by outlandish acts, wearing bizarre clothing, walking a bobster on a leash, forming a "suicide" club, joining youthful gangs like the Bousingots (translated "hell-raisers") and generally showing contempt for middle class life and bourgeois existence.¹⁹ Baudelaire's conception of the Dandy fit into this alienated stance of the Bohemian. The Dandy was "impeccable in bearing, yet different from the ordinary man in his eccentricities, his paradoxes, and his skepticism." This program was to scandalize the bourgeoisie.²⁰ Balzac characterized this subculture as elegant youths perfumed with musk, with elaborate cravats, booted, spurred, sporting horsewhips, walking, talking, laughing, and giving themselves all over to the devils.²¹

The writer who perhaps idealized the Bohemian subculture the most was Henry Murger. In la vie de boheme, Murger concealed the grimmer aspects of bohemian existence with a romantic idealized portrait of bohemian life. In two characters, Rodolphe and Schaunard, he developed the prototype now imitated in real life, i.e., the bohemian art student with beard, beret, short jacket and baggy trousers.

For better or worse, the Romantics viewed the Bourgeoisie as a social type and everything he stood for was wrong; he was viewed by the working man as a heartless person and by the Romantic artist as a stupid conforming person. The writer Flaubert used the term to mean a vacuous Philistine; to Murger bourgeois meant a billpayer and to Marxists it meant he was the object of class antagonisms.²³ These various persons all agreed on one thing: Bourgeoisie was a social type who personified a system of values and ideas. Thus, the Romantics, obviously scornful of Bourgeois values, developed a sense of otherness, isolation, and the idea of the sensitive person misunderstood by the world in which he lived.²⁴ Hugo in particular preached rebellion from the middle class whom he considered a group that pretended to judge everything according to "reason."²⁵

Subsequently, many Romantics were described as "decadent" in the sense that they viewed modern civilization with suspicion and distrust:

Civilized man, though at times so proud of his civilization, has never been able to rid himself of the sneaking fear that it is all somehow unnatural, artificial and corrupt. Whether because of obscure atavistic forces which call him back to the seas and jungles from which he emerged, or a spirit of sheer contradiction, he dislikes what he builds. Or rather, what he builds makes him uneasy.

This uneasiness is nowhere more curiously demonstrated than in the idea of decadence as it flourished in nineteenth century French literature.²⁶

This sense of "uneasiness" concerning cultural institutions is rooted in the conception of man the "noble savage" essentially corrupted by an artificial world. The social rebel in a Rousseauian sense becomes the ideal man. According to Chateaubriand the rebel, the outsider, the savage is good and the European always evil.²⁷ Inherent in the Romantic

conception of society is the belief that social institutions and society in general are out of order, immoral, and unjust. In a universe obviously out of joint the alienated Romantic person embraces a different code and lashes out against society and becomes a "lawless figure" and thus a criminal in the eyes of society. The romantic hero as depicted in French literature develops a posture of individuality and self-assertion inevitably resulting in a conflict with society, not only intellectually, but socially as well.

DISTRUST OF TECHNOLOGY AND REASON

In viewing the content of French Romantic literature, two of the abiding themes are a profound distrust of the technological revolution and the accompanying rationalistic spirit. The Romantics rejected rationalism as a philosophical method, i.e., the reduction of all experience to analytical terms and rationalism as a social process dominated by bureaucratic procedures based on fixed rules, efficiency and authority accomplished by trained skills.²⁸ This dissatisfaction took various forms including the belief that science and reason were antithetical to a highly spiritual civilization and technology and reason disrupted the natural aesthetic bond among men. This theme of technology and rationalism contributing to a decline in the quality of personal communication has been a theme of Romantic writers and sociologists alike.²⁹ The French writer Flaubert, in addition to Weber, foresaw the spread of rationalism in the psychological and moral characteristics of the bourgeoisie and spoke of the Bourgeoisie in terms of personal revulsion and middle class occupations as "little employments." As a character in Balzac's novel Gobseck

explained the choice was between "powerful emotions which use up one's strength or ... regular occupations which make life an English machine that does its work in a given time."³⁰

According to Maurice Shroder the early period of French Romanticism witnessed the revival of several traditions of mysticism and idealism that helped combat the rationalism of the enlightenment. The revival of religious mysticism and idealism contributed to a new view of the person. The Romantic literary figure of early nineteenth century was a man of imagination, feeling, and one who took pleasure peering into the darker recesses of the mind.³¹ Chateaubriand suggested that before lifting a pen one should transport oneself in imagination to the wilderness, should return to a state of nature.³² Sensitivity, spiritualism, individuality, creativity and art itself was perceived by the Romantic writers as very foreign to the drift toward a society marked by increasing forms of rationalism and the scientific method.

Clearly, the Romantics viewed the artist as the highest human type and this helps explain their peculiar distain for the world of the Bourgeoisie which the Romantics considered ugly, mediocre, and vulgar. In particular, Flaubert's letters are filled with his disgust of modern society and the so-called progress of technology. Flaubert, referring to modern society wrote, "we are not dancing on a volcano, but on the plank of a latrene which seems fairly rotten to me."³³ Baudelaire also felt an intense distain for the progress of modern society. In a journal Baudelaire wrote, "The man of letters is the enemy of the world ... any poetry is a testimony of my disgust for and hatred of everything."³⁴

The increasing technology and rise of science and rationality in all aspects of life provided the Romantics with many themes for their novels and poetry. As France was transformed into an industrialized country large numbers of young writers increasingly identified themselves with the workers claims of social injustice. Albert Joseph George has noted:

The romanticists may not have grasped the importance of the shift to prose, but only the blindest could miss the effects of the nation's industrialization. The young poets lived too far up Parnassus to see the factories abuilding, to hear the asthmatic snorts of the engines, or to follow the statistical analysis of the national economic regeneration. But they could, and did see the people; they could, and did, encounter the results of mechanization as it affected the lives of the people.³⁵

The nature of social conditions will be explored later, but this does provide evidence that the romantic figures were very skeptical of Comte's notion of progress through positivism, both as a sociological idea and actual ongoing social process.³⁶ The romantic writers decried the ascendance of the machine, the destruction of the small shop and the mass of unemployed or underpaid laborers. The Romantics were not, however, avowed Marxists or socialists who tended to applaud and desire social progress in terms of efficiency and technology:

Now when we turn to literary discontent we find nothing but flight from the scientific and rationalistic spirit celebrated by the socialists. Cathedrals were worshipped, not machinery; and even agnostic writers bewailed secularism as a threat to the sensitive apprehension of life and beauty ... Creatures of urban civilization that they were, the literary rebels often suspected cosmopolitanism and yearned after remote and unspoiled societies. The uniqueness of national and regional life became a stylistic and a psychological passion. So did the hatred of technology, the violator of nature's mystery and integrity, and the love of craftsmanship -- a personal, intimate, subjective mode of production.³⁷

In this conjunction, Christopher Robinson has documented that the triangular relationship between the individual, society, and the cosmos is one of the most important literary themes of the early nineteenth century and added that reason seemed insufficient as a moral sanction for society in general; therefore the power to exert rational control over one's own character development was suspect.³⁸

In summary, it may be stated that in the early nineteenth century the dominant French themes in the sciences were the development of the experimental method, the use of reason, the use of technology, science, and the search for material progress. The Romantics scorned the world view as too narrow a view of existence and sought instead to incorporate non-rational processes into their perception of reality.

ANTI-MATERIALISM AND HOSTILITY OF MODERN WORLD TO SENSITIVITY

The Romantics not only disliked the scientific and technological revolution, but showed marked distain for the accompanying social values, especially the naked pursuit of money for its own sake and conventional values as a threat to sensitivity and beauty. It has already been demonstrated that the Romantics glorified the individual and the moral and spiritual emancipation of mankind. This idea of preserving the dignity of the person ran counter to the monotony of the machine and the conformity to business and materialistic values. Marx would have agreed with Balzac's comment that, Society makes of man according to the environment in which his activity is exercised and there may be as many different types of people as there are species of animals.³⁹ This new environment consisted of a rising Bourgeois class dedicated to conventional materialistic

goals i.e., the betterment of one's life through interaction with the business world. An early French critic Michelet in his Histoire du XIX siecle concluded that, "Administrative machinery is giving men for the first time, the means of joining forces without uniting their hearts, of living and working together without knowing one another. In this iron world whose motions are so precise, the one thing wanting is man."⁴⁰

Economics as a science goes far beyond the realm of supply and demand and materialism may dominate other areas of the social sphere as well:

Political economy is not only a science of calculation. It is also a science of observation. It is impossible to arrive at results stamped with a true character of certitude and generality, when dealing with human questions, by considering men as mere mathematical abstractions, as agents or producers devoid of feeling and passion; it would be strange ignorance or contempt of the dignity of man to think that one could dispose of his personality.⁴¹

Balzac in Comedie humaine created several social types such as the political climber, the lover of money, the social rebel, the debauched adventurer, and generally portrays the society of Louis-Philippe as largely composed of people devoted to self-advancement and petty ambitions.⁴²

Hugo in his Preface de Cromwell emphasized that the grotesque and fantastic should be incorporated into the conception of life because he wanted to be free of Bourgeois rules and materialistic conventions.⁴³ The literary position remained clear in terms of materialistic values i.e., the values of the petty bureaucrat invaded the whole social climate and this represented a conflict with their own view of the individual as a person possessing harmony and sensitivity. This helps explain the curious phenomenon occurring during this historical period: a society setting out to attain a better material existence made certain literary figures react

with gloom and hostility. Materialism in a very real sense was associated with the demoralization of the person and provided a problem for these writers on how to avoid spiritual pollution while still being able to live in a comfortable fashion. Flaubert dealt with the problem by saying he would, "... live like a bourgeois, but think as a demigod." ⁴⁴

The Romantics tended to favor sensuality, freedom, impulsiveness, and adventure because these were considered "complete experiences" which could not be bought and sold on the marketplace. Stendhal felt social life occurred at the expense of the senses and direct physical gratification; moreover, Baudelaire believed you could not be a good businessman and be a good lover because being a good lover was a full-time job. This strained relationship between biological passions and materialism has been discussed by Jacques Barjun in Romanticism and the Modern Ego.

Romantic striving may therefore be summed up as the effort to create something out of experience individually acquired. It is striving because human experience does not automatically dictate its own forms or point out its own values. That the task of man is to discern these for himself is shown by his possession of energies and desires. In other words, biological man, with passions and powers that will not let him stay idle, is a fact of nature. Romanticist doctrine upheld this notion when it was denied by the mechanical materialists. ⁴⁵

Materialism as a social doctrine was, therefore, not only viewed as crass conformity, but as a means of suppressing the more sensual and sexual aspects of human behavior. As Barjun noted, "... materialism narrows down the universe to a fraction of itself." ⁴⁶ According to Romantic logic materialism basically contradicted one of the fundamental tenets of their philosophy i.e., the drive to assert oneself and to impose one's personality on the world. This necessarily implied revolt and a search for higher ethical and spiritual values. The Romantics could

hardly be expected to be satisfied with the more mundane tasks of money-making when the human personality was conceived as "invested with a magnificent mission"⁴⁷ and the search for the absolute.

This echoes Max Weber's observations that the Puritan was able to channel his personality and moral codes into the marketplace, whereas his Chinese counterpart, the mandarin, considered it his goal to make a flawless mirror of his inward harmony.⁴⁸ In addition, French Romanticism, so often confused with "romantic love," did in fact believe in sentimental love, not only because it was perceived as a way to personal harmony, but also love is glorified because it is deliberately goal-less and a withdrawal from anything connected with public utility.

Finally, the Romantics were anti-materialistic because they felt the "mentality of production" would inevitably affect the basic philosophical mode of thinking of the masses and transform the intellect into a machine-like instrument measuring output.

A new race of jargonists, the barbarous metaphysicians of political economy, have struck at the essential existence of the production of genius in literature and art ... Absorbed in the contemplation of material objects, and rejecting whatever does not enter into their own restricted notion of 'utility' these cold arithmetical seers, with nothing but millions in their imagination, and whose choicest works of art are spinning-jennies, have valued the intellectual tasks of the library and the studio by the law of supply and demand.⁴⁹

It is clear, therefore, that the French Romantics rejected materialism for many reasons and in the final analysis the rising middle class was viewed as a distinct group of people who possessed a too narrow and deliberate program of life hardly worth emulation by sensitive spiritual persons.

SUMMARY

The preceding chapter has demonstrated that the four major themes of French Romanticism chosen for analysis did in fact incorporate a substantially large portion of the system of ideas known as French Romanticism. The evidence indicates that through their writings, personal philosophy and secondary sources, the French Romantics may be considered alienated intellectuals who adopted a particular world view in contrast to the dominant society in the nineteenth century. Later these themes will be used to determine if they resurface in America during the age of the Beat Generation.

NOTES TO CHAPTER THREE

1. Cesar Grana, Modernity and Its Discontents, (New York: Basic Books, 1964), p. 67.
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3. Lewis Coser, Men of Ideas, (New York: The Free Press, 1965), p. 113. An examination of bohemian values including "self-expression and individuality" may be found in: Malcolm Cowley, Exile's Return, (New York: The Viking Press, 1934).
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CHAPTER FOUR

THE SOCIAL CLIMATE OF EARLY NINETEENTH CENTURY FRANCE

This chapter provides an analysis of the sociological factors which led to the development of French Romantic themes. It has been demonstrated that the writings of the literary school known as French Romanticism embodied particular themes and this section will examine the social milieu in which these writers lived and worked. It should be kept in mind that this study is in the area of the sociology of ideas and represents an examination of ideas as cultural products and the factors which precipitated the production of these ideas. Consequently, it has been established that these ideas did exist and were produced by French Romantics; therefore, this chapter will examine the social structure which led to the creation of French Romantic Themes.

The following discussion is not meant to be an exhaustive study of French political and economic history in the early part of the nineteenth century. The reader will note an obvious absence of political detail and economic statistics. Such an enterprise is beyond the scope of this study and would require volumes of material. However, the thrust of this chapter will be upon the social climate of France in this period and in particular four social facts of the time, which as indicated in the introduction, were the target of French Romantic discontent. These social facts include:

- 1) The advent of the Industrial Revolution
- 2) The ascendance of the middle class as the dominant economic, political and ideological group
- 3) The plight of the workers and the "Age of Socialism"
- 4) The decline of literary sponsorship; the rise of literacy and public education.

THE ADVENT OF THE INDUSTRIAL REVOLUTION

It is probably no accident that the period of French Romanticism coincided precisely with the spread of mechanization and technology in other spheres of social life. By 1830 the Industrial Revolution had so quickened in France that no one could not have noticed that the basic structure of the economic system was changing. It has been suggested Napoleon initiated the change to industrialization. He established the Bank of France which enabled credit to be given for the expansion of production. French manufacturers realized there could be great profits made from mechanization and subsequently the production of wool, silk, and cotton continued to climb and the chemical industry expanded vigorously.¹ A stabilized economy, increased work force in the cities, new inventions, and the spread of railroads all contributed to a rapid pace in France. In some areas, such as the spinning of wool, hand labor disappeared completely; the production of coal and pig iron tripled between 1830 and 1848; by 1842 Parliament adopted a program for six major railroad lines extending from Paris to frontiers and major seaports and 625 steam engines were available by 1830 compared with 15 available in 1815. The city of Paris in particular was a beehive of industry producing clothes, shoes, jewelry, furniture and housing of every kind.²

Eventually even the countryside of France experienced a change in the content and pace of life by the development of home industries. Peasants spent their time spinning and weaving. The silk industry in Lyons engaged about 50,000 persons in weaving silk threads and factory owners in the rest of France began employing thousands of homeworkers in

the tasks of spinning and weaving.³ France in 1840 used only one quarter the amount of raw cotton consumed by Britain, yet it was the leading European country in this branch of industrialism. Large cotton mills grew up around Rouen and other areas and small mills were scattered all over the country.⁴ It was evident that France was becoming rapidly transformed into an industrialized state by virtue of mass mechanization and also increases in urban population growth. The population of Paris rose from 588,000 in 1801 to 890,000 in 1826; Lyon, Marseille, Bordeaux, Rouen and Nantes also followed essentially the same pattern.⁵

THE ASCENDANCE OF THE MIDDLE CLASS

The process of industrialization necessarily produced a redistribution of wealth and subsequently influence and power. Above all, the Industrial Revolution strengthened the social position of the middle class or bourgeoisie and at the same time created an urban factory worker force roughly equivalent to the landless rural worker. Obviously class distinctions have existed since time immemorial, but it was only in the late eighteenth century that class antagonism as we know it emerged in the modern sense. The term "middle class" was first used around 1800 and the term "working class" about 1815.⁶ Stendhal proclaimed that the term "middle class" did not mean merely the stratum of society between the landed upper class and the landless lower class; but middle class was composed of those who were aristocracy of birth and aristocracy of wealth. The latter group called in France le grande bourgeoisie consisted essentially of rich merchants and bankers who were

involved in the new industrialized business of commerce, investments and land holdings.⁷ The French nobility by birth did engage in heavy industry to some extent, but clearly the new middle class were the captains of industry from merchant and banking circles trained to watch and gauge the market. The new men of business even looked with contempt on the old aristocracy, the "idle rich", and established their own social clubs and salons.

Thus, the aftermath of the French Revolution opened the way for the rise of the bourgeoisie in numerous ways. The Revolution established economic liberty; therefore, opening the gateway to capitalism and business concentration. Factors such as the abolition of internal customs duties, freedom of the home market, the adoption of a unified system of weights and measures and the resulting enlargement of the market to areas annexed during the revolutionary and imperial period, presented the bourgeoisie with a new open field of business activity. The old landed aristocracy was, therefore, not the most dynamic group economically and politically during the first half of the nineteenth century and land was not the most important source of revenue with the coming age of industrialization. Profits from industry, finance and commerce superseded land as an economic power base. Marx in The Class Struggles in France 1848-1850, stated that the bourgeoisie had ascended to power under Louis-Phillippe notably the bankers, stock-exchangers, cotton kings, railway owners, and owners of coal, iron and mines. Marx called this group the "finance aristocracy."⁸

The rise of the middle class was therefore confirmed economically and politically, but in addition this new class, although developing a

sort of caste-like quality did provide access for some new members. Hence, with the door open to a few through social promotion le grande bourgeoisie succeeded in having its superiority recognized by the lower middle class beneath them. Inevitably standards of behavior set by the bourgeois class became the accepted, copied, and admired behavior of the vast majority of civil society. The Romantics, as depicted earlier, were correct in their assessment of the power and style of bourgeois virtues which were deemed detestable. These virtues as previously cited included accumulation of wealth (materialism), carefulness, order, thrift, hard work and emotional cautiousness.

The French historian Francois Guizot was convinced that the new middle class represented the "golden mean" between despotism and mob rule. Moreover, all men were entitled to civil rights, but political rights could not be equal because "natural inequalities" existed among men. In light of this observation he declared political rights were available to those who had wealth, education and independence. Guizot, in typical bourgeois fashion, did not mean that the regime should be exclusive, but everyone was free, even the lowliest, to rise to the middle class status. Eventually, more and more would enter the ranks and someday a classless bourgeois society would develop.⁹

THE PLIGHT OF THE WORKERS AND THE "AGE OF SOCIALISM"

It has been shown that by elimination of guilds and introducing freedom of work, the Revolution abolished many restrictions on the economy of the Old Regime. The Industrial Revolution was much slower in France than

England and for a time new and old economic forms existed side by side, i.e., older artisans and journeymen and the newer factory worker. The new factory worker was unqualified and unskilled because he usually came from the country as a wage-earner and looked to the cities for employment. This rural emigration alleviated some of the problems of the rural poor, but it also caused a great many problems in the expanding cities. Aside from filthy living conditions and overcrowding the workers had plenty of problems:

Their lives (the workers) became dominated by the machine. Work became monotonous. The varied, relatively unorganized work of the fields was a thing of the past. Independence had been exchanged for the degrading life as an industrial worker. The peasant had been drawn from his traditional surroundings and was now exposed to isolation, demoralization, instability and an unruly environment. There were many results of this process of demoralization. It led many to drink excessively in an attempt to forget the monotony and misery of their present condition.¹⁰

It is evident that the beginnings of the burning social questions in France following the dethronement of Charles X in 1830 may be largely attributed to the overpopulation and desire for work, which in turn brought low wages and widespread unemployment. The July Monarchy (1830-1848) is the period in French economy whereby heavy industries and transport systems gained their strongest momentum. This was not, as mentioned, accomplished without human cost. The immediate result of the introduction of spinning looms, steam machinery and machine tools was rural craftsmen being thrown out of work. As indicated, invariably thousands of country workers fled to the cities to escape poverty, but found instead long periods of unemployment, depression, unsanitary conditions and an unprecedented housing shortage.¹¹ For example, in 1832 one-seventh of the

population of Paris was dependent on charity and since Waterloo wages had steadily declined.¹² Throughout Europe the normal workday was twelve to fifteen hours and this stiff regimen applied not only to women, but children as well. Although child labor laws were passed, they were hardly enforced. The government especially during the period 1830-1848 contributed to the misery of the worker in general. According to Roger Price:

Wages, which varied regionally and over time tended to be around what was estimated to be subsistence level, fluctuating primarily with bread prices. Piece rates and the activity of labour contractors, intensified the competition between workers for employment. Hostility to the introduction of the machine, resulting in quasi-insurrectional situations at various times, indicates the desire of workers to resist a worsening of their situation, but without real organization, enfeebled and brutalized by low wages, the capacity of workers in the industrializing economy to resist exploitation was limited.

The Le Chopelier law of 1791 forbidding association by workers, completed by the 1810 penal code and a law of April 1834 evidenced the Government determination to repress worker protest as a threat to social order.¹³

The problems of overpopulation, unemployment and pauperism were of such magnitude that many writers and social critics suggested possible solutions. One writer even proposed that the proletarian population was the "great ulcer of modern nations" and recommended unwanted babies be painlessly put to sleep by asphyxiation.¹⁴ On the more humane side of the issue French workers began the first stirrings of class consciousness and new ideas were developing primarily because of direct experience with the rationalization of industry and the resultant plight of the workers. In France Robert Owen, Henri de Saint-Simon, Charles Fourier and others had, in the spirit of Enlightenment, analyzed society and

called for a more perfect social system. These writers had faith in progress and were willing to accept science and industry, but strongly opposed economic individualism and free competition, which to them meant exploitation of the poor by the rich and thus produced class antagonism.¹⁵ These early writers articulated the fundamental paradox of the times, i.e., in a period of rapid production, pauperism was becoming more and more general: the rich were becoming richer, the poor, poorer.¹⁶

Thus, the development of socialist ideas began to spread throughout France which was at the time described as the "classic land of socialism."¹⁷ It was Saint-Simon and his followers who gave the greatest impetus to this philosophy of history. As they conceived it, the time had come for a constructive era involving the reformation of society based upon technological change. The "new age" would not belong to the traditional upper classes, but to the workers and producers who would enjoy the wealth of the world, not by fierce competition, but by working in association with one another. Moreover, the state would control all the means of production and distribution of the instruments of production to whomever deserved them for the common interest.¹⁸ Accordingly, the program of socialism included the socialization of the means of production, the expropriation of landed property, the abolition of the right of inheritance and the centralization of credit in the hands of the state, all made by Saint-Simonians before they appeared in the Communist Manifesto.

Saint-Simon's program, however, did not take shape in France. On the contrary, the class interests of le grande bourgeoisie became even more entrenched, particularly in the political arena:

Popular suffrage in France before the revolution of 1848 had actually reached its peak immediately after 1789, when something less than half a million had been given the vote. By introducing tax qualifications, the Bourbon restoration had brought this figure down to 100,000, chiefly landowners and wealthy merchants and manufacturers. The Orleans Monarchy reduced the electoral tax to accommodate the middle businessman and certain professional groups, but no one beyond that. In 1846, out of a population of 35,000,000 the "legal nation," the electorate of France...was 250,000.¹⁹

Consequently, the Industrial Revolution in France had not yet divided the people into two antagonistic classes. The manufacturer was solidly placed in society, but the worker had virtually no voice in legislation. The so-called "triumph of the middle class" was much more than political control and denial of workers' rights, but as already pointed out, the institution of a complex system of values unforeseen as a result of industrialization. These included the sanctity of the home, utilitarianism, the validity of the profit system, provincialism, "conspicuous consumption," rational efficiency, emotional cautiousness, and a belief in a constitutional government directed by conservatives. These values were denounced not only by leading social and political thinkers, but by growing numbers of literary writers deeply disturbed by the trend toward modernization. These writers, known as the Romantic School, followed on the heels of Saint-Simon and his disciples and at least one observer has argued that the success of Saint-Simon was largely owed to the diffusion of his doctrines in the novels of Victor Hugo and George Sand and in the works of Vigny.²⁰

However, the Saint Simonians, as the followers of Saint Simon, Proudhon and Fourier were called, had only a slight impact upon the workers. True, they sought social change, but hoped it could be

accomplished peacefully. The young people who grasped Saint Simon's ideas shared the Romantic belief that rational doctrines need a religious sanction and their new "order" was viewed in religious terms with themselves as disciples and Saint-Simon the Messiah. In addition, Saint-Simonism does contain some of the elements of Marxism, but whereas Marxism made its appeal directly to the working class, Saint-Simonism addresses itself primarily to the intelligentsia as representatives of spiritual authority. Saint Simon's followers tried to appeal particularly to modern writers and attached a great deal of importance to literature as "the living expression of the forms and needs of society."²¹ Some writers of the Romantic tradition, especially Hugo, Balzac, Stendhal and George Sand, were deeply influenced by the notion of art as a means of enlightening the public and possessed a deep sense of pity for the down-trodden of society and a respect for individualism and personality.

The shifts occurring in society were causing corresponding shifts in the content and style of literature. As society became progressively more industrialized and with the Old Regime torn asunder, Romantic writers began searching for new themes in their novels and poetry. According to George, in the midst of all this turmoil writers sought explanations and themes in the past. Writers began writing historical novels, "Christianity novels," poetry with nature, primitive, occult, visionary and grotesque themes.²²

In conclusion, France in the early part of the nineteenth century underwent massive political upheaval but throughout them all the middle class maintained its power. The working classes were miserable and ruthlessly exploited, but increasingly becoming more conscious of their power as a class.

THE DECLINE OF LITERARY SPONSORSHIP

In the early part of the eighteenth century the French language was regarded as the language of the upper class and the only proper language for people of fashion. Children from other countries in Europe even learned French before their own native tongue.²³ However, the events of 1789 and the Napoleonic Wars stirred up nationalistic feelings throughout Europe and France began to decline, not only militarily, but in terms of language status as well. This did not prevent the spread of French language throughout the country as France was being brought together as a unified nation with a common political system and growing feeling of national solidarity. Although there were numerous clashes between the Catholic Church and the universities and various forms of censorship by the government, the eighteenth century witnessed a slow, but steady increase in secondary educational institutions and a growing audience for writers throughout France.

The writer, however, was far from being independent. In France it was rare for a writer to make an independent living by selling books. The figures from the eighteenth century are sketchy, but there is evidence few writers or playwrights were able to make a living solely by their works.²⁴ In light of this situation, writers were by necessity obliged to accept literary patronage from the upper class and aristocracy. Private wealthy individuals would establish salons to support writers or patronage was obtained from royalty. In addition to money and gifts the court would even secure the writer a government position.

Patronage did, of course, enable the writer to make his way in the world, but invariably patronage effected the literary style of the period. The writer, placed under the protection of traditional aristocracy, tended

to reflect this particular culture in his writings. This allowed the writer to perpetuate established manners, tastes, imagination, and the embellishment of formal perfectionism.²⁶ De Tocqueville in Democracy in America claimed aristocratic art was poetic and remote because the aristocrat glorified the past and the possession of inspiring personal and spiritual convictions.²⁷ In this regard, the sociological fact of patronage did not result in hotly contested ideological disputes between the writer and his audience or the writer and society at large. There were criticisms of royalty by certain writers, but not as vociferous or intense as the dissatisfactions which resulted during the French Romantic period.

The change in the status of writers really began toward the middle of the eighteenth century. Earlier writers were more or less on exhibition by the aristocracy and generally catered to the dictates of royal refinement and tastes. Nevertheless, gradually the development of social life in the cities, particularly in Paris, led to an enormous increase in the number of writers and these writers were admitted to this new cultural milieu not because of rank or patronage, but by possession of their intellect and manners. There were still applications for patronage and these were increasing, but so were the number of writers who failed to achieve a patron. The latter described as the citizens of Grub Street were an early Bohemian sect who had no official support or held views unacceptable by the government.²⁸ Nevertheless, throughout the eighteenth century, the status of writers generally increased as they began to mingle with the upper classes and the works of this period largely reflect the tastes and culture of the select group of upper class French citizens.

In the early nineteenth century great changes were taking place which for the most part improved the position of the writer. In particular the spread of elementary education, the increase in printed material, newspaper coverage, and a rapid decline in illiteracy greatly expanded the potential audience for young writers. For example, one study showed that the percentage of men and women who could sign their names when married increased for men from 47 to 78 percent and women from 27 to 66 percent during the period from 1790 to 1877.²⁹ Until 1789 little effort was made to increase education for the masses. In the Ancien Regime institutions of higher education existed for the privileged few. In 1793 the French government established a common free public instruction throughout the country. Then the government contradicted itself the next year by voting the sale of the property of all endowed schools, the proceeds reverting back to the state. The same year the government successfully ruined the few remaining schools by abolishing all existing universities and faculties. When Napoleon assumed power he began to make a concerted effort to rescue the nation's educational system, but with mixed results. By 1808 only 25,575 students attended the various secondary schools and colleges in France.³⁰ Charles X established the office of Ministry of Public Instruction in 1828 and in 1830 ordered the provinces to consider more adequate means of raising school funds. In spite of a relatively slow start, by 1833 France was one of the most educated nations of Europe. In 1834 2,275 new schools were opened. During the most rapid period of growth of public education between 1830 and 1848 some three and a half million children or about one-tenth of the population were to receive at least a basic education.³¹ However, although more people could read and write

than ever before, in terms of literature, there was a very low ability on the part of the average Frenchman to truly understand and appreciate poetry and prose. The new primary schools were more concerned with teaching basic mathematics and simplified sentence structure instead of providing material demanding knowledge of traditional classical works or special sensitivity to the written word.³²

The writer's social position had changed because patrons who sponsored art had vanished with the Ancien Regime and as a result the writer was forced to earn his living by selling to a larger audience and depending on an expanding publishing business. This larger audience was also different, of course, from the era prior to the Revolution. Before the Revolution the writer as a beneficiary of patronage was able to cater to a cultured few who held classic and "pure" notions of writing as high culture. In the modern era, the writer was forced to take into account the feelings of a large segment of the reading public which was now middle class. Any writer interested in being successful had to contend with a new phenomenon: the "average reader".

Not only had the romanticists thus to face a general lowering of literary capacity but, committed now to living off the largest possible sales, they also had to contend with the reading habits of the whole country. Paris might buy poetry, Paris might be considered intellectually acceptable to a writer, but unfortunately Paris had almost ceased to exist in the old literary sense of the word. To it had to be added Lyon, Marseille, Bordeaux, and many other cities and towns. True, contemporary solons struggled to maintain the traditions of the 17th and 18th centuries, but any alert writer knew that, in the last analysis, his fate depended on a new person, the average reader. Mme. Recamier and the other grand ladies might fashion celebrities within the confines of their circles, but they could not sell books. And alas, Mme. Recamier never would have acknowledged that the common man possessed any literary taste.³³

In theory this appears as if it would have greatly helped the life of writers. The progress in education and the decline in illiteracy created a mass audience heretofore nonexistent. In spite of this, one finds repeated gloomy accounts of the poverty-stricken state of the writer. In particular, the Romantic writer Vigny expressed this view in Chatterton which depicts the suicide of a poet as the inevitable product of a materialistic society.³⁴ Leading social commentators wondered whether the writer's plight really had improved since in some quarters he was seen as merely a hack who transferred his flattery from royalty to a middle class audience. This led some Romantic figures to increasingly believe the profession was becoming more and more concerned with vulgar questions of money. In 1855 some twenty years after Chatterton, Gautier in Histoire du romantisme spoke of the hatred for everything bourgeois and of writers he felt reflected the materialistic society of his age.³⁵

The Romantics found themselves faced with certain undeniable social facts which contributed to the development of their particular ideas and lifestyle. The middle class had reached dominance in all spheres of life including literary tastes. The Industrial Revolution had torn asunder the social fabric of the Ancien Regime and created a new host of problems for society and the man of letters. The writer was forced to consider literature as an economic enterprise and become a businessman. Yet the Romantics as a group carried the banner of "art for art's sake" and split with middle class notions of utilitarianism and sought a form of literature and way of life in direct opposition to the prevailing standard reading habits and personal behavior patterns of the established middle class.

SUMMARY

The preceding analysis has indicated that the period of history in the early part of nineteenth century France witnessed the development of several major social factors which fostered the emergence of a system of ideas called French Romanticism. It has been shown that the Industrial Revolution, the rise of the middle class, the plight of the workers, and the decline of sponsorship were dynamic social forces which influenced not only the relationship between writer and public, but a change in the form and content of the literature of a certain group of writers.

In light of this evidence, it has been established thus far that the French Romantic period embodied a particular set of ideas and a relationship has been suggested between the development of these ideas and certain social facts during this period of history. Consequently, French Romanticism has been clearly identified and defined as an analytical device which will be used to determine if the Beat Generation may be viewed as a system of ideas in the tradition of French Romanticism. The next chapter will provide a content analysis of the writings of the Beat Generation using the French themes as a methodological coding device to measure the presence of these ideas in the writings of the Beat Generation.

NOTES TO CHAPTER FOUR

1. Albert Joseph George, The Development of French Romanticism, (Syracuse: Syracuse University Press, 1955), p. 16.
2. Charles Dupin, Les forces productives et commerciales de la France, (Paris, 1827), II, 196.
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4. The emergence of the cotton mills in France has been documented in: F. V. Potemkine, "Les industries cotonnières en France avant la Révolution de 1848," (Questions d'histoire, II, 1954, 39-56).
5. For a more thorough examination of the population shifts and urban migration during this period see: J. H. Clapham, Economic Development of France and England, (Cambridge University Press, 1921).
6. William L. Langer, Political and Social Upheaval 1832-1852, (New York: Harper and Row, 1969), p. 46.
7. Quoted by Lucien Jansse, "Stendhal et les classes sociales", (Stendhal Club, VI, 1963, 35-45).
8. Karl Marx, The Class Struggles in France 1848-1850, (Moscow: Foreign Languages Publishing House), pp. 44-5.
9. The rise of the middle class and subsequent political debates about equal rights may be found in: Elenor Barber, The Bourgeoisie in Eighteenth Century France, (Princeton: The University Press, 1955); Jean L'homme, La Grande Bourgeoisie au Pouvoir, 1830-1880, (Paris, 1960); Charles Moraze, Les Bourgeois Conquerants, (Paris: Librairie Armond Colin, 1957).
10. Georges Dupeux, French Society 1789-1970, (London: Methuen & Co., LTD, 1972), p. 131.

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13. Roger Price, The Economic Modernization of France, (New York: John Wiley & Sons, 1975), p. 169.
14. The account of this suggestion may be found in: Sidney and Beatrice Webb, English Poor Law History, (London, 1929).
15. William Langer, Political and Social Upheaval: 1832-1852, (New York: Harper and Row, 1969), p. 214.
16. Ibid., p. 215.
17. Charles Gide and Charles Rist, Histoire des Doctrines Economiques depuis les Physiocrates jusqu'a Nos Jours, (Paris: Larose and Tenin, 1909). Seventh revised ed., Paris: Sirey, 1947.
18. Walter M. Simon, "History for Utopia: Saint-Simon and the Idea of Progress," Journal of the History of Ideas XVII, (1956), 311-331.
19. Cesar Grana, Modernity and Its Discontents, (New York: Harper and Row, 1964), p. 13.
20. See David O. Evans, Social Romanticism in France: 1830-1848, (New York: Octagon Books, 1969), pp. 28-29.
21. Quoted in Evans, op. cit., p. 27.
22. George, op. cit., pp. 26-28.
23. John Moore, A View of Society and Manners in France, Switzerland and Germany, Vol. I, (London, 1779), p. 427.
24. John Lough has pointed out that no playwright or writer of any other kind was able to make a living solely by writing and it was virtually impossible to survive as a writer without some form of patronage during the eighteenth century. See: John Lough, Writer and Public in France, (Oxford: Clarendon Press, 1978) p. 207.

25. Lewis Coser indicated the French rococo salon was dominated by ladies of the high aristocracy in the seventeenth century, but in the eighteenth century the salon was losing its aristocratic flavor. Toward the end of the century the salons as supporters of writers became increasingly dominated by women from the rising middle class. Salons helped fill a gap as the patronage of the court began to decline. See Lewis Coser, Men of Ideas, (New York: The Free Press, 1955). pp. 11-18.
26. Grana, op. cit., p. 39.
27. Alexis de Tocqueville, Democracy in America, trans. Henry Reeve, (New York: Colonial Press, 1900).
28. An early portrayal of the poet as outcast from society may be found in: R. C. Darnton, "The Grub Street Style of Revolution: J. B. Brissot, Police Spy," Journal of Modern History, 1968, pp. 301-327.
29. L. Petit de Julleville, "La Langue française au XIX siècle," Histoire de la langue et de littérature françaises, 8 vols., Paris, 1896-99, viii, 862.
30. Frederic Farrington, French Secondary Schools, (New York: Longmans Green, 1910), p. 70.
31. George, op. cit., p. 23.
32. Some evidence of changing public taste as a result of the education of the masses may be indicated by the rise in the sale of almanacs, religious stories, game books, and fairy tales. The average French citizen, particularly in the small towns and rural areas had low literary standards which shocked the Romantics who preferred high culture and classics. An examination of the "new public" may be found in: George, op. cit., pp. 15-46.
33. Ibid., pp. 38-39.
34. In addition to Chatterton, the novel Stello also deals with the misunderstood genius of the poet. Vigney's poems in general reflect his disenchantment with life and the loneliness and indifference in the world for the man of letters. See: Alfred de Vigny, Oeuvres complètes, ed. F. Baldensperger, 2 vols., (Paris, 1948).
35. Théophile Gautier, Histoire du romantisme, (Paris, 1927), pp. 153-4.

CHAPTER FIVE

PRESENTATION AND ANALYSIS OF DATA

This chapter will analyze the specific writings of Jack Kerouac, Allen Ginsberg and William Burroughs to determine the extent the Beat Generation may be viewed as a literary school in the French Romantic tradition. As indicated in Chapter Two, a chapter in a book or poem in a book of poems will be the recording unit of analysis. Each book selected in the sample is coded by chapter or poem to ascertain the percentage of chapters or poems dealing specifically with one or more of the themes. The sample of the Beat Generation will be a "purposive sample" in the sense that not every work of each writer is included. The works of art selected reflect the writings most representative of the period of time known as the Beat Generation. For example, Jack Kerouac wrote very different kinds of novels in the 1960's toward the end of his life when he did not even consider himself a "Beatnik." However, the sample does include the bulk of the major writings of these authors and certainly their best critical works and the most authentic for the purposes of this study. Moreover, every chapter and poem will be coded for the works chosen.

In addition, three novels including Below the Salt by Thomas B. Costain, Blue Camellia by Frances Parkinson Keyes and By Love Possessed by James Cozzens were randomly selected from a list of the ten best sellers in 1957, the same year On the Road was published. These books are not considered in the same genre as the Beat Generation and will serve as a measure of accuracy and validity of the four French Romantic themes. It is assumed that the Bohemian themes will be more prevalent

in the writings of the Beat Generation than in the three randomly selected novels of 1957.

The list of non-Beat writings was obtained from a list of the top ten best sellers of 1957 listed in Seventy Years of Best Sellers: 1895-1965 by Alice Hockett. Each of these ten books was given a double-digit number and a table of random numbers was consulted in order to choose three novels as representative of the sample.

THE WRITINGS OF JACK KEROUAC

Jack Kerouac is the author of some thirteen published works including novels, short stories, and poetry. The sample presented and analyzed here included the seminal writings which are part of the Beat Generation portion of his career. These include The Dharma Bums, The Subterraneans, Big Sur, Desolation Angels, On the Road, Visions of Cody, and Tristessa. Each book will be coded and summarized to provide a clear quantitative and qualitative analysis of the literary content present in these writings. As a test of reliability two other persons and the writer recoded samples of the data to enhance the reliability of the findings. The coding key provided the coders and the results of their sampling may be found in Chapter Two.

BOOK I: THE DHARMA BUMS

The Dharma Bums was published at the peak of the Beat Generation. The liner notes in the latest paperback edition proclaim it the "book that turned on a psychedelic generation and a novel about two rebels on a world march for experience from Frisco's swinging bars to the top of snowcapped Sierras." The editors overly emphasize the dramatic elements and "love-ins," "jazz bouts" and ". . . marathon binges of the kids who are hooked on sensation and looking for the high." As will be shown despite this misrepresentation and sensationalism, the book does to some remarkable degree echo some of the culture of the 1960's counter culture and many of the themes of the French Romantic movement.

The events in the book take place in California in the mid-fifties and the story which is written in the first person concerns the travels of Ray Smith, the thinly disguised character of the author Jack Kerouac. Virtually all of Kerouac's works were very autobiographical in nature. Ray Smith considers himself a "bum" and an outcast from American society, but more as a "religious wanderer" than a plain hobo. The novel stresses the teachings of Zen Buddhism as a way to ultimate truth and the advantages of the divorcement from middle class conformity and materialism. As a "Dharma Bum," Smith encounters friends who are students of Zen Buddhism and practice self-discipline and meditation, mountain climbers challenging nature, drinking buddies, poetry readings, parties, sleeping in the wilderness, and drinking coffee in skid-row restaurants.

Throughout the book Smith as a disciple of Zen Buddhism and a deeply religious man is very sensitive to the conformity and materialism of America during this period. The presence of the French Romantic themes are shown on the following table.

TABLE I
THE PRESENCE OF FRENCH ROMANTIC THEMES IN THE DHARMA BUMS

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	21	34	62
Social alienation	23	34	68
Distrust of technology	10	34	29
Anti-materialism	19	34	56
Total number of chapters dealing with one or more themes = 29 or 85% of			book.

The ideal of self-expression and individuality is one of the central and dominant themes of Dharma Bums. Throughout the book Kerouac demonstrates through the first-person narrative his belief in himself as the center of his work of art and the desire to express oneself creatively. In addition, there are numerous references to expanding one's consciousness through dream states, meditation, alcohol and drug use. The emphasis upon the desire for perfection of the individual and personality as the center of creativity is demonstrated in the following passage:

... And then I thought, later, lying on my bag smoking, "Everything is possible. I am God, I am Buddha, I am imperfect Ray Smith, all at the same time, I am empty space, I am all things." (P. 97)

The entire book is a religious odyssey of a man in search of divine perfection and the attainment of spiritual enlightenment and this may explain the paradox that the theme of social alienation was present in sixty-eight percent of the chapters. In a fashion very similar to the French Romantic tradition the protagonist Ray Smith feels that there is a contradiction between a search for higher spiritual goals and living in a society dominated by middle class conventions. As a "religious wanderer" and a bum, Ray Smith is obviously a chosen outcast from middle class life and he associates with like-minded persons who are also alienated from society and share his view of American conformity as depicted in this excerpt.

...colleges being nothing but grooming schools for the middle-class non-identity which usually finds its perfect expression on the outskirts of the campus in rows of well-to-do houses with lawns and television sets in each living room with everybody looking at the same thing and thinking the same thing at the same time." (P.32)

There is some evidence of distrust of technology and reason (29%) particularly in Smith's references to non-rational means to achieve his goals for enlightenment and his rejection of technology by his reliance on nature and wilderness for life's joys. He also mentions his fear that he will be blown up along with the rest of civilization. This is probably Kerouac's most "sociological" book because he includes many of his ideas about American consumerism and attacks American materialism consistently (56%). In a brilliant prophesy of the sixties which culminated in the counterculture, Kerouac predicted in 1955 the hippie rebellion:

. . . see the whole thing is a world full of rucksack wanderers, Dharma Bums refusing to subscribe to the general demand that they consume production and therefore have to work for the privilege of consuming, all that crap they didn't really want anyway such as refrigerators, TV sets, cars, at least new fancy cars, certain hair oils and deodorants and general junk you finally always see a week later in the garbage anyway, all of them imprisoned in a system of work, produce, consume, work, produce, consume. I see a vision of great rucksack revolution thousands or even millions of young Americans wandering around with rucksacks, going up to mountains to pray, making children laugh and old men glad, making young girls happy and old girls happier, all of 'em Zen Lunatics who go about writing poems that happen to appear in their heads for no reason and also by being kind and also by strange unexpected acts keep giving visions of eternal freedom to everybody and to all living creatures . . . (P. 78)
(underlining mine)

This is a remarkable passage considering it was written in 1955 and the counterculture was a full ten years in the future. It is, therefore, quite evident that Dharma Bums can be considered a book very strongly in the French Romantic literary tradition and as shown eighty-five percent of its content deals with the four themes of the period.

BOOK II: THE SUBTERRANEANS

The Subterraneans is a short novel about Kerouac's real life love affair with a black woman. Written in the first person, Kerouac describes his passionate love affair set in the backdrop of the San Francisco jazz-beat hipster scene. The very title gives evidence of social alienation as a dominant theme, i.e., a group of bohemian outcasts complete with their own unique style dress, mannerisms and above all-speech. Kerouac was a genius at capturing the rhythms and speech patterns of the new hip scene and the book is loaded with creative verbal experimentations and spontaneous descriptions. He managed to imitate in words the jazz sounds he heard from the clubs in San Francisco and wrote long-line sentences with stunning and beautiful images:

. . . returning to the Red Drum for sets, to hear Bird, whom I saw distinctly digging Mardou several times also myself directly into my eye looking to search if really I was that great writer I thought myself to be as if he knew my thoughts and ambitions or remembered me from other night clubs and other coasts, other Chicagos - not a challenging look but the king and founder of the bop generation at least the sound of it digging his audience digging the eyes, the secret eyes him - watching, as he just pursed his lips and let great lungs and immortal fingers work, his eyes separate and interested and humane, the kindest jazz musician there could be while being and therefore naturally the greatest . . .

(P. 19-20)

This is one example of Kerouac's "spontaneous prose" and using words as musical notes and improvising like a jazz solo at the same time he is actually describing a jazz musician, Charlie Parker, in a night club.

As shown on the following table, social alienation and the ideal of self-expression are the major themes in The Subterraneans.

TABLE II
THE PRESENCE OF FRENCH ROMANTIC THEMES IN THE SUBTERRANEANS

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	4	5	80
Social alienation	5	5	100
Distrust of technology	0	5	0
Anti-materialism	1	5	20
Total number of chapters dealing with one or more themes = 5 or 100% of book.			

Kerouac probably got his title from Dostoyevsky's Notes From the Underground because he describes a group of people who are "lost bearded idealists" and "urban Thoreaus" who are very different from their middle class counterparts. He describes the media's stereotype of the ultimate Beatnik, i.e., the bearded cool cat smoking marijuana, listening to jazz in his pad. One thing is clear in Kerouac's mind: These people are cool and the straight middle class is decidedly uncool. They have subsequently formed their own subculture in a very similar manner as the French Romantics a century earlier.

BOOK III: BIG SUR

Big Sur is one of Kerouac's last novels and details his nervous breakdown, continuing alcoholism, paranoid fantasies and painful physical illness. Again, as in all of Kerouac's novels, it is written in the first person narrative and the narrator Kerouac himself is the center of action. The novel begins with Kerouac describing how the label "King of the Beatniks" has nearly killed him. On the Road made Kerouac a famous man and everyone wanted to meet him and socialize with him, but he was essentially a private, shy individual who really lived more for ideas and words than the adventures in his novels. Young persons would bother him at all hours of the night expecting him to be twenty-six years old instead of almost forty and battling insanity and alcoholism.

It's the first trip I've taken away from home (my mother's house) since the publication of "Road" the book that "made me famous" and in fact so much so I've been driven mad for three years by endless telegrams, phone calls, requests, mail, visitors, reporters, snoopers . . . Teenagers jumping the six-foot fence I'd had build around my yard for privacy - Parties with battles yelling at my study window, "Come out and get drunk, all work and no play makes Jack a dull boy!" - A woman coming to my door and saying "I'm not going to ask you if you're Jack Duluoze because I know he wears a beard, can you tell me where I can find him, I want a real Beatnik at my annual Shindig party" - Drunken visitors puking in my study, stealing books and even pencils - Uninvited acquaintances staying for days because the clean beds and good food my mother provided - Me drunk practically all the time to put on a jocial cap to keep up with all this but finally realizing I was surrounded and outnumbered and I had to get away to solitude again or die. (P. 2)

He escapes to Lawrence Ferlinghetti's cabin in Big Sur but nature proves intolerable because of the isolation and boredom. He began to crave for the excitement of San Francisco but he was now much older, more tired and an inveterate alcoholic. He could not produce any new joys of experience or romanticizing his life on the road. He is soured by his own alcoholic debauchery and begins the final descent into loneliness, isolation and bitter alcoholism which would plague his last years. The themes were found as follows.

TABLE III

THE PRESENCE OF FRENCH ROMANTIC THEMES IN BIG SUR

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	3	38	8
Social Alienation	12	38	32
Distrust of technology	0	38	0
Anti-materialism	0	38	0

Total number of chapters dealing with one or more themes = 14 or 37% of book.

As indicated the theme of social alienation is the dominant theme of this novel. However, in other books such as The Subterraneans the social alienation theme was coded because Kerouac was involved in a sub-culture of nonconformity - a chosen community of outcasts with their own language, music, style and dress. He had a group to support his intellectual stance of being different from the crowd. In Big Sur however, a different type of social alienation was coded. It should be kept in mind that the coding key instructs coders to code examples of states of loneliness and isolation because the person is a man of letters. This is crucial because other novels not in the Romantic tradition may depict states of loneliness and isolation, but these would not be coded unless it was in reference to a writer's position in life. The social alienation in Big Sur is a negative withdrawal of the social self into a private lonely existence. Toward the end of the book Kerouac has an affair with one of his friends' girlfriends and hopes to settle down, but his nerves are hopelessly shattered and he begins to hallucinate paranoid fantasies and believes people are out to get him. The novel ends with Kerouac dropping the girl and returning East to his mother.

It should be noted that from one point of view the "ideal of self-expression" could conceivably be coded for every chapter since the book is written in the first-person; therefore, the whole book is an example of the self as the center of the work of art. Coders were instructed not to code merely because of the first-person narrative, but whenever there was an example of obvious signs of ecstasy, adventure, use of stimulants to expand consciousness and an arts for art's sake philosophy. This explains the relatively low number of self-expression themes. If the

person merely gets drunk or smokes pot this is not coded unless the writer gives evidence that this is part of a program of life to expand one's consciousness or a search for a higher ideal. In this book, Kerouac merely drinks because he has to drink for survival. This is very different from The Dharma Bums where the entire book is a wandering, exciting search for self-fulfillment through states of Zen Buddhism, meditation and self-discipline.

BOOK IV: TRISTESSA

Tristessa is a short novel concerning a love affair Kerouac experienced with a Mexican woman hooked on morphine and heroin. Set in Mexico, the book evokes a steamy bohemian underside of Mexican life with all the excitement and danger of an uncivilized society.

I go down the Wild Street of Redondas, in the rain, it hasn't started increasing yet, I push through and dodge through moils of activity with whores by the hundreds lined up along the walls of Panama Street in front of their crib cells where big Mamacita sits near the cocina pig pottery as you leave they ask a little for the pig who also represents the kitchen, the chow, cocina, - Taxis are slanting by, plotters are aiming for their dark, the whores are nooking the night with their crooking fingers of Come On, young men pass and give 'em the once over, arm in arm in crowds the young Mexicans are Casbah buddying down their main girl street, hair hanging over their eyes, drunk, borrocho, longlegged brunettes in tight yellow dresses grab them and sock their pelvics in, and pull their lapels, and plead - the boys wobble - the cops down the street pass idly like figures on little wheeltrucks rolling by invisibly under the sidewalk. (P. 39)

In the midst of this primitive decadence Kerouac hopes for an idealistic state of grace; a society which is spiritually perfect and yet primitive at the same time. This helps explain his numerous refer-

ences to Zen Buddhism and Catholic symbolism. Table IV illustrates the themes.

TABLE IV
THE PRESENCE OF FRENCH ROMANTIC THEMES IN TRISTESSA

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	1	2	50
Social alienation	2	2	100
Distrust of technology	0	2	0
Anti-materialism	0	2	0
Total number of chapters dealing with one or more themes = 2 or 100% of			book.

The narrator in this book is alienated from conventional society in several ways. He is an American in Mexico, i.e. physically alienated from America; he is in love with a Mexican woman who is a black-haired woman of a different race; he smokes pot, shoots morphine and drinks huge amounts of alcohol and at the same time longs for a pure primitive existence. In one passage he proclaims:

"What are you doing clowning, Clown Hero? - There ain't no Heaven anywhere?" "There ain't no Santa Claus of Clown Heroes, mad boy" - Other gangs of semi-hipsters hid in front of nightclub bars with wronks and noise inside, I fly by with one quick Walt Whitman look at all that file deroll - It starts raining harder, I've got a long way to go walking and pushing that sore leg right along in the gathering rain, no chance no intention whatever of hailing a cab, the whiskey and the Morphine have made me unruffled by the sickness of the poison in my heart. (P. 41)

This passage illustrates the tone of much of the novel as the narrator observes the surrealistic images about him as he experiences pain and isolation. This book in particular is difficult to code because of the dream-like atmosphere of the narrator. For example, the coder may "sense" that Kerouac's idyllic vision of a perfect society would be "anti-materialist", but the writer makes no objective statement to this effect. The theme of social alienation, however, is quite apparent.

BOOK V VISIONS OF CODY

Visions of Cody was written between 1951 and 1956 but was not published until 1972. The main character is Neal Cassady and through the actions of the hero, Neal Cassady, Kerouac describes the full panorama of the post war years in America. Visions of Cody covers the childhood of Neal Cassady in Denver and recounts life in skid-row hotels, poolhalls,

railroads, the Bowery in New York, Times Square cafeterias, and the frenetic adventures of Neal Cassady. It is a long, rambling book written in a stream of consciousness style reminiscent of James Joyce's Ulysses. There are extremely long sentences, wild phrases, made-up words, repetitious wording, stark images and convoluted conversations. It is perhaps the closest Kerouac ever got to accomplishing his method of "spontaneous prose." The book reads as if it could be one sentence or paragraph as Kerouac experiments with language and syntax and comes very close to capturing on paper the sounds of post-war bebop era. In the following passage Kerouac describes a scene in which Cassady (Cody) is a young boy and his wino father Pomeroy and a character named Old Bull Balloon attempt to sell homemade flyswatters in order to get drinking money:

One bottle of whiskey, just one bottle of whiskey was all they needed; whereas little Cody who sat in the rattly back seat counting the lonely pole-by-pole throb of telegraph lines spanning sad America only wanted bread that you buy in a grocery store all fresh in a happy red wrapper that reminded him speechlessly of happy Sunday mornings with his mother long dead - bread like that and butter, that's all. They sold their pathetic flyswatters at the backdoors of farms where farmers' wives with long Nebraska writ in the wrinkles around their dull bleak eyes accepted fate and paid a nickel. Out on the road outside Cheyenne Wells a great argument developed between Pomeroy and Old Bull as to whether they were going to buy a little whiskey or a lot of wine, one being a wino, the other an alcoholic. Not having eaten for along time, feverish, they leaped out of the car and started making brawling gestures at each other which were supposed to represent a fistfight between two men, so absurd that little Cody gaped and didn't cry. And the next moment they were embracing each other, old Pomeroy tearfully, Old Bull raising his eyes with lonely sarcasm at the huge and indefatigable heavens above Colorado with the remark, "Yass, wrangling around on the bottom of the hole." Because everybody was in a hole during the depression, and felt it.

(P. 54-55)

The visions of the book are about Cody, but also the theme is America itself and Kerouac's romantic version of the wild, carefree Cody exploring the boundaries of a new American frontier spirit. This is a positive book despite the undercurrent of sadness evidenced by crippled persons, winos, bums and Depression events like those depicted above. This explains the relative lack of social alienation as a theme in this book. At this point there was no negative reaction or formation of a cult of "Beats," The events take place just after the Second World War and the book is full of optimistic hope for the future. This novel more than any of the others represents Kerouac's attempt to communicate in a natural, unpretentious manner.

TABLE V
THE PRESENCE OF FRENCH ROMANTIC THEMES IN VISIONS OF CODY

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	6	6	100
Social alienation	3	6	60
Distrust of technology	0	6	0
Anti-materialism	0	6	0

Total number of chapters dealing with one or more themes = 6 or 100% of book.

As indicated in Table V, the theme of self-expression is dominant in Visions of Cody. The very title indicates the desire to capture a personality using the self as a center of a work of art. Cody is presented like a Parisian Dandy in the sense that he is a supreme egoist who constantly cons people, seduces women and dominates the conversation. Yet, at the same time he is an "average" American working as a brakeman on the railroad with a wife and two children. Cody embodies the restlessness of the post-war years and the yearning for new exciting experiences. The theme of adventure/hedonism is very prevalent here as an indicator of individuality and the rebellion of the open road. This theme is one of the major themes of On the Road and will be analyzed later, but Visions of Cody by making Neal Cassady the center of action naturally is concerned with hedonistic pursuits of pleasure in mythic proportions. The following excerpt demonstrates Kerouac viewed Cassady as a Romantic mythical hero:

. . . they told me Cody was a mad genius of jails and raw power, that he was a god among girls with a big huge crown well known wherever he went because he liked to talk about it and made frequent and assertive use of it and also the women talked about it and wrote letters mentioning it; sometimes frantic; a reader of Schopenhauer in reform schools, a Nietzschean hero of the pure snowy wild West; a champion. (P. 338)

From one point of view every page is concerned with individuality because Kerouac is sketching a portrait of a person throughout the book in the American literary tradition of Huckleberry Finn. The visionary approach captures in romantic terms the code of freedom, escape,

adventure, self-revelation, release of primitive energies and exuberant anarchisms that marks some of the essential trademarks of Beat writing.

It should be noted the book contains a transcript of a tape recording of conversations between Kerouac and Cassady. This real life tape shows in detail how the Beats sustained their friendships and attitudes toward the world. Recorded while inhaling Benzedrine, smoking marijuana, and drinking, the tape records the hipster scene in the Times Square underground and Lower East Side New York. It shows how they kept their friendships very cohesive by revolving activities around sex, drugs and jazz.

BOOK VI: DESOLATION ANGELS

Desolation Angels is a long autobiographical book which is perhaps the best account of the lives of the Beat Generation at the peak of this literary movement. It is the story of Jack Duluoz (Kerouac) and his travels to New York, San Francisco, Tangiers, London and Mexico. The book begins with the section "Desolation in Solitude" and describes Kerouac's attempt to find peace and solitude in a Buddhist meditative mood and actual isolation by taking a job as a lookout on a mountain top for sixty-three days. Whereas many of Kerouac's earlier novels dealt with the theme of self-expression as hedonism and adventure, Desolation Angels begins with a withdrawal of the self from affairs of the world into a state of joyous solitude. However, the mountain top becomes unbearable for Kerouac as he is forced to confront his essential self and finds "at the bottom of myself abysmal nothingness" and longs

to be recharged by his city friends. Self-expression is a strong theme because the book represents a search for the self in terms of identity as a writer and Kerouac is clearly the center of Desolation Angels.

Following his retreat in the mountains Kerouac assumes his life of travel, but without his old enthusiasm. He is growing tired as alcohol and his drinking buddies begin to take a toll on his mental and physical energies. In the beginning of the chapter "Passing Through Tangiers, France and London," Kerouac directly addresses his latest revulsion with the world of the man of letters.

But it was on this trip that the great change took place in my life which I called a "complete turning about" on that earlier page, turning from a youthful brave sense of adventure to a complete nausea concerning experience in the world at large, a revulsion in all the six senses. And as I say the first sign of that revulsion had appeared during the dreamy solitary comfort of the two months on Desolation mountain, before Mexico, since which time I'd been melanged again with all my friends and old adventures, as you saw, and not so "sweetly," but now I was alone again. And the same feeling came to me: Avoid the World, it's just a lot of dust and drag and means nothing in the end. (P. 300)

Again and again Kerouac becomes disillusioned with the "Beat Generation" he virtually created with his novels. In particular Kerouac divorced himself from the "hipster" beatnik scene just developing in major cities:

And just like in New York or Frisco or anywhere there they were all hunching around in marijuana smoke, talking, the cool girls with long thin legs in slacks, the men with goatees, all an enormous drag after all at the time (1957) not even started yet officially with the name of "Beat Generation." To think I had so much to do with it, too, in fact at that very moment the manuscript of Road was being linotyped for imminent publication and I was already sick of the whole subject. Nothing can be more dreary than "coolness" . . . actually secretly rigid coolness that covers

up the fact that the character is unable to convey anything of force or interest, a kind of sociological coolness soon to become a fad up into the mass of middle class youth for a while. (P. 321)

It is ironic that the very creator of the term "Beat Generation" was sick of the whole subject at the very time this fad took over America and Europe. In some way this explains the misunderstanding of the Beat writers by the public. The public thought "Beatniks" were persons of style and mannerisms and not actually created by serious artists more interested in books and ideas than coffee houses.

The very title of the book indicates that Desolation Angels is concerned with social alienation. As shown on the following table, social alienation was found in five of six chapters.

TABLE VI
THE PRESENCE OF FRENCH ROMANTIC THEMES IN DESOLATION ANGELS

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	3	6	50
Social alienation	5	6	80
Distrust of technology	1	6	17
Anti-materialism	3	6	50
Total number of chapters dealing with one or more themes = 6 or 100% of			book.

Kerouac pursues the same themes as evidenced in Dharma Bums, i.e. the lonely Buddhist social outcast searching for a higher ideal among the drab lifeless conformity about him. Three chapters in particular deal with anti-materialism and especially the world as a sensitive place for the man of letters and hostile to the needs of poets and writers. Kerouac's writing style is intensely personal and confessional and extremely idealistic. His faith in his work was the only reward Kerouac received because he wrote at least ten novels he knew had little hope of being published. He chose the freedom of poverty and isolation over the stultifying atmosphere of conforming to literary tastes and occupational demands. He is particularly hard on his own persona in spite of his genius:

All I have is that summer's mountain lookout pay converted into pitiful \$5 traveler's checks - and the big gooky rucksack in case I get caught starving and all such hoboish shifts - I'm 34, regular looking, but in my jeans and eerie outfits people are scared to look at me because I really look like an escaped mental patient with enough physical strength and innate dog sense to manage outside of an institution and to feed myself and go from place to place in a world growing gradually narrower in its views about eccentricity every day - walking thru towns in the middle of America I got stared at wierdly - I was bound to live my own way - ... (p. 228)

Desolation Angels ends with Kerouac refusing the company of his "Dharma Bums" and returning to his mother's house where as he says, "A peaceful sorrow at home is the best I'll ever be able to offer the world, in the end, and so I told my Desolation Angels goodbye." Kerouac never did achieve a 'peaceful sorrow' as he progressively sank into loneliness, despair and alcoholism.

BOOK VII: ON THE ROAD

In On the Road practically every character is preparing to depart, just returning from somewhere, or planning a journey and as Dean Moriarity confesses in the novel, the adventure is in the flight itself:

" . . . Sal, think of it, we'll dig Denver together and see what everybody's doing although that matters little to us, the point being that we know what IT is and we know TIME and we know that everything is really FINE." Then he whispered, clutching my sleeve, sweating, "now you just dig them in front. They have their worries, they're counting the miles, they're thinking about where to sleep tonight, how much money for gas, the weather, how they'll get there --and all the time they'll get there anyway, you see. But they need to betray time with urgencies false and otherwise, purely anxious and whiney, their souls really won't be at peace unless they can latch on to an established and proven worry and having once found it they assume facial expressions to fit and go with it, which is you see, unhappiness, and all the time it all flies by them and they know it and that too worries them to no end." (P. 172)

Kerouac glorified the hobo, outcast and adventurer and few writers have been able to infuse travel--simply getting from one place to another --with such a keen sense of adventure. Consequently the ideal of self-expression is particularly prominent in On the Road in terms of the personality as the center of the work of art and pursuits of hedonistic joys, adventure and drug use. More than any book ever written, On the Road captures the counter culture consciousness of the 1960's even though it was written between 1950 and 1952. The themes were found as follows:

TABLE VII
THE PRESENCE OF FRENCH ROMANTIC THEMES IN ON THE ROAD

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	4	5	80
Social alienation	4	5	80
Distrust of technology	0	5	0
Anti-materialism	2	5	40
Total number of chapters dealing with one or more themes = 4			or 80% of book.

Neal Cassady, the hero of On the Road is portrayed as an irresponsible madman yet completely free from any socially imposed role expectations. He is a non-conformist because as a son of a drifter he was never conditioned by family career or country which created a desire for obedience and security in persons in the fifties. Cassady instead of conforming to the organizational man routine takes pleasure in his own unique eccentric features. He may be considered America's first hippie freak in literature. The characters in On the Road reject American middle class materialism as evidenced by Kerouac's observation as they drive into New York City:

Suddenly I found myself on Times Square. I had travelled eight thousand miles around the American continent and I was back on Times Square; and right in the middle of rush hour, too, seeing with my innocent road-eyes the fantastic hooraic of New York with its millions and millions hustling forever for a buck among themselves, the mad dream - grabbing, talking, giving, signing, dying, just so they could be buried in those awful cemetary cities beyond Long Island City. (P. 89-90)

This is surprisingly one of the few passages which is negative toward American culture and On the Road is an extremely optimistic book. The stereotype of the Beatnik as an "anti" society person is not represented in On the Road and in fact negativity is generally not a predominant Kerouacian literary trait. The followers of Kerouac were more likely to "put down" American culture than Kerouac's literary version of the Beat scene.

SUMMARY OF THE WRITINGS OF JACK KEROUAC

As indicated below in a summary table of the writings of Jack Kerouac, the themes of the French Romantic movement are an integral part of his literary output. The two strongest themes are self-expression and social alienation (44% and 56% respectively). Self-expression was a consistent theme as indicated by Kerouac's use of the first person narrative, i.e., putting himself and his personality as the center of his art, adopting an art for art's sake philosophy and viewing his life as an ideal quest for a higher spiritual being. In addition, Kerouac consistently recorded the experimentation with alternative states of consciousness through drug use and religious ritualism coupled with an intense hedonistic adventuresome lifestyle. This attitude is remarkably similar to the French Romantics' commitment to a lifestyle based on individualism and creative work and Baudelaire's depiction of the Dandy as a person "obsessed with life and personality as a program of life" and one who altered the self through the use of artificial stimulants.

PERCENTAGES OF THEMES IN THE WRITINGS OF JACK KEROUAC

THEMES:	DHARMA BUMS	THE SUBTERRANEANS	BIG SUR	TRISTESSA	VISIONS OF CODY	DESOLATION ANGELS	ON THE ROAD	TOTAL PERCENT
Self-expression	62 (21/34)	80 (4/5)	8 (3/38)	50 (1/2)	100 (6/6)	50 (3/6)	80 (4/5)	44 (42/96)
Social alienation	68 (23/34)	100 (5/5)	32 (12/38)	100 (2/2)	50 (3/6)	80 (5/6)	80 (4/5)	56 (54/96)
Distrust of technology	29 (10/34)	0 (0/5)	0 (0/38)	0 (0/2)	0 (0/6)	17 (1/6)	0 (0/5)	11 (11/96)
Anti-materialism	56 (19/34)	20 (1/5)	0 (0/38)	0 (0/2)	0 (0/6)	50 (3/6)	40 (2/5)	26 (25/96)

Total number of chapters in Kerouac's works dealing with one or more themes = 66 or 69% of works.

Social alienation (56%) was another strong theme in the works of Kerouac. As a major creator of the "Beat Generation" Kerouac dealt with the new bohemian outcasts of modern society and described how this new culture revolved around sex, drugs, jazz and poetry. The Beats were socially alienated in the same sense as the young French Romantics who showed contempt for the French middle class by wearing bizarre clothing, forming "hell raisers" gangs and suicide clubs.

The Beatniks are historically defined as extremely anti-materialistic and against the mass consumerism of America. Surprisingly, this was not the dominant theme in Kerouac's work, although 26% represents a substantial segment of chapters dealing with anti-materialism. Only two books in particular, Dharma Bums (56%) and Desolation Angels (50%) can be said to strongly embody this theme.

The weakest theme was distrust of technology and reason (11%). Kerouac made some statements about the "fear of the Bomb" and strongly believed in non-rational processes such as meditation and Zen Buddhism, but he did not pose his search for a higher ideal in negative terms and seemed to have no particular argument with the advance of science.

Overall, 96 chapters of Kerouac's work were coded and 66 of these chapters dealt with one or more of the French Romantic themes, or 69% of his writings. It is clear, therefore, that Kerouac may be seen as a writer who developed ideas in his novels very much in the mainstream of French Romanticism. The following sub-section analyzes the poetry of Allen Ginsberg to ascertain his connection to the French Period.

THE WRITINGS OF ALLEN GINSBERG

The sample of writings selected from Allen Ginsberg are roughly half of his original poetry published in book form. These selections including Kaddish, Howl, Empty Mirror, and Reality Sandwiches are drawn from Ginsberg's literary output from 1956 to 1963. Selections were chosen if the writings occurred during or shortly after the period of the Beat Generation movement from 1957-1960. Ginsberg is by far less prolific than Kerouac and confined most of his work to books of poems. The unit of analysis for Ginsberg is the poem. Poems are coded if they deal specifically with one of the themes of the French Romantic Movement. Poems are by nature more difficult to code because there are not as many direct statements concerning the poet's attitude toward society and include more "symbolic" meanings not directly accessible to the average reader. Poems were coded as indicative of French Romanticism if they made specific reference to one of the themes and dealt with the relationship between the person and society.

BOOK I: EMPTY MIRROR

Empty Mirror is a compilation of Ginsberg's early poetry and the poems are not the definitive Ginsberg style. These poems are short five to ten line poems and do not represent the long spontaneous stream of consciousness style which he developed in Howl. Nevertheless, although these are early and more or less standard poems some of them anticipate the themes of the Beat Generation. It should be kept in mind that Ginsberg was influenced by Kerouac's ideal of spontaneity and free-flow loose-

ness of style as opposed to the more formal restrictions of language conventions. In Empty Mirror Ginsberg shows the beginnings of this free-form spontaneous style which was motivated by the Beat themes of jazz solos, drug experiences, Zen Buddhism, and meditation.

The first poem in Empty Mirror deals with the theme of self-expression as a visionary experience and a distrust of reason as a means to achieve self-awareness. Ginsberg was concerned with self-discovery through dream states, visions and drugs and the first poem, Psalm I, makes this clear:

These psalms are the workings of the vision haunted mind
and not that reason which never changes.

I am flesh and blood, but my mind is the focus of much
lightening.

I change with the weather, with the state of my finances,
with the work I do, with my company.

But truly none of these is accountable for the majestic
flaws of mind which have left my brain open to
hallucination. (P. 9)

In another poem, "Paterson," Ginsberg answers his response to his own suggestion that he begin to conform to "rooms papered with visions of money" and dumbbells of the ego with money and power." As he states:

I would rather go mad, gone down the dark road to Mexico,
heroin dripping in my veins,
eyes and ears full of marijuana,
eating the god Peyote on the floor of a mudhut on the border . . .
(P. 39)

The presence of the themes were found as follows:

TABLE IX
THE PRESENCE OF FRENCH ROMANTIC THEMES IN EMPTY MIRROR

Theme:	Number of Poems Theme is Present	Total Number of Poems	Presence of Theme in Book (%)
Self-expression	6	33	18
Social alienation	1	33	3
Distrust of technology	3	33	9
Anti-materialism	3	33	9
Total number of poems dealing with one or more themes = 8 or 24% of book.			

Empty Mirror is the earliest collection of Ginsberg's poetry, yet there exists some evidence that even early in his career Ginsberg was developing themes reminiscent of the French Romantic movement.

BOOK II: KADDISH

Kaddish is a collection of poems written between 1958 and 1960. Several French Romantic themes are quite prominent. Self-expression is quite pronounced because several poems, as Ginsberg states in the last section, were written under the influence of Ayahausch, an Amazon spiritual potion and as he says, "The message is: widen the consciousness." These poems, "Magic Psalm," "The Reply" and "The End" deal with hallucinations, visions, the breakdown of rational consciousness and terror of science:

devour my brain One flow of endless consciousness, I'm
scared of your promise must make scream my prayer
in fear--
Descent O Light Creator & Eater of Mankind, disrupt the
world in its madness of bombs and murder, . . . (P. 93)

As indicated below distrust of technology and anti-materialism is more evident than in the writings of Kerouac. Ginsberg is more antagonistic toward the advancement of technology, science and materialism.

TABLE X			
THE PRESENCE OF FRENCH ROMANTIC THEMES IN <u>KADDISH</u>			
Theme:	Number of Poems Theme is Present	Total Number of Poems	Presence of Theme in Book (%)
Self-expression	4	16	25
Social Alienation	2	16	13
Distrust of technology	4	16	25
Anti-materialism	4	16	25
Total number of poems dealing with one or more themes = 8 or 50% of book.			

The title poem "Kaddish" is perhaps Ginsberg's best poem after "Howl." It is a long complex eulogy to his mother who suffered fits of madness and eventually committed suicide. The theme of self-expression is strong because the writer places his self and his relationship with his mother as the center of the poem's story. It includes historical references to the thirties and Naomi's response to Communism, social idealism and her paranoia over the rise of fascism. This is a very personal poem and Ginsberg makes no references to his distrust of society but analyzes his mother and his relationship to her.

In the poem "Death to Van Gogh's Ear" Ginsberg makes one of his most obvious pronouncements against the government which he sees as a giant war-like industrial military complex controlled by excessively rational bureaucratic minds. The poem also shows his dissatisfaction with materialism.

"but the poor sick junkies have nowhere to lay their heads
friends in our government have invented a cold-turkey cure
for addiction as obsolete as the Defense Early Warn-
ing Radar System.

I am the defense early warning radar system
I see nothing but bombs . . . (P. 62)

"Machinery of a mass electrical dream! A war-creating
Whore of Babylon bellowing over Capitols and Academies!
Money! Money! Money! shrieking mad celestial money of
illusion! Money made of nothing, starvation, suicide!
Money of failure! Money of death!" (P. 65)

BOOK III: REALITY SANDWICHES

Reality Sandwiches includes poems written by Ginsberg from 1953 to 1960 and is not considered one of Ginsberg's best collections. Critics have charged the book lacks the creativeness and imaginative insights

of earlier works, particularly "Howl." However, the book is consistent in its treatment of the various themes. In the first poem Ginsberg demonstrates his inability to deal with the machine age:

MY ALBA

"Now that I've wasted
five years in Manhattan
life decaying
talent a blank

talking disconnected
patient and mental
sliderule and number
machine on a desk

autographed triplicate
synopsis and taxes
obedient prompt
poorly paid

stayed on the market
youth of my twenties
fainted in offices
wept on typewriters

deceived multitudes
in vast conspiracies
deodorant battleships
serious business industry

every six weeks whoever
drank my blood bank
innocent evil now
part of my system

five years unhappy labor
22 to 27 working
not a dime in the bank
to show for it anyway

dawn breaks it's only the sun
the East smokes O my bedroom
I am damned to Hell what
alarmcock is ringing" (P. 7, 8)

In another poem "American Change" Ginsberg reveals his concern with placing too much emphasis upon money in America:

"Money, money, reminder, I might as well write poems to you - dear American money - O statue of Liberty I ride enfolded in money in my mind to you - and last

Ahhh! Washington again, on the Dollar same poetic black print, dark words, The United States of America, innumerable numbers

R 956422481 On Dollar This Certificate is Legal Tender (tender!) for all debts public and private

My God My God why have you foresaken me

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and over, the Eagle, wild wings outspread, halo of the Stars encircled by puffs of smoke & flame - " (P. 69)

The theme of self-expression is also prominent as Ginsberg writes in a very personal style and consistently mentions visions with assorted drugs and particularly hallucinogenic drugs and even ether as a means to search for a "higher ideal." The themes were present as follows:

TABLE XI			
THE PRESENCE OF FRENCH ROMANTIC THEMES IN <u>REALITY SANDWICHES</u>			
Theme:	Number of Poems Themes is Present	Total Number of Poems	Presence of Theme in Book (%)
Self-expression	6	29	20
Social alienation	2	29	7
Distrust of technology	4	29	14
Anti-materialism	5	29	17
Total number of poems dealing with one or more themes = 12 or 40%			

BOOK XII: HOWL AND OTHER POEMS

Howl is by far Ginsberg's most famous and critically acclaimed book of poems, especially the title poem. The poem "Howl" remains one of the poetic manifestos of the Beat movement and begins with a vision of the denuded self plunged into the abyss of modern society:

"I saw the best minds of my generation destroyed by madness,
starving hysterical naked,
dragging themselves through the negro streets at dawn look-
ing for an angry fix,
angleheaded hipsters burning for the ancient heavenly
connection to the starry dynamo in the machinery of
night, . . . " (P. 9)

Few poems have evoked the sheer hell of existence and bursting energy than "Howl." Not only are the protagonistics "destroyed by madness" but they are busted for marijuana, chained to subways, burning cigarette holes in their arms, walking all night with their shoes full of blood, driving frenetically across the country in 72 hours and copulating estatically with "a bottle of beer and a sweetheart."

The following lines are examples of Ginsberg's free-form style and visionary poetry, as he describes the Bohemian outcasts he sees in his visions:

"who cowered in unshaven rooms in underwear, burning their money in wastebaskets and listening to the Terror through the wall, ...

who sank all night in submarine light of Bickford's floated out and sat through the stale beer afternoon in desolate Fugazzi's listening to the crack of doom on the hydrogen jukebox, ...

who vanished into nowhere Zen New Jersey leaving a trail of ambiguous picture postcards of Atlantic City Hall, suffering Eastern sweats and Tangerian bone-grindings and migraines of China under junk-withdrawal in Newark's bleak furnished room, ...

who lounged hungry and lonesome through Houston seeking jazz or sex or soup, and followed the brilliant Spaniard to converse about America and Eternity, a hopeless task, and so took ship to Africa, ...

who walked all night with their shoes full of blood on the snowbank docks waiting for a door in the East River to open to a room full of steamheat and opium, ...

who drove crosscountry seventytwo hours to find out if I had a vision or you had a vision or he had a vision to find out Eternity, ...

who fell on their knees in hopeless cathedrals praying for each other's salyation and light and breasts, until the soul illuminated its hair for a second, ..." (PP. 9-14)

This poem more than any example of the writings of the Beat Generation with the possible exception of On the Road captures the essential ideas and lifestyle of the new hipster scene. Kerouac said he meant "Beat" to mean beatitude or a state of grace and clearly this is one of the guiding principles of the Beat Generation. However, In Howl, the term "Beat" takes on a connotation of beaten, downtrodden and outcast.

Virtually every one of the French Romantic themes are strongly evident. Self-expression is represented by the continuing visionary theme of "I saw" at the beginning of each stanza. Clearly, Ginsberg's vision is the center of this poem; moreover, social alienation is very prominent as he describes the broken down bohemians and hustlers. In section II of "Howl" Ginsberg refers to America as a kind of gigantic monster called Moloch and shows his disdain with American technology and science.

"Moloch the incomprehensible prison! Moloch the crossbone
soulless jailhouse and Congress of sorrows! Moloch
whose buildings are judgement! Moloch the vast stone
of war! Moloch the stunned governments!
Moloch whose mind is pure machinery! Moloch whose blood is
running money! Moloch whose fingers are ten armies!
Moloch whose breast is a cannibal dynamo! Moloch
whose ear is a smoking tomb!

The themes in Howl and Other Poems may be summarized as follows:

TABLE XII
THE PRESENCE OF FRENCH ROMANTIC THEMES IN HOWL AND OTHER POEMS

Theme:	Number of Poems Themes is Present	Total Number of Poems	Presence of Theme in Book (%)
Self-expression	4	10	40
Social alienation	2	10	20
Distrust of technology	5	10	50
Anti-materialism	5	10	50

Total number of poems dealing with one or more themes = 7 or 70% of book

In one of Ginsberg's funniest and at the same time critical poems toward America, entitled "America", the themes of social alienation, distrust of technology and reason and anti-materialism are very clear.

Ginsberg writes:

"America I've given you all and now I'm nothing.
America two dollars and twentyseven cents January 17, 1956.
I can't stand my own mind.
America when will we end the human war?
Go fuck yourself with your atom bomb.
I don't feel good don't bother me.

... (America)
I'm sick of your insane demands.
When can I go into the supermarket and buy what I need
with my good looks?
America after all it is you and I who are perfect not
the next world.
Your machinery is too much for me.

I smoke marijuana every chance I get.
I sit in my house for days on end and stare at the roses
in the closet.
When I go to Chinatown I get drunk and never get laid.

I'm addressing you.
Are you going to let your emotional life be run by
Time Magazine?
I'm obsessed by Time Magazine.
I read it every week.
Its cover stares at me every time I slink past the
corner candystore.
I read it in the basement of the Berkeley Public Library.
It's always telling me about responsibility. Business-
men are serious. Movie producers are serious.
Everybody's serious but me.
It occurs to me that I am America.
I am talking to myself again.

America you don't really want to go to war.
America it's them bad Russians.
Them Russians them Russians and them Chinamen. And them
Russians.
The Russia wants to eat us alive. The Russia's power mad.
She wants to take our cars from out our garages.

America this is quite serious.
America this is the impression I get from looking in the
television set.
America is this correct?
I'd better get right down to the job.
It's true I don't want to join the Army or turn lathes
in precision parts factories, I'm nearsighted and
psychopathic anyway.
America I'm putting my queer shoulder to the wheel.

SUMMARY OF THE WRITINGS OF ALLEN GINSBERG

The quest for experience in Ginsberg's poetry is rendered all-consuming as the lengthy lines, colloquial language, and experiment with syntax demonstrate a rapid fire of action and intensity which shocked the establishment. Believing that the consciousness is infinite and that modern man has been taught to suppress much of his potential awareness, Ginsberg attempted to exorcise the shame, guilt and fear found to be preventing self-awareness and a whole person. Rimbaud in discussing Baudelaire indicated that unknown discoveries demanded new forms and "Howl" shows a distinct natural flowing form suited for the absolute movement of "angelheaded hipsters."

"Howl," along with On the Road, managed to best capture the new hip culture and lifestyle; a world inhabited by criminals, prostitutes, drug addicts and marginal misfits. Often resorting to indulgence in drugs, the hipster smoked marijuana, snorted cocaine or ate Benzedrine--anything that would either depress or elevate consciousness and bring a new inner experience to what they considered a dull, stultifying, straight world. The early Bohemian hipsters represented a case of extreme adventurers, that group of people who step so entirely outside of the legal and social

boundaries that they must resort to their own wits and resources for survival and therefore take the greatest risks. Certainly, the Beats felt there was not enough excitement or challenge in the prevalent American culture in which men and women lived vicariously through media heroes.

The following themes show the extent to which Allen Ginsberg's work may be considered in the tradition of French Romanticism and taken as a whole, Ginsberg develops these themes in 40% of his poetry in the sample, which is a considerable influence. Ginsberg was more concerned with distrust of technology and anti-materialism than Kerouac, but both individuals may be safely included as writers in the French Romantic literary tradition.

TABLE XIII
 TOTAL PERCENTAGE OF THEMES
 IN THE WRITINGS OF ALLEN GINSBERG

Theme:	EMPTY MIRROR	KADDISH	REALITY SANDWICHES	HOWL	TOTAL
Self-expression	18 6/33	25 4/16	20 6/29	40 4/10	22% 20/88
Social alienation	3 1/33	13 2/16	7 2/29	20 2/10	8% 7/88
Distrust of technology	9 3/33	25 4/16	14 4/29	50 5/10	18% 16/88
Anti-materialism	9 3/33	25 4/16	17 5/29	50 5/10	20% 17/88
Total number of poems dealing with themes in all the writings of Allen Ginsberg = 35 or 40%					

Ginsberg's intention as a poet was similar to the French seer poets' notion of encountering reality through a full play of the senses and radically altering the rational mode of consciousness. He emphasized subjective feelings and values as a way of transforming the listless conformity of the fifties. Ginsberg followed in the French Romantic tradition by advocating a romantic reaction to reason as an exclusive means of perceiving the world. In addition, the Beats in general aligned themselves with the French poets in an attempt to create a psychological model for adventure, excitement, spontaneity and destructiveness which could, if adopted, abolish the blind obedience to conditioning and adult boredom.

A large portion of Ginsberg's poetry seems haunted by a sense of apocalyptic doom. Rimbaud once warned, "Behold, the time of the assassins" and Ginsberg often mingles ecstatic joy with impending holocaust. This tendency results from his Spenglerian view of civilization and the belief in decay from Cold War politics, technological control, industrial pollution, censorship, and violence. He once stated that one of the reasons he used drugs was to overcome his own stereotypes of habit so he could avoid being conditioned "out of existence" by the mechanization of modern culture.

In 1959 Ginsberg stated in "Poetry, Violence and the Trembling Lambs," "Recent history is the record of a vast conspiracy to impose one level of mechanical consciousness on mankind and exterminate all manifestations of that unique part of human sentience, identical in all men..." The "mechanical consciousness" moreover suppresses individuality and historical insight because the majority of historical data persons act upon are largely

fed through our senses through systems of mass communications. At the same time, however, there appears a crack in the mass consciousness of the people; a sudden insight into a vast national subconscious nether-world filled with nerve gasses, universal death, malevolent bureaucracies, secret policy, and evil dreams at hand. Considering these words were written a decade before Vietnam, the Pentagon Papers, and Watergate, Ginsberg must be credited with some acute insight into the more destructive elements of American government.

THE WRITINGS OF WILLIAM BURROUGHS

The selections for content analysis of the works of William Burroughs are five novels including Junkie, Nova Express, The Soft Machine, The Ticket That Exploded and Naked Lunch. These included virtually all of Burroughs' work with the exception of two novels written in the early 70's far beyond the period known as the Beat Generation. The recording unit of analysis was again the chapter and a chapter was coded if it dealt with one of the French Romantic themes. Burroughs' work was by far the most difficult to code because of the complexity of his narrative. Scenes and characters are constantly changing and shifting apparently without any cohesive storyline. Despite Burroughs' experimentation of style, certain themes were very clear in his writing and will be demonstrated below.

BOOK I: JUNKIE

Junkie, as the title obviously indicates, is a book about a man hooked on heroin and is one of the earliest accounts of the heroin-drug-criminal underworld in New York City. Most of the action takes place in New York City and Burroughs in a matter-of-fact fashion details the horror, brutality and senselessness of heroin addiction. Burroughs himself was addicted to heroin for fifteen years and Junkie is a first-person autobiographical account of his addiction and withdrawal. In the beginning he describes how he became hooked:

The questions, of course, could be asked: why did you ever try narcotics? why did you continue using it long enough to become an addict? You become a narcotics addict because

you do not have any strong motivations in any other direction. Junk wins by default. I tried it as a matter of curiosity. I drifted along taking shots when I could score. I ended up hooked. Most addicts I have talked to report a similar experience. They did not start using drugs for any reason they can remember. They just drifted along until they got hooked. If you have never been addicted you can have no clear idea what it means to need junk with the addicts' special need. You don't decide to be an addict. One morning you wake up sick and you're an addict. (P. xv)

Burrough's writing style and social outlook is very different from Kerouac or Ginsberg. Burroughs is not a "romantic" in the Kerouacian sense of glorifying America or the open road and displaying a general exuberant attitude toward the world. Burroughs is detached, cool, unemotional and matter-of-fact in his approach to novelistic style and writes as an observer. In his description of heroin addicts and petty criminals in Junkie, Burroughs apparently makes no moral judgment about the ethical issues involved. As shown below, "self-expression" is virtually absent as a theme in Junkie. There is no quest for a "higher experience," no hedonistic joyrides, no Zen Buddhist search for truth. Drugs are used because they have to be used in order to survive and have nothing whatever to do with the development of the individual and a higher form of consciousness.

TABLE XIV
THE PRESENCE OF FRENCH ROMANTIC THEMES IN JUNKIE

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	0	6	0
Social alienation	6	6	100
Distrust of technology	1	6	17
Anti-materialism	0	6	0
Total number of chapters dealing with one or more themes = 6 or 100% of			book.

Social alienation is the predominant theme throughout. Burroughs is depicting a sub-culture very different from the middle class culture of the 1950's. It is a sub-culture of wasted individuals groaning with withdrawal in alleyways, petty criminals rolling drunks to cop a bag of heroin and running from the law to escape drug charges. Burroughs provides one inside view of a world very foreign to most citizens of America and it is a sub-culture in the strictest sense:

I have learned a great deal from using junk: I have seen life measured out in eyedroppers of morphine solution. I experienced the agonizing deprivation of junk sickness, and the pleasure of relief which junk thirsty cells drank from the needle. Perhaps all pleasure is relief. I have learned the cellular stoicism that junk teaches the user. I have seen a cell full of sick junkies silent and immobile in separate misery. They knew the pointlessness of complaining or moving. They knew that basically no one can help anyone else. There is no key, no secret someone else has that he can give you.

I have learned the junk equation. Junk is not, like alcohol or weed, a means to increased enjoyment of life. Junk is not a kick. It is a way of life. (P. 3)

Burroughs gives clear evidence that the "way of life" involves not just "getting high" but a whole social network of people involved in a very different existence. The relationship to the French Romantics is quite evident in his depiction of social outcasts alienated from mainstream America and a complete withdrawal from anything remotely connected with middle class life. The slip into crime and drug excess follows closely the Romantic notions of the relationship between genius and disease, the breaking of strong social taboos and a fear of conditioning by society. Anti-materialism is absent because although Burroughs obviously is not interested in upward mobility in an organization, he does not make specific references to a revulsion toward money-making and economic thrift as foreign to a writer.

BOOK II: NOVA EXPRESS

Nova Express is a bizarre novel which is extremely difficult to understand because of Burroughs' lack of narrative focus or plot and story line. Nevertheless, the book is basically about agents from outer space who come to earth to disrupt our planet and take it over. An agent, K-9, is sent to track down the hostile invaders of the other planets like The Subliminal Kid, Sammy the Butcher, Izzy the Push. These are called the "Nova Mob" and their duty is to take control of the planet using police as their own agents to control the mass. At first glance Nova Express appears to be a science fiction book, but Burroughs really offers a parody of institutional control and the rational mode of consciousness found in bureaucracies and the media.

"--the hallucinogen drugs shift the scanning pattern of "reality" so that we see a different "reality"--There is no true or real "reality"--"Reality is more or less constant scanning pattern--The scanning pattern we accept as "reality" has been imposed by the controlling power on this planet, a power primarily oriented towards total control--In order to retain control they have moved to monopolize and deactivate the hallucinogen drugs by effecting noxious alterations on a molecular level." (P. 61)

Burroughs' method of composition in Nova Express is the "cut-up" method in which he juxtaposes various words, phrases and sentences in completely random order (which makes coding very difficult) and this "randomness" of thoughts is done purposefully to rearrange and decondition the senses from all "rational" control and free the person from habitual patterned responses indicative of societies with strong institutional indoctrination. Consequently, fear of technology is very strong in this book, but also the distrust of reason as we know it.

Reason in Burroughs' mind seems to be synonymous with conditioning. The themes were found as follows:

TABLE XV

THE PRESENCE OF FRENCH ROMANTIC THEMES IN NOVA EXPRESS

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	1	8	13
Social alienation	0	8	0
Distrust of technology	7	8	90
Anti-materialism	3	8	38
Total number of chapters dealing with one or more themes = 7 or 90% of			book.

Self-expression was not found to be prominent (13%) because Burroughs generally lacks an "ideal of self-expression and individuality" in his work. The self (as artist) is not the center of Nova Express, but random wierd characters and robot police. Drugs are mentioned, but only as a means to control or decontrol persons by institutions, not as a visionary quest for experience. Also social alienation is absent as it is defined by French Romanticism. There are alienated persons, but they are not presented as a chosen community of outcasts against certain bourgeois values, nor is there any hint of the alienated man of letters.

BOOK III: THE SOFT MACHINE

Soft Machine is essentially the same book as Nova Express with even some of the same characters. It is a futuristic book about the take-over of the planet by control systems, this time called The Trak Reservation and much of the action takes place in Mexico as Burroughs mingles the primitive hositle environment of Mexico with institutional horror. There are numerous obscene passages in this book as Burroughs graphically describes assorted acts of fellatio, homosexual encounters, sodomy, sado-masochistic rites and various forms of people experiencing orgasms. Scenes such as a continuing one of a person being hanged and reaching orgasm as the neck snaps is characteristic of Burroughs and the other Beats, that virtually anything was subject matter for literature and they distrusted the polite refined tastes of puritanical society. The use of obscene passages to shock the middle class morality is not one of the French Romantic themes, and was not coded, but it is certainly a

dominant theme in Soft Machine.

The very title indicates a suspicion of technology and it represents a metaphor of turning humans into robots. In a later chapter Burroughs describes the nature of the machine:

To put it another way IBM machine controls thought feeling and apparent sensory impressions - Subliminal lark - These officers don't even know what buttons to push - Whatever you feed into the machine on a sublime level the machine will process - So we feed "dismantle thyself" and authority emaciated down to answer Mr. of the account in Ewyork, Ononluly, Aris, Ome, Oston - Might just be what I am look --

As shown below distrust of technology and reason was a dominant theme in the book:

TABLE XVI

THE PRESENCE OF FRENCH ROMANTIC THEMES IN THE SOFT MACHINE

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	0	17	0
Social alienation	1	17	6
Distrust of technology	5	17	30
Anti-materialism	0	17	0

Total number of chapters dealing with one or more themes = 6 or 35% of book.

As in Nova Express, Burroughs does not deal with the ideal of self-expression, visionary experiences or quest for a higher ideal; nor does he establish social alienation in the sense of French Romanticism, or development of a sub-culture. The main theme is government control over people's lives by the use of technology.

BOOK IV: THE TICKET THAT EXPLODED

The Ticket That Exploded is essentially the same book as The Soft Machine and even includes some of the same dialogue and characters. The plot is a very complex woven series of encounters with aliens from other planets, the Nova Police, sexual assaults, drunken operations by psychotic doctors, and "Biological Courts" processing sex offenders. Once again Burroughs creates a science fiction format to develop his theme of institutional and mind control which is why he again uses the "cut-up" random thought technique. Burroughs argues that language by institutions and the media have now become a form of thought control in an Orwellian sense:

The word is now a virus. The flu virus may once have been a healthy cell. It is not a parasitic organism that invades and damages the lungs. The word may once have been a healthy neutral cell. It is now a parasitic organism that invades and damages the central nervous system. Modern man has lost the option of silence. Try halting your sub-vocal speech. Try to achieve even ten seconds of inner silence. You will encounter a resisting organism that forces you to talk. That organism is the word.

This is a good example of Burroughs' distrust of reason and the rational mode of consciousness. Our rational routine state of mind is

abhorrent to Burroughs because he feels we have been conditioned out of existence. The cut-up method provides a way to be deconditioned from the rational mode of consciousness; a method quite similar to the French poet Rimbaud's method of "complete deregularization of the senses" as a poetic method to achieve new states of mind and forms of existence. Burroughs' novels are so confusing and disordered precisely because he wants to jolt the reader into a new awareness and freedom of images heretofore controlled by bureaucracies and the media. The French Romantic themes were as follow:

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	0	21	0
Social alienation	0	21	0
Distrust of technology	4	21	19
Anti-materialism	1	21	5
Total number of chapters dealing with one or more themes = 4 or 19% of			book.

As in the rest of Burroughs' work, the other three French themes are virtually absent and indicate that he is quite a different writer than Kerouac and Ginsberg, but still in the tradition of the French Romantic notion of distrusting reason and science as social processes and states of mind.

BOOK V: NAKED LUNCH

Naked Lunch is William Burroughs' most famous and critically acclaimed book. Newsweek magazine called the book "A Masterpiece - A cry from hell, a brutal, terrifying, and savagely funny book that swings giddily between uncontrolled hallucination and fierce, exact satire." Another critic, Terry Southern, called the book a ". . . ridicule of all that is false, primitive, and vicious in current American life: the abuses of power, hero worship, aimless violence, materialistic obsession, intolerance and every form of hypocrisy." Certainly one of the dominant themes is fear of technological and bureaucratic control. Naked Lunch depicts a world of decreasing freedoms at the hands of faceless robots and bureaucrats. In fact, one of his general metaphors employs the connection between bureaucracy and cancer:

The end result of complete cellular representation is cancer. Democracy is cancerous, and bureaus are its cancer. A bureau takes root anywhere in the state, turns malignant like the narcotics Bureau, and grows and grows, always reproducing more of its own kind, until it chokes the host if not controlled or excised. Bureaus cannot live without a host, being true parasitic organisms.

As in the rest of Burroughs' work there are numerous pornographic scenes of hanging and orgasm, sado-masochistic rites, oral copulation, and so forth. The book was charged with being obscene and following a Boston trial, the Supreme Court ruled on July 7, 1966, that Naked Lunch was not obscene.

The themes were found as follows:

TABLE XVIII

THE PRESENCE OF FRENCH ROMANTIC THEMES IN NAKED LUNCH

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	1	21	5
Social alienation	0	21	0
Distrust of technology	10	21	48
Anti-materialism	5	21	24
Total number of chapters dealing with one or more themes = 14 or 67% of book.			

The fear of control and pattern is endemic to Burroughs' view of the world. In Naked Lunch he discusses a system of "biocontrol" which, if implemented in the future, could be injected into the nervous system and regulate physical movement, mental processes, emotional states and sensory impressions. The result would be a nation of robots who possess a special horror of giving up control over their lives. Consequently, the deconditioning of the senses so prevalent among the French poets can be found littered throughout the work of Burroughs, and his vision is particularly gruesome and augmented by his descent into heroin addiction and the criminal underworld. However, there are no heroes and few adventurers to be found in Burroughs' writings. There are social misfits, junkies, petty thieves, prostitutes and perverts, but no heroes or idealistic adventurers. As Burroughs himself stated in an essay NOTHING ever happens in the junk world. The rule is a continual wait for the connection, followed by indifference and inaction. His characters lead lives of "quiet desperation" in a living hell, only to be reconciled by the fact that although they are scorned and brutalized, at least they are individuals unconditioned by an impersonal bureaucracy and institutional programming which, by definition, attempts to minimize personality and the individual. It has been consistently reiterated that the development of the person requires individualism, ego-expression and self-discovery. Burroughs describes a social reality so bleak and devoid of humanity that the only "individuals" are social scum.

SUMMARY OF THE WRITINGS OF WILLIAM BURROUGHS

As shown in the following summary table, the writings of William Burroughs can be said to include a substantial portion of some of the ideas of French Romanticism, especially the Romantics scorn for rationality and bureaucratic control. Fully 37% of Burroughs' work entails the horror of the "iron cage" and an attempt to break the reader out of a controlled rational mode of consciousness.

The second most dominant theme is anti-materialism. In 10% of his writings Burroughs attacks the crass materialism of America by using satire and portraits of individuals concerned with petty accumulation of money for its own sake. However, as a "Beatnik," one would have expected this theme to be even higher. Again, the "official" portrayal of the Beatnik as strongly anti-materialistic is deceiving. This was one of their messages and themes, but certainly not a dominant theme in every work of art.

Social alienation (10%) was present, but only dominant in Junkie (100%). The rest of Burroughs' work and certainly the bulk of his work does not deal with social alienation in the French Romantic sense. Burroughs was a detached individualist writer who did not choose to write about "alienated youth" or a joyous community of chosen outcasts, or youthful rebellion. Only in Junkie does he treat the man of letters as an outcast and member of a sub-culture. In Burroughs' dark vision of the world there are only isolated worthless creatures manipulated by the Control Machine.

TABLE XIX
TOTAL PERCENTAGE OF THEMES
IN THE WRITINGS OF WILLIAM BURROUGHS

Theme:	JUNKIE	NOVA EXPRESS	SOFT MACHINE	TICKET THAT EXPLODED	NAKED LUNCH	TOTAL
Self-expression	0 0/6	13 1/8	0 0/17	0 0/21	5 1/21	3 2/73
Social alienation	100 6/6	0 0/8	6 1/17	0 0/21	0 0/21	10 7/73
Distrust of technology	17 1/6	90 7/8	30 5/17	19 4/21	48 10/21	37 27/73
Anti-materialism	0 0/6	38 3/8	0 0/17	5 1/21	24 5/21	12 9/73

Total number of chapters in Burroughs' work dealing with French Romantic themes = 62 or 21%.

Self-expression is virtually absent in Burroughs' work. He does not mention life as a search for a higher ideal, or glorify the myth of the American spirit, or write hedonistic pursuits of joyriding and girl chasing. This makes him a very different writer than Jack Kerouac.

Finally, Burroughs should be considered in the French Romantic tradition because of the foregoing evidence and a total of 21% of his novels dealt with one or more of the French themes.

SUMMARY OF THE WRITINGS OF JACK KEROUAC,
ALLEN GINSBERG AND WILLIAM BURROUGHS

The preceding content analysis of the writers of the Beat Generation has shown clearly that the Beat Generation is a system of ideas in the literary tradition of French Romanticism.

As shown in the following table, fully 23% of all their writings sampled represented one or more of the themes. The writer considers 10% or more as significant if one theme is found in the whole book one-tenth of the time. The most predominant theme overall was social alienation (26%) and Jack Kerouac was the writer who dealt with this theme the most (56%). This finding is not surprising considering Kerouac is given the most credit for starting the social movement known as the Beat Generation and focused more upon the sub-culture aspects of French Romanticism.

TABLE XX				
SUMMARY TABLE OF FRENCH ROMANTIC THEMES FOUND IN WRITINGS OF JACK KEROUAC, ALLEN GINSBERG AND WILLIAM BURROUGHS				
Theme:	JACK KEROUAC	ALLEN GINSBERG	WILLIAM BURROUGHS	TOTALS (%)
Self-expression	42 39/96	22 20/88	3 2/73	24 61/257
Social alienation	56 54/96	8 7/88	10 7/73	26 68/257
Distrust of technology	11 11/96	18 16/88	37 27/73	21 54/257
Anti-materialism	26 25/96	20 17/88	12 9/73	20 51/257
Total number of chapters and poems dealing with French Romantic themes in all the combined works of Kerouac, Ginsberg and Burroughs = 267 or 23% of the writings of the Beat Generation.				

The second most popular theme was self-expression (24%) and again Kerouac was the most represented writer (42%). Kerouac was the writer who most considered himself to be the center of his art and consistently stressed individuality through the full play of the senses vis-a-vis expanding one's consciousness. This theme was almost totally lacking in William Burroughs who remained a detached, clinical observer and presented no glorification or romanticism of drugs or Zen Buddhism. This theme was also strongest in Allen Ginsberg (22%) whose poetry includes the poet as visionary and a quest for a higher spiritual ideal.

The third most popular theme was distrust of technology and reason (21%) and by far William Burroughs dealt with this theme more than the others (37%). It is only present in 11% of Kerouac and 18% of Ginsberg. Burroughs more than any other writer was concerned with technological control.

The least prevalent theme was anti-materialism (20%) and this finding is surprising considering the media's image of the "Beatnik" is one of criticizing conspicuous consumption. Kerouac and Ginsberg dealt with this theme (26% and 20% respectively) more than Burroughs.

As shown although these writers were very different in important ways and some stressed some French themes more than others, the group as a whole was certainly in the tradition of French Romanticism.

CONTENT ANALYSIS OF THREE BEST SELLERS IN 1957

The following section will analyze three novels published in 1957 which were randomly chosen from a list of ten best sellers in 70 Years of Best Sellers. As indicated earlier, these novels were coded to test the validity, accuracy, and specificity of the French themes.

BOOK I: BY LOVE POSSESSED

By Love Possessed, by James Cozzens, was the number one best seller in 1957 outselling Peyton Place by 100,000 copies. It is the story of a leading lawyer in a small New England town and his relationships with his law firm partners and relatives. This is a long (570 pages) ponderous and diffuse story of a conventional lawyer in a conventional upper middle class environment. Cozzens writes in third person narrative and tells the story with cool detached concern with his characters. The characters are all middle class Yankee Protestants and the dialogue throughout shows the reader persons who are imbued with the 1950's ideal of polite society:

Clarrisa closed the door. Turning in the warm shadow, she said: "I am not, and never will be, one of those wives who's bored by her husband's business. Oh! Another point of etiquette. I'm right in thinking it's proper to offer the rector a drink?"

Smiling, Arthur Winner said: "He's not Presbyterian. It is proper." Looking out the screened window over the cot set against the unfinished pine plank wall, he said: "Yes, they're going on up - not coming here; if that's what worried you. I don't think you finished telling me about your talk with Mrs. Trowbridge.

Clarrisa said: "Arthur, how patient you are!" Coming back to him, she lifted a hand to her cheek. "Do I chatter all the time? I believe it's because I haven't any intellect. Good at games - that's all I ever was. Why did you marry me? Aren't you sorry you did?"

"As most people would see it," Arthur Winner said, "I think the pertinent question might be: Are you sorry I did?" (P. 97)

Arthur Winner is the main character and throughout all the trials and tribulations of the people in this small town, he remains the strong, unemotional, patriarchal steadfastly assured member of the community. There are the usual small town problems: a girl becomes pregnant and falsely accuses a prominent young man; a couple drown mysteriously while on vacation; the main character successfully defends the falsely accused youth; a supposedly wealthy member of the law firm turns out to be in financial ruin. All of these events are laid out in the formal conventionalized structure of the modern novel in the mold of Henry James to the extent that very little action takes place, but lawyer-like dialogue occurs throughout. The conventional values of the characters are evident as witnessed by these words from the main character:

"My dear," Arthur Winner said, "that amounts to subordination. You must not even think of it. I've been in this business a long time; and the longer I'm in it, the surer I am that honesty's not merely the best, it's the only possible policy. Everything you do must be perfectly straight." (P. 432)

In keeping his novel firmly entrenched in a classical literary style of realism in form and content, Cozzens presents a society of manners and problems very far removed from French Romanticism. The following table shows the paucity of themes:

TABLE XXI

THE PRESENCE OF FRENCH ROMANTIC THEMES IN BY LOVE POSSESSED

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	0	17	0
Social alienation	0	17	0
Distrust of technology	0	17	0
Anti-materialism	0	17	0
Total number of chapters dealing with one or more themes = 0 or 0% of			book.

There is no doubt this book is very far from the tradition of French Romanticism as a system of ideas. One would suspect from the title at least "self-expression" would have been coded because of the love theme. There are all kinds of love presented: love of parent for child, and child for parent; the overanxious love of a sister for a younger brother; married love; love between three law partners. However, love is never presented as an "ideal of self-expression" and antidote to materialism. Love is always presented as conditional, i.e., within a very safe pragmatic world. Certainly, Cozzens does not make Baudelaireian statements such as, "you cannot be a businessman and good lover because being a good lover is a full time job." Also, there is no search for a higher ideal, hedonistic pursuits, ecstatic drug experiences, Zen Buddhist meditations, nor any semblance to an "art for art's sake" philosophy. The characters are all middle class stock figures devoid of any reality apart from middle class consciousness.

In the same manner, no one is alienated as an artist. The author writes in the third person so he has not taken an effort to put himself at the center of his art. This also helps explain the lack of social alienation as a theme. The writer is not alienated since he really does not appear to speak for himself or writers in general. Obviously, there is no "sub-culture" of chosen Bohemian outcasts in a small New England town in the fifties. There really is no particular argument against society at all. Society is the taken-for-granted middle class life the characters are leading. Society as such is rarely mentioned.

The author shows no particular distrust of technology or reason. Technology, science, bureaucracy, the Cold War are not dealt with at all and reason is if anything glorified as evidenced by the main characters' ability to keep his composure and authority through all the problems of his friends and relatives.

Finally, there is no mention of anti-materialism because as a novel dealing exclusively with middle class values, upward mobility, prestige, investment in occupation and social grace are the taken-for-granted and acceptable codes of action and value.

BOOK II: BLUE CAMELLIA

Blue Camellia by Frances Parkinson Keyes was the fifth best selling novel in 1957. It is an historical novel set in the Cajun County of southwestern Louisiana in the 1880's and involves the story of one man, his wife and daughter in a pioneering town, the man's experiments with growing rice and the daughter's growth to womanhood. The form of the novel corresponds to the traditional American novel in content and style. There are no attempts to experiment in the structure of the novel as a storytelling device. The story chronicles the Winslow family's migration from Illinois to Louisiana and their attempts to become established members of the community through hard work, thrift and shrewd land deals. All the characters embody the strong pioneering rugged individualist personalities common in pioneering novels. These people are the personification of the frontier spirit; people who were "people of action" and held little use for sophisticated ideas beyond the family Bible:

But after muttering something intelligible, all he said aloud was, "Well, she reads doesn't she?"

"Very little. We haven't many books, you know. Besides, she's outdoors nearly all the time."

Mary glanced up at the shelf which had been built to companion the one for the clock and the old pewter tea set. Mary's well-worn Bible stood on this second shelf, flanked by Brent's which was much larger, but which bore fewer signs of usage, though it was important to him and indeed, to all of them, as it contained a careful record of all births, deaths, marriages and baptisms which had taken place in the family for several generations.

. . . Brent's gaze followed his wife's in the direction of this somewhat dreary supply. "We've as many books as most people around here, if not more," he said. "This isn't a region of readers--it's a region of doers." (P. 139)

As shown below, however, the theme of adventure/hedonism is really not prominent. The move from Illinois to Louisiana was not undertaken in the French Romantic theme of "living for the moment." The move was a calculated risk to acquire cheap land, fertile soil, a healthy climate and profitable crops. These people are not what Max Weber called "adventuresome capitalists," but American Puritans setting out to seek a higher standard of living through farming. As indicated in the following passage, it is clear the main character is concerned with conventional business motives:

From that day on, Brent Winslow was a man with one enduring purpose: the production of rice which, in both yield and quality, should surpass any hitherto grown, no matter where and the dissemination of this rice to every part of the world. (P. 213)

Consequently, the theme of self-expression as evidenced by "hedonistic pursuits of pleasure and expanding one's consciousness" is obviously absent as well as anti-materialism.

The themes were found as follows.

TABLE XXII

THE PRESENCE OF FRENCH ROMANTIC THEMES IN BLUE CAMELLIA

Theme:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	0	35	0
Social alienation	0	35	0
Distrust of technology	0	35	0
Anti-materialism	0	35	0
Total number of chapters dealing with one or more themes = 0 or 0% of book.			

In addition, the main character, Brent Winslow, embodied the rational, puritanical and conservative businessman who certainly did not distrust reason or the technological age, but wanted to increase production of rice using the most modern, sophisticated equipment. Social alienation is not present in the sense of forming a subculture; the Winslows are attempting to conform to middle class standards in order to be accepted and there is certainly no critique of the existing society.

BOOK III: BELOW THE SALT

Below the Salt by Thomas B. Costain was the ninth best seller in 1957. It is an historical novel dealing with royalty in England in the thirteenth century, but the actual story is told by a young man in America during the 1950's. A state senator, Dick O'Rawm commissions a young writer to write his story. Apparently, he has been reincarnated as Senator O'Rawm. In another lifetime he was "Tostig", a servant to Archbishop Langton of Canterbury. The senator pays the writer to write this story and the historical drama covers fully nine-tenths of the book. The story is an historical love story about England in the days of King John. One of the central characters is the Lost Princess, Eleanor of Brittany, whose claim to the throne was supposedly better than her uncle, for she was the daughter of John's older brother Geoffrey. Costain recreates the characters and events which led to the signing of the Magna Carta. The prose style for most of the book is the conventional historical novel and the narrative achieves a recreation of the language and mannerisms of English royalty. The following is an example of the

writing style throughout the book:

His father nodded wryly. "You will be lucky indeed, my son, that it is William the Marshall you are to serve. He was a landless wright, just as you are, and so he had to make a place for himself with his strength and his skill with weapons. Have I ever told you that he fought in five hundred tournaments and won them all? No knight has ever been to compare with William, and yet he is always kind, with a smile for the beggar by the wayside as well as for the courtiers about the king. He has been a slave to duty. When he sees his way clearly before him nothing can change or swerve him. He was always the most loyal to the old king when the princes began to rebel against their father. Once, very near the end, old Harry Secund was forced to retire because the French king and Prince Richard were out in great force against him. He was retreating from Le Mans and young Prince Richard rode hard after him in pursuit. But it was William the Marshall the prince encountered. He was holding the rear guard in hand with great skill and courage. "God's feet, Marshall!" cried the prince, "Do not slay me!" "The Devil slay you, for I will not!" answered the Marshall, unhorsing the prince by killing his mount. Edward paused before adding: "I know of nothing more to the credit of Richard than this, that on becoming king he held no grudge against the Marshall but continued him in his post . . . " (P. 107)

As the table below indicates, obviously there is no theme of "distrust of technology and science" in the French Romantic tradition because the Industrial Revolution was many years in the future.

TABLE XXIII

THE PRESENCE OF FRENCH ROMANTIC THEMES IN BELOW THE SALT

Themes:	Number of Chapters Theme is Present	Total Number of Chapters	Presence of Theme in Book (%)
Self-expression	2	33	6
Social alienation	0	33	0
Distrust of technology	0	33	0
Anti-materialism	2	33	6
Total number of chapters dealing with one or more themes = 2 or 6% of			book.

The theme "self-expression" was found in the first two chapters of the book which is set in America during the 1950's. The main character, John Faraday, is a person totally interested in becoming a writer and sacrificing material goods and goals in order to achieve his maximum goal of self-expression through literary merits. He adopts an "art for art's sake philosophy" and in these two chapters the theme of anti-materialism is present because of Faraday's disinterest in obtaining middle class goals through accumulation of material goods. However, the large majority of the book deals with the historical setting of thirteenth century England and cannot be said to be labeled as a work in the tradition of French Romanticism.

SUMMARY OF THE BOOKS BY COZZENS, KEYES AND COSTAIN

The three novels randomly chosen to test the accuracy and validity of the French Romantic themes as a coding device showed conclusively that the coding key is specific enough to characterize a book as either possessing the themes or not possessing the themes. In the case of the three novels, the table below shows the results of the content analysis of the three books not considered in the tradition of French Romanticism.

TABLE XXIV
 PERCENTAGE OF THEMES
 IN THE BOOKS OF COZZINS, KEYES, AND COSTAIN

Theme:	BY LOVE POSSESSED	BLUE CAMILLIA	BELOW THE SALT	TOTAL
Self-expression	0 0/17	0 0/35	6 2/33	2 2/85
Social alienation	0 0/17	0 0/35	0 0/33	0 0/85
Distrust of technology	0 0/17	0 0/35	0 0/33	0 0/85
Anti-materialism	0 0/17	0 0/35	6 6/33	2 2/85
Total number of chapters dealing with one one or more French themes = 2 or 2% of total books.				

It is clear from the evidence presented in the foregoing analysis that the three novels chosen as representative of the non-Beat fiction written during the beginning of the Beat Generation was not in the same literary genre as the writings of Kerouac, Ginsberg, and Burroughs.

The following section will summarize the findings of the content analysis of all the works of art and compare the work of the Beat Generation with the non-Beat novels.

SUMMARY OF PRESENTATION AND ANALYSIS OF DATA

This chapter was devoted to testing the major hypotheses and sub-hypotheses of the study. It was found that the Beat Generation may be considered a system of ideas in the tradition of French Romanticism. As shown in Table XXV, 23% of all the sample writings from the Beat Generation dealt with one or more of the French Romantic themes. Major Hypothesis One stated that there was no significant relationship between the presence of themes in French Romanticism and the Beat Generation. This hypothesis was not supported. As indicated in Chapter Two, if a theme is present in over 10% of the writings, it is considered significant. The null hypothesis was rejected.

The sub-hypotheses which stated that there exists no significant relationship between the writings of each author and the presence of each theme were rejected, except in the cases of William Burroughs regarding the theme of self-expression and of Allen Ginsberg regarding the theme of social alienation.

Major Hypothesis Two stated that there is no significant relationship between the presence of themes in French Romanticism and non-Beat Generation writings. This hypothesis was supported. Only 2% of the total number of non-Beat chapters dealt with French Romanticism. In addition, the themes were not significantly present in the writings of each non-Beat author.

Major Hypothesis Three stated that there is no greater presence of French Romantic themes in the Beat Generation writings than non-Beat Generation writings. The evidence did not support this hypothesis.

There were approximately thirteen times more French Romantic themes in the Beat than non-Beat writings. Also, the sub-hypotheses which stated that there is no greater presence of each theme in the Beat Generation or non-Beat Generation writings were rejected.

The evidence indicates that the Beat Generation may be considered a system of ideas in the tradition of French Romanticism.

TABLE XXV		
COMPARISON OF TOTAL NUMBER OF FRENCH ROMANTIC THEMES FOUND IN BEAT GENERATION AND NON-BEAT GENERATION WRITINGS		
Themes:	BEAT TOTAL PERCENT	NON-BEAT TOTAL PERCENT
Self-expression	24 61/257	2 2/85
Social alienation	26 68/257	0 0/85
Distrust of technology	21 54/257	0 0/85
Anti-materialism	20 51/257	2 2/85
<p>Total number of chapters dealing with French Romantic themes in Beat writings = 267 or 23% of all books.</p> <p>Total number of chapters dealing with French Romantic themes in non-Beat writings = 2 or 2% of all books.</p>		

RESULTS OF CHI SQUARE

The distributions in each of the following 2 X 2 contingency tables were analyzed by the Chi square test. The statistics were computed on a TRS-80 computer using the formula suggested by Siegel when the total number is greater than 40. The program was tested against the data used by Siegel on page 108 of Nonparametric Statistics for the Behavioral Sciences and it ran correctly.

Each of the Chi square values shown in the table below indicate a significant non-chance distribution.

TABLE XXVI

CHI SQUARE CONTINGENCY TABLE FOR FOUR FRENCH THEMES
IN BEAT AND NON-BEAT WRITINGS

Theme:		Beats	Non-Beats
Self-expression	yes	61	2
	no	196	83
$\chi^2 = 18.04$ (p < .001, 1 df)			
Social alienation	yes	68	0
	no	189	85
$\chi^2 = 26.44$ (p < .001, 1 df)			
Distrust of technology	yes	54	0
	no	203	85
$\chi^2 = 19.68$ (p < .001, 1 df)			
Anti-materialism	yes	51	2
	no	206	83
$\chi^2 = 13.62$ (p < .001, 1 df)			

As shown the proportion of "yes" responses in the "Beat" sources is different from the proportion of "yes" responses in the non-Beat sources. There is less than one chance in a thousand that a difference as great as that in each table could occur by chance if, in fact, there is no difference in the two sources. Any score greater than 10.83 with 1 df is significant at the .001 level.

CHAPTER SIX

THE SOCIAL CLIMATE OF AMERICA IN THE 1950's

This chapter is devoted to an analysis of the sociological factors which led to the development of the Beat Generation as a system of ideas. In this study it has been established that French Romanticism embodied a particular set of ideas and certain social factors were influential in the creation of these ideas. In addition, it was demonstrated that the Beat Generation was a system of ideas in the tradition of French Romanticism. This chapter will analyze the social conditions in America during the post-war years to determine the similarities and differences between France and America in these periods.

This chapter is not meant to be a comprehensive historical, political, and economic analysis of America in mid-century. The thrust, however, will be upon the social climate of this period and in particular three social facts which were the target of the Beat Generation. These social facts include:

1. The growth of industrialization, technology, and science.
2. The Cold War and McCarthyism.
3. The rise of the middle class as the dominant economic political and ideological group and "mass society."

THE GROWTH OF
INDUSTRIALIZATION, TECHNOLOGY AND SCIENCE

Post-war America witnessed a rapid growth of the economy as business expanded to meet new consumer needs and desires. As Eric F. Goldman remarked, "America . . . was not so much settling down as it was settling upward."¹ Americans began spending larger amounts of money for entertainment, recreation and travel and this consumer culture helped create new business opportunities and institutions such as art centers, record stores and pet shops. Perhaps the most important social fact of American life was the sustained and vigorous growth of the economy. Despite some ups and downs in the business cycle the American economy appeared tremendous compared to the emerging countries of Africa and Asia and a goal to be achieved by other industrialized nations such as Germany or Japan.

As Carl N. Degler noted in Affluence and Anxiety, one of the underlying reasons for the post-war boom was the growth of the population. In the years after 1945 the birth rate steadily climbed until it peaked at 25.2 births per 1000 in 1956-57. The death rate correspondingly declined because of the vast improvements in medicine. Among the middle class family size increased much more dramatically than expected. In the past rising income and urbanization fostered smaller families, but in post-war America the baby boom and longer lives of citizens created an overwhelming demand for consumer goods, housing, food and services.²

Although there were two mild recessions, falling farm prices, Cold War expenditures and some administrative "tight money" fiscal policies, the economy was stimulated by a fast growing population and new

technological advances. For example, the gross national product of all goods and services was 363.2 billion in 1953 when the Korean War ended and inflation alone could not explain away the fact that the GNP was 500 Billion in 1960.³ Following the war, President Truman enacted what was to become known as the Fair Deal which greatly aided future economic prosperity. The Fair Deal called for full employment through action by the federal government, expansion of social security benefits, raising the minimum wage, providing funds for slum clearance and aid to educational institutions and scientific research. In addition, Truman helped initiate the quickening industrialization. At the end of the war, the Defense Plants Corporation owned 90 percent of all firms engaged in the production of synthetic rubber, aircraft magnesium and shipbuilding; 70 percent of the capacity for aluminum production and 50 percent of machine tool facilities. The Truman Administration turned over these facilities to private operators at a fraction of the original costs. The resulting shift led to the production within 18 months of 6.2 million refrigerators, 14.6 million radios and hundreds of thousands of new houses and other buildings. The television industry began its enormous growth and the automobile companies were turning out five million cars per year.⁴

Not surprisingly the new rapidly expanding economy was highly institutionalized. The individual small businessman was still in operation, but he was no longer a significant force in the economy. In 1958 there were some five million individually owned businesses, but all of these combined only included 15 percent of persons working for themselves; 80 percent of all employed persons were working for someone else. In

1900 36 percent of all members of the work force were self-employed.⁵ Moreover, there was a greater role of the large-scale corporations in the post-war era.

The largest businesses were corporations, but even among them only a small fraction dominated the economy. In 1958, for instance, one tenth of the almost 600,000 corporations received over half of the net income of corporate enterprises. Indeed, the large corporation was one of the sources of the nation's economic growth . . . one requirement for economic growth was the constant flow of new products and techniques which came primarily from scientific and technological research. Large corporations with the facilities and the large amounts of capital necessary for research were, therefore, an important impetus to that growth.⁶

In general the Eisenhower administration was different from Truman's Fair Deal in the sense that Eisenhower hoped to reduce federal participation in the economy and cut back on government spending. The Eisenhower administration by focusing upon lowering inflation and cutting taxes reaffirmed the traditional GOP faith in free enterprise as the foundation of American prosperity. Overall, Eisenhower's policies meshed more neatly with the interests of big business than those of labor and agriculture and he even labeled the Tennessee Valley Authority an example of "creeping socialism" and expressed the desire to sell it to private companies.⁷

The resulting statistics due to Truman's and Eisenhower's policies and demographic changes are quite impressive. In 1940 the United States produced just under 67,000,000 tons of steel; in 1959 the figure was 93,446,000. During this period aluminum production grew from 206,280 to 1,953,017 tons. Oil production almost doubled. By the end of the 1950's roughly one-fifth of all American families owned more than one car.⁸

Clearly industrialization, technology and urbanism created a prosperous objective material well-being, but there was a subjective prosperity as well. Most families could look back on the immediate pre-war years and feel they had improved themselves materially and Americans "felt" prosperous compared with the rest of the world.

This is not to say prosperity was universal because two basic problems persisted throughout the 1950's: distribution of income and stability of the economy. The statistics in terms of class structure show clearly the basic stratification system remained unchanged. In 1935-36 the poorest fifth of all families had received 4.1 percent of the total family income and the richest one-fifth had received 57.7 percent. By 1950 the percentages were 4.8 and 45.7 respectively. The improvement of the poorest one-fifth resulted from the tremendous total increase instead of a significant greater share in the total.⁹ In addition, economy was not as stable as it appeared. There were no great depressions, but there were disturbing recessions in 1948-49, 1953-54, and 1957-58. Despite these recessions the national mood was optimistic and everyone seemed to agree the economy had enough "built-in stabilizers" to overcome a possible depression.¹⁰

In addition to rapid industrialization America had entered the atomic age and since the aftermath of World War II America was in a perpetual missiles and arms race with Russia. The new boom in industrialization and continual advancement in technology enabled America to enter a new age of "science" geared mainly to keep up with Russia in the quest for military and nuclear power. This was occurring while both parties were at "peace" but a peace so tenuous it became known as the "Cold War."

THE COLD WAR AND McCARTHYISM

The atomic bomb dropped on Hiroshima on August 6, 1945 had intellectual repercussions as well as material results. It became obvious the advancement of science had developed so rapidly and revolutionary as to require basic readjustments in the political and social spheres. The Bomb was also only one line of scientific research. Progress was being made in the fields of aviation, electronics, chemicals and medicine. The average American accepted as a matter of course that life was becoming more and more dominated by science. The atom bomb in particular created a new host of social and political problems particularly in reference to our relationship with the Soviet Union. The aftermath of the war did not achieve an effective international control of atomic power and resulted in an expensive and dangerous arms race.

The Eisenhower-Dulles foreign policy plan in the 1950's called for dependence upon air and naval power and massive destructive power of nuclear weapons. This policy was created in part by a concern for the economy and a desire to use the new technology of war to maximum advantage. The flaw of course was that the United States was no longer the only nation possessing nuclear or hydrogen weapons. By 1953 the Soviet Union had exploded nuclear devices and was in a position to inflict as much harm as the United States. This so-called "balance of terror" undermined the ability of any policy of "massive retaliation" to meet limited acts of aggression by the Soviet Union or anyone else.¹¹ Secretary of State John Foster Dulles explained the massive retaliation strategy in a speech to the Council on Foreign Relations in 1954:

The Soviet Communists are planning for what they call "an entire historical era" and we should do the same. They seek through many types of maneuvers, gradually to divide and weaken the free nations by overextending them in efforts which, as Lenin put it, are beyond their strength, so that they come to practical bankruptcy." Then, said Lenin, "our victory is assured." Then, said Stalin, will be the "moment for the decisive blow."

In the face of this strategy, measures cannot be judged adequate merely because they ward off an immediate danger. It is essential to do this, but it is also essential to do so without exhausting ourselves.

. . . Local defense will always be important. But there is no local defense which alone will contain the mighty landpower of the Communist world. Local defenses must be reinforced by the further deterrent of massive retaliatory power . . . 12

The foreign policy planks of the Republican party platform of 1952 promised independence for the "captive peoples: of Communist satellites, spoke of a "total victory" against Communism and committed the country to a policy of liberation and succumbing Communism. Later the policy was modified to mean a large-scale ideological offensive as opposed to actual physical and political liberation of satellite states of the Soviet Union.

In keeping with their definition of the Soviet Union as the enemy, American leaders generally supported the efforts of Western European powers to reassert and maintain control of their empires. America helped the French to maintain their power in Indochina and gave aid to Latin American countries and tried to save Chiang Kai-Shek's regime in China. Both Truman and Eisenhower remained confident American power would force the Communists to change their ways without war, but the Americans also secretly proceeded to develop the hydrogen bomb.

The scientific solution was one way of dealing with Communism and

an even more successful solution was the crusade by Senator Joseph McCarthy of Wisconsin. McCarthy defined Russia and China as the sources of all evil and asserted the State Department was riddled with more than 200 people who were loyal to the Communist party. He eventually extended the argument to include almost every other aspect of American life: schools, radio, television - even the army. Americans were victims of the "great fear" and felt international Communism was so powerful and so pervasive that its agents could strike anywhere and anytime. As the fear of Communists spread, suspicion corroded the normal relations between Americans. McCarthy in particular was able to trigger the paranoid fantasies of the American people. To many Americans he appeared for a number of years to be the most effective opponent of Communists in the nation. In an atmosphere of prevailing Communist fears, he gained great power to intimidate government officials and private citizens. In the midst of a great fear many Americans supported McCarthy despite his failure to uncover any Communists in government or to strengthen the security of the United States. As late as 1954 a Gallup poll reported 50 percent of the American people favored the statements and policies of McCarthy.¹³ As a Republican, McCarthy was providing the country with a scapegoat especially when he attacked as Communists the ". . . whole group of twisted-thinking New Dealers who have led America near ruin at home and abroad."¹⁴ In addition, he stated, "The reason we find ourselves in a position of impotence is because of the traitorous actions of those who have been treated so well by this nation."¹⁵

The popularity of McCarthy began to wane in 1954 especially following the televised army-McCarthy hearings because it projected his

callousness and arrogance into the homes of millions of Americans. By May 1954 his Gallup popularity had fallen to 35 percent. That same year McCarthy was censured by a special committee of Congress and shortly thereafter the Communist issue began to lose its power and credibility. McCarthy died on May 2, 1957 and by then McCarthyism was also dead, a victim of its own excesses rather than White House or Communist suppression.¹⁶

THE RISE OF THE MIDDLE CLASS AND "MASS SOCIETY"

As early as 1951 C. Wright Mills asserted that what must be grasped is the picture of society as a great salesroom, enormous file and an incorporated brain and by understanding this picture one could also understand the shape and meaning of society as a whole.¹⁷ America following the post-war years was becoming transformed into a nation of suburbia and witnessed a growth of the new middle class. The census of 1950 pictured a predominately suburban America growing at a very fast pace. For the first time in many decades the family actually increased in size as the death rate steadily declined. War and industrialization spurred on the movement of families from one part of the country to another. Four-fifths of the nation's increase centered in 168 metropolitan areas, mostly in the suburbs of the large cities. The rise of large families required housing that was available only in outlying areas rather than city apartments where children were frequently not welcome.¹⁸ The movement was so large to the suburbs that Fortune magazine compared it to the great immigration into the United States in the early twentieth

century. These suburbs were often sprawling developments composed of houses which often looked and cost about the same. Carl Degler revealed the extent of the flight to the suburbs:

The census of 1960 revealed the dimensions of the flight to the suburbs. Of 212 cities of 50,000 or more, 60 actually lost population between 1950 and 1960, though urban population as a whole increased by 26 percent. This absolute decline in population for such a large number of big cities was unprecedented in American urban history. Especially striking was the exodus from the six great cities of a million or more; all of them, with the exception of Los Angeles, lost population in the decade before 1960. Meanwhile the suburban communities that ringed the central cities grew nearly 50 percent during the same years.¹⁹

It should be noted that the decline of the agricultural and rural populations was not as rapid as the destruction of the rural way of life of long hours, backbreaking work and primitive living conditions. In addition, former city dwellers not only found a new way of life in suburbia, but became increasingly conservative as property owners and community citizens. The effect of prosperity greatly enlarged the middle class. The result was a country in which the great mass of industrial workers acted as members of the middle class. The table below shows the rapid increase in the new middle class and as shown only the new middle class has grown in proportion to the population:²⁰

<u>THE LABOR FORCE</u>	<u>1870</u>	<u>1940</u>
Old Middle Class	33%	20%
New Middle Class	6%	25%
Wage Earners	<u>61%</u>	<u>55%</u>
TOTAL	100%	100%

It is during the 1950's in particular that the old leisure class and the servant class gradually gave way to the triumph of the middle class and the decline of what was known as "high society."²¹ This is not to say this was the best of all possible worlds. Problems of race relations, juvenile delinquency, alcoholism, unemployment and other darker phases of American life were certainly present and the Depression had left bitter memories and fears that the prosperity would not last.

Yet for all the weaknesses and imbalances in the economy and social fabric the average American was by and large better fed and better clothed than any average person in history. As the new mass-production-consumption business system made vast changes in the economic structure it also affected American cultural life.²² Cultural life to some observers was similar to the picture of society defined by Mills earlier, i.e., a great salesroom, file cabinet and management brain. According to Mills the middle class man ". . . has no culture to lean upon except the contents of a mass society that has shaped him and seeks to manipulate him to its alien needs."²³ Mills conceived of the middle class world as a barren routine culture with no grand hope or stunning rebellion and said the middle class had no "plan of life" and they were impotent as a group. Furthermore, because the middle American strained to attach himself somewhere but held no real community, he was subject to mass manipulation at the hands of popular culture. Mills claimed the white-collar worker was "bored at work and restless at play" and this terrible alienation wears him out.

The middle class of America during this period has taken its share of abuse from the sociological and fictional literature. The

stereotype is a conforming husband and wife in suburbia grilling out hamburgers with a well-manicured lawn and 2.5 children. It is true the vast majority of the prosperous middle class were content to retreat into the nuclear family and spend their time, money and energy in personal goals. It was a culture that largely ignored social problems in favor of popular culture such as sports, gadgets, and automobiles. Most women responded to the American ideal and made a happy home for their husbands and children. The educational system was by and large concentrating more and more on training people for niches in the corporate order and Paul Goodman commented that this type of education was causing children to "grow up absurd."²⁵

This emphasis upon conformity and the rise of popular culture prompted sociologists to regard American society as a "mass society." The debate over this view of America in the 1950's usually followed two different paths. To some theorists, notably Mills and Reisman, mass society was a place where one lost identity, freedom, individuality and community. Persons are controlled by an "elite" group of opinion makers and suffer from artificial and superficial relationships.²⁶ The alternative model held America in the 1950's was a "freer" nation because persons were freed from tradition, ancestry and worship of authority. Contrary to Mills' "cheerful robots" and Arthur Miller's "Death of A Salesman," other theorists viewed America's personal relations, love relations and individuality as major expressions of modern life. Industrialization and urbanization have not made Americans slaves of a consumer industry but provided a means of self-expression and achievement. Philip Olson summarized the position of several "pro" mass

society theorists:

Thus, writers like Shils and Bell . . . see a mass society as "freeing man." And Greer in "Individual Participation in the Mass Society" suggests that in the large-scale society, although certain community forms (such as the small local, rural communities) disappear, there emerges a larger degree of personal freedom through a release of members from local tradition and time consuming obligations. Miller and Swanson, in their discussion of "Personality, Neurosis and Bureaucracy," point out that a bureaucratic ethos mitigates psychic pressures and strains by providing a more clearly defined set of social roles. In fact, according to these authors, the older entrepreneurial society contributed more strongly than a bureaucratic one to the development of personal self-control and self-denial, and this produced various kinds of pathological behavior that blocked rational and consistent community participation.²⁷

This particular viewpoint claimed in effect that members of a mass society have a greater sense of personal freedom because they may lead a variety of lifestyles through differentiation of roles. There is no need to belabor the debate but it should be pointed out that America in the 1950's prompted sociologists to examine the various effects of mass industrialization, urbanization, suburbanization and popular culture on the relations between persons and the search for identity. Certainly for many theorists and commentators middle class life was characterized by monotonous standardization. William H. Whyte, Jr. called suburbia "classless" because he maintained one could not tell anyone's rank in a typical suburban development.²⁸ The negative effect upon one's personality may be debated but there is no doubt that some observers viewed the decade of the fifties in America as a stultifying, boring, oppressive place and as Goodman noted even the middle class "organization man" in some way became contemptible of his own culture.

Sociologists of class structure seem to think that the values of the middle class are not only hard to achieve and maintain, which they are, but also that they are esteemed as good by the middle class themselves. This is evidently no longer true in a status structure within a closed system; the literature is self-contemptuous. Many a junior executive would now sincerely, not romantically, praise and envy the disqualified poor: their uncompetitiveness, animality, shouting and fighting, not striving for empty rewards; but he is afraid of such things for himself because they are too disruptive of his own tightly scheduled structure. Further, the upper class and the middle class have ceased to produce any interesting culture, and the culture of the organization is phony. The underprivileged have produced at least Negro jazz; and the strongest avant-guard artists move less and less in upper- or middle-status circles, and if they do they are corrupted.

The writers of the Beat Generation were certainly a reaction against mass society and would have agreed with Goodman that middle class life did not produce a culture worth imitating. The Beats disavowed the passion for standardization and organization and the atmosphere of fear and caution created by the Cold War. In addition, they rejected education solely as a means of earning an income and "dropped out" of what they perceived was a materialistic conforming society. The development of mass society in America may have had beneficial results but one could not have convinced the writers of the Beat Generation.

SUMMARY

The preceding analysis has shown that America in the 1950's witnessed the development of several major social facts which fostered the emergence of a system of ideas known as the Beat Generation. It has been shown that massive industrialization, urbanization, technology, the Cold War, McCarthyism, the rise of the middle class and "mass society" were dynamic forces which prompted the Beat Generation to deal with themes in direct contrast to the dominant culture. The Beats rejected middle class conformity and materialism and the "Man in the Gray Flannel Suit" and felt America had become a homogenized society without means of self-expression. The Beat Generation represented a primitive search for lost innocence and found "holiness" in non-conventional activities such as sexual deviation and drug addiction. The Beat movement was essentially an urban protest against contemporary urban-suburban society.

In contrasting the social conditions of France with the United States, it may be safely concluded that at least four of the six social factors examined were common to both periods, including industrialization and technology, the rise of the middle class, the growth of mass society, and public education. There was no worker rebellion in America during the 1950's nor an "age of socialism," although following the enthronement of Louis Phillippe in 1830, France calmed down considerably in terms of worker protest and labor movements. Consequently part of the period between 1801 and 1857 was as politically stable as America in the 1950's. In addition there was no "Cold War" in France during this period although there was certainly censorship and political repression. The Dreyfus

Case in France was in some ways similar to McCarthyism in the 1950's. This case began in 1894 when the French counter-espionage services discovered an unidentified French officer was passing information to the Prussian embassy in Paris. Dreyfus was arrested on the sole grounds that he was Jewish and was convicted of treason. There was a battle over the guilt or innocence of Dreyfus and public opinion eventually forced reopening the case. The government subsequently pardoned Dreyfus, but Anti-Semitism was a powerful force in France and the creation of an atmosphere of suspicion over one's Jewish affiliations were very similar to the Communism witchhunts of McCarthyism.

The rise of industrialism and growth of technology was certainly a common social condition of both periods. As demonstrated, both eras witnessed rapid increases in mass production, consumer goods, free market, and technological advances in the world of science and industry. It was also shown both the Romantics and Beats were hostile to the domination of science and the mass production-consumer ethic.

It is undoubtedly the ascendance of the middle class, however, that remains a very important causal element for the eruption of the Romantic system of ideas. The Romantics and Beats were very similar in their condemnation of the middle class economically, politically, and ideologically. The Romantics and Beats did not necessarily view the middle class as a precise sociological concept, i.e., in terms of measurable income indices, but rather as a group which dominated cultural values and lifestyles. The middle class way of life was considered too ordinary, materialistic, emotionally cautious and generally lacking in a grand program of life. The whole creation of the Bohemian sub-culture and the Beat

Generation may accurately be viewed as a protest against the middle class in all its variegated forms, particularly in an era of prosperity.

The decline of literary sponsorship was a predominant social condition in France because many writers were "intellectually unemployed" in France because patrons no longer supported writers in great numbers. Naturally, patronage as such, was never even a possibility for American writers, certainly not patronage by the aristocracy. However, the Beats were in a similar position as their French counterparts in that they were hardly expected to be supported by a person or institution whose very way of life they were condemning.

Finally "mass society" as a cultural phenomenon was not as developed in France as it developed in the United States. France simply did not have some of the inventions the critics of mass society find so important such as television, radio and movies. However, France may not have been a "mass society" but writers did have to deal with a new group of people, the "average reader." There was, as in America, an increase in literacy and readership, but the taste of the mass public was essentially lower culture in its reading habits and writing was becoming more and more viewed as a commercial enterprise.

There appears then to be a regular relationship between certain social conditions in France and America and the emergence of a system of ideas. Following Weber's notion of sociological causality it may be said that empirical certainty in the area of the causal relationship between these social facts and these ideas cannot be achieved. As Weber stated, sociological causality assumes the establishment of a regular relationship between two phenomena, which need not take the form of

"A makes B inevitable," but may take the form of "A is more or less favorable to B."³⁰ Consequently, it has been suggested that in two distinct historical periods certain similar social facts accompanied the development of a similar system of ideas. A regular relationship has been suggested in this study between the two phenomena and in the future if these social facts would emerge together in one society, one may expect the development of this system of ideas.

One of the shortcomings of this study, however, is the lack of alternative hypotheses to examine other countries and settings. It remains a central question to determine if these ideas would erupt in another country given the similar set of social conditions.

NOTES TO CHAPTER SIX

1. Quoted in Dewey W. Grantlham, Contemporary American History: The United States Since 1945 (Washington, D.C.: American Historical Association, 1968), p. 6.
2. Carl N. Degler, Affluence and Anxiety (Glenview, Illinois: Scott Foresman and Co., 1968), p. 170.
3. Harvey Wish, Contemporary America: The National Scene Since 1900, (New York: Harper and Brothers, 1961), p. 705.
4. William Appleman Williams, Americans in a Changing World: A History of the United States in the Twentieth Century, (New York: Harper and Row, 1978), p. 386. For a comprehensive overview of the boom in post-war economy see: Harold G. Vatter, The U. S. Economy in the 1950's: An Economic History (New York, 1963); Thomas C. Cochran, American Business in the Twentieth Century (Cambridge, Mass., 1972).
5. Degler, op. cit., p. 170.
6. Ibid. Degler also pointed out that large corporations were encouraged by prosperity because the federal government took more responsibility to prevent a depression and corporations were able to take greater risks. Also military spending acted as an incentive to corporate profit and accumulation. The emerging supercorporations were also criticised by John Kenneth Galbreath in particular for controlling the environment and immunizing themselves from the competitive open market. See John Kenneth Galbreath, The New Industrial State, (Boston: Houghton Mifflin, 1967).
7. For a discussion of the "Age of Ike" and America's mood of moderation in the 1950's and Eisenhower's general support of private industry see: Alonzo L. Homby, The Imperial Years: The United States Since 1939, (New York: Weybright and Tolley, 1976), pp. 164-192.
8. David A. Shannon, Twentieth Century America: World War II and Since, Vol. 3, (Chicago: Rand McNally, 1963), p. 141.
9. Ibid., pp. 141-142.
10. Ibid.
11. Degler, op. cit., p. 63.
12. John Foster Dulles, Department of State Bulletin, XXX, (January 25, 1954), p. 107-108.

13. Degler, op. cit., pp. 40-41.
14. Quoted in Frank Freidel, America in the Twentieth Century, (New York: Alfred A. Knopf, 1960), p. 501. It is difficult to estimate the damage McCarthy did to the Democrats during the Congressional elections of 1950-52, but it may be safely said the Republicans gained more than the Democrats from McCarthy's tactics.
15. Quoted in Eric F. Goldman, The Crucial Decade, (New York: Vintage, 1960), p. 141. For a more comprehensive analysis of the politics of McCarthyism, see: Robert Griffith, The Politics of Fear: Joseph R. McCarthy and the Senate, (Lexington: The University Press of Kentucky, 1970); Richard M. Fried, Men Against McCarthy, (New York: Columbia University Press, 1976); Michael Paul Rogin, The Intellectuals and McCarthy: The Radical Specter, (Cambridge: The M.I.T. Press, 1967).
16. For an excellent study of the character of Joseph McCarthy, see: Richard H. Rovere, Senator Joe McCarthy, (New York, 1959). Other studies dealing with civil liberties in the 1950's decade include: Donald J. Kemper, Decade of Fear: Senator Hennings and Civil Liberties, (Columbia, Mo., 1965); Milton R. Konwitz, Expanding Liberties: Freedom's Gains in Postwar America, (New York, 1966); Thomas C. Reeves, Freedom and the Foundation: The Fund for the Republic in the Era of McCarthyism, (New York, 1969).
17. See C. Wright Mills, White Collar, (New York: Oxford University Press, 1951), p. xv. It should be noted Mills followed Weber's critique of bureaucracy and Marx's notion of alienation by stating the salaried white collar worker does not "make anything" and he has no product of craftsmanship and was always the "standardized loser."
18. Wish, op. cit., p. 672.
19. Degler, op. cit., p. 186.
20. The table was obtained from Mills' White Collar. Mills also provides further statistical evidence to show the emergence of the middle class and decline of farmers and production workers who actually make a product. As Mills correctly noted technology was responsible for narrowing the stratum of workers needed for a given volume of output.
21. Arthur S. Link and William B. Cotton, American Epoch: A History of the United States since the 1890's, (New York: Alfred A. Knopf, 1963), p. 633.

22. George E. Mowry, The Urban Notion: 1920-1960, (New York: Hill and Wang, 1965), p. 17.
23. Mills, op. cit., p. xvi.
24. Ibid.
25. See Paul Goodman, Growing Up Absurd, (New York: Random House, 1956).
26. The literature on criticism of mass society in America goes back to at least Alexis de Toqueville who conceived of mass democracy as a watering down of culture. The literature on mass society and its discontents is quite pronounced. Some of the more seminal works include: C. W. Mills, The Power Elite, (New York: Oxford University Press, Inc., 1956); Maurice Stein, The Eclipse of Community, (Princeton: Princeton University Press, 1960); Bernard Rosenberg and David M. White, eds., Mass Culture: The Popular Arts In America, (New York: The Free Press of Glencoe, 1957); Thorstein Venlen, The Theory of the Leisure Class, (New York: Mentor, 1953); Maurice Stein, Arthur Vedich and David White, eds., Identity and Anxiety: The Survival of the Person in Mass Society, (New York: The Free Press of Glencoe, 1960).
27. Quoted in Philip Olson, ed., America As a Mass Society, (London: The Free Press of Glencoe, 1963), p. 5.
28. See William H. Whyte, The Organization Man, (New York: Simon and Schuster, 1956).
29. Goodman, op. cit., pp. 160-161.
30. A discussion of Weber's concept of historical and sociological causality may be found in: Lewis A. Coser, Masters of Sociological Thought: Ideas in Historical and Social Context, (New York: Harcourt Brace Jovanovich, 1978), especially p. 225.

CHAPTER SEVEN

THE ROLE OF THE BOHEMIAN INTELLECTUAL

The purpose of this chapter is to return to the theoretical framework developed at the beginning of this study and indicate if the French Romantics and Beat Generation writers may be considered intellectuals who produced ideas as cultural products and the relationship between their role as intellectuals and corresponding social structures.

As indicated in Chapter One this project adopted Lipset's definition of intellectual with some modification. Intellectuals, according to the purposes and procedures of this study, are those persons who create, distribute, and apply culture; that is, the symbolic world of man including art, science and religion. These persons may or may not be directly connected to any organized social intellectual institution, but use ideas as their cultural products. As shown in the previous chapters it is obvious the writers of the French period and the Beat Generation were developers of particular ideas. This study has already demonstrated the existence of a system of ideas known as French Romanticism and these ideas reoccurred during the Beat Generation. Consequently, writers of both periods may be safely included as intellectuals since they "created culture" by books and used ideas as cultural products. However, as one investigates the social climate of the time, particularly America in the 1950's, it is clear the creators of the Beat Generation were not considered intellectuals, but rather "Know-Nothing

Bohemians"¹ or simple hedonists. The term "intellectual" as depicted earlier has been accurately identified as a social category. As Gramsci noted, all men are intellectuals, but not all men in society possess the functions of the intellectual.² Certainly the Beat Generation writers did not possess the social role of intellectuals. As Feuer claimed, at any historical interval educated persons fall into two classes, those at home with the cultural life of their time and those who are discontented.³ The writers in each historical epoch were profoundly at odds with the dominant culture of the time and condemned their contemporary culture as materialistic, routinized, secular, unemotional, and calculating. By dropping out of society they lost all credibility in the eyes of established intellectuals to be considered a part of the intellectual elite.

The Romantics and Beats were more closely tied to Dahrendorf's characterizations of the intellectual as a "fool". According to Dahrendorf the "fools" of modern society should be the intellectuals. The fool had power in a medieval society because his role was not to play any role and not commit himself to any social order. He could, therefore, criticize society and speak uncomfortable truths about the social order.⁴ This stance is very similar to the Romantics and Beat writers. They were, as indicated, alienated from society and incorrigible drop-outs who did not want any part of the standard occupational bureaucratic system. This ideological position conforms to Znaniecki's observation that ". . . a discoverer of facts, freely roaming in search of the unexpected, has no place in a milieu of scientists

with well-regulated traditional roles."⁵ This implies a conflict between institutionalized intellectuals such as those found in large universities and unattached or alienated intellectuals found in Bohemia and raises the question of social roles affecting the types of ideas a person develops and the extent to which some ideas are accepted or rejected by society.

It is curious to note that the intellectuals in the 1950's did not as Hofstadter has noted, wage an attack upon American values even though in an age of McCarthy they were under the most severe attack.⁶ The conformity of intellectuals to cultural values and their institutionalization has been a dominant trend in America since the 1950's. Irving Howe commented on his growing concern that intellectuals had drifted in the direction of cultural adaptation. "Capitalism," he said, "in its most recent stage has found an honored place for the intellectuals, who instead of resisting incorporation, have enjoyed returning to the bosom of the nation. We are all conformists to one degree or another."⁷ This "we" however, did not include a small but distinct group in the 1950's, the Beat Generation. The Beats in particular refused to be co-opted, to follow mainstream intellectual lives and become absorbed into institutions of higher education. This process, called by Coser, "fragmentation and diversification," implies a high degree of intellectual specialization and a loss of group solidarity among intellectuals because there are so many "kinds" of intellectuals who do not communicate even within the same university.⁸ This growing trend of differentiation and specialization of intellectuals has severely affected the number of

unattached intellectuals who have always found places to reside both intellectually and physically. Bohemia has been a very real part of cultural evolution until the latest proliferation of mass-produced institutionalized intellectuals. Flaubert called Bohemia the "fatherland of my breed" and Howe believed it was also the "basic precondition of cultural creativity in the United States."⁹

The most exciting periods of American intellectual life tend to coincide with the rise of Bohemia . . . Bohemia had been a kind of strategy for bringing artists and writers together in their struggle with and for the world, but now its role had disintegrated . . . The breakup of Bohemia had contributed in an important way to those feelings of loneliness one finds among so many American intellectuals, feelings of damp dispirited isolation which undercut the ideology of liberal optimism . . . Once young writers faced the world together. Now they sink into suburbs, country homes and college towns.¹⁰

This position indicates the loss of Bohemia may seriously affect the credibility of the role of the intellectual and has even resulted in rather scathing condemnations of institutional intellectuals. Louis Boritz said that ". . . any intellectual who accepts and approves of his society prostitutes his skills and is a traitor to this heritage." It is ironic that as intellectuals the writers of the Beat Generation were scorned as "Know-Nothings" during their popularity, but other observers see Bohemia as being true to the intellectual spirit; or in the words of Coser, intellectuals live for rather than off ideas. This necessarily implies a close relationship between the intellectual as a man of ideas and the intellectual as a critic of society. Several writers including Coser, Mills, Hofstadter and Zoll have questioned the relationship between writers, artists and intellectuals and academia in

particular. Zoll in an essay, "The Artist as Academician" summarized the essential problems of the writer or artist as professional:

The first problem to be confronted is the fact that his (the artist's) contributions are far more remote than those of any of his colleagues. His direct contributions to the local environs are nil, save for whatever public appearances he may feel disposed to make, and most of these would predictably be disasters. His participation within the life of the institution must necessarily be limited. He will be justifiably wary of much involvement in faculty affairs on the grounds that they are too time consuming and distracting, and he has relatively slight knowledge of the issues and problems involved; what ideas he might possess are likely to be exotic and disputatious. His fundamental work is really not research and cannot be so conceived . . . If he is a writer, even a Pulitzer Prize winner, he may be quite hopeless as a teacher of advanced composition. . .

This does not sound like a description of an ideal faculty member. He doesn't bother with the Kiwanis Club, is not a valuable member of committees, doesn't appear to be advancing useful human knowledge, and may even, though not necessarily, be an indifferent general teacher.¹¹

The question remains, therefore, where is the writer, Bohemian, or artist supposed to go? Bohemia in the form of Greenwich Village or 19th Century France has vanished and there is no evidence freezing studios and starvation diets stimulate art or ideas. The problem with university life aside from organizational conformity is the presence of too many inducements to give up creativity in favor of talking about other peoples' ideas and creative output. The artist as Bohemian is likely to be smothered by the accumulated weight of bureaucratic insensitivity, mediocrity and role-playing. It is conceivable universities can actually be wastelands artistically and even intellectually as individual talents are numbered by the stultifying atmosphere of organized Philistinism.¹² It is abundantly clear from the lives of the Romantics and Beats that they considered university life as a mere extension of the

mass bureaucratic world they despised in the first place. One can hardly imagine Jack Kerouac writing On the Road between grading freshman English compositions.

In addition, size and geographical location is extremely important as one examines the growth of universities and decline of Bohemia. Small size is crucial for the maintenance of Bohemian social groupings because all social circles need a "peg" on which to hang social relations. There are no contracts, no traditional relationships, no organized meetings, and no formal product to cement the structure. As Charles Kadushin observed, "To the extent that classical Bohemian circles had any form at all, the main cement was geography or the location of a particular cafe or street." The Romantics and Beats were a group of writers noted for their "shapelessness" and lack of firm standards of achievements and specific goals. Drugs, sex, ideas, and music were as much "collective glues" as tenure track positions are for university professors. By intellectuals for the most part operating in the contexts of professional institutions, they are consequently separated geographically from one another as well as by departmental separation.

Full absorption of intellectuals into accredited schools has meant a decline, if not the "death" of Bohemia and the fear remains that intellectuals as paid professionals will become glorified technicians. Yet total alienation would likewise not be a desirable state of affairs. As Coser indicated, "Those who indulge in the loose talk about alienation we often hear today appear to have forgotten, if they ever knew, that for Hegel and Marx, alienation was a tragic condition and not a desirable state of affairs."¹³ Although the Romantics and the Beats

tended to glorify retreat into Bohemia and disdain bourgeois culture, they were still alienated and this term refers to an unhappy state of affairs. The Romantics and Beats for the most part chose to be a community of outcasts and did so because of their discontent with the dominant culture. It is a central tenet of this study that the concern with alienation as evidenced by an uncomfortable clash against bourgeois values was a major theme of both the Romantic tradition and the Beat Generation.

In summary, it may be said that the writers of the two literary periods can be considered alienated intellectuals because they were persons who create, distribute and apply culture; that is, the symbolic world of man including art, science and religion. They used ideas as their cultural products, but were alienated because they were not attached to any organized social institution of learning and produced ideas critical of the existing social order. Furthermore, alienated intellectuals have been shown to provide some of the vital functions several theorists believe are essential for intellectuals. First of all, alienated intellectuals produce different kinds of ideas than non-alienated intellectuals. The Romantics and the Beats have a much greater argument against modern society and showed a marked disdain for the dominant value system not evidenced in most intellectuals during these two periods. This phenomenon corresponds to Dahrendorf's notion that the role of the intellectual is not to assume any social role in order to maintain his distance. Historically, there exists a relationship between attachment to institutions and conservative ideas, and the intel-

lectual as attached person may not as likely "doubt everything that is obvious."

In addition, it has been shown that the Romantics and the Beats formed social circles which enabled them to exist and circulate their ideas among a select few and sought each other for mutual support and ideas. This shows further evidence that intellectualism cannot be understood apart from the group or society at large. This study has demonstrated the Romantics and Beats played a "role" of intellectuals but within a specialized coterie of followers and locales. They were not alienated so much from their group as by the surrounding society of their time. The current growing mass of specialized diversified professional intellectuals in a computer age of economic uncertainty and vanishing possibilities to lead an alternative lifestyle would seem to mean Bohemia as a social group and intellectual force is in the twilight of its existence.

NOTES TO CHAPTER SEVEN

1. For a particularly vitriolic criticism of the Beat Generation, see: Norman Podhoretz, "The Know-Nothing Bohemians," Partisan Review, Vol. xxv, No. 2, (Spring, 1958), 305-311, 313-316, 318. Podhoretz claimed the Beat Generation was "hostile to intelligence," "a glorification of adolescence and violence," "hostile to civilization" and not as intellectual as earlier forms of Bohemianism.
2. See Antonio Gramsci, Prison Notebooks, (New York: International Publishers, 1971).
3. Lewis S. Feuer, "What Is An Intellectual?" in The Intellegentsia and the Intellectuals, ed. Aleksander Gella, (SAGE studies in International Sociology, No. 5, 1976), p. 47-48.
4. Rold Dahrendorf, "The Intellectual and Society: The Social Function of the 'Fool' in the Twentieth Century," in On Intellectuals, ed. Philip Rieff, (New York: Doubleday and Co., Inc., 1969), pp. 50-51.
5. Florian Znaniecki, The Social Role of the Man of Knowledge, (New York: Columbia University Press, 1940), p. 173.
6. Richard Hofstadter, Anti-Intellectualism in American Life, (New York: Alfred A. Knopf, 1966), p. 394.
7. Quoted in Irving Howe, "The Age of Conformity," Partisan Review, Vol. xxi (January-February, 1954), pp. 7-33.
8. Coser has done a systematic study of the specialization and institutionalization of intellectuals and the decline of unattached intellectuals in general. See Lewis Coser, Men of Ideas, (New York: The Free Press, 1965), especially pp. 349-354.
9. Howe., op. cit.
10. Ibid.
11. Donald Atwell Zoll, The Twentieth Century Mind: Essays on Contemporary Thought, (Kingsport, Tenn.: Louisiana State University Press, (1967), pp. 108-109.
12. Ibid., p. 111.
13. Coser, op. cit., p. 360.

SUMMARY, CONCLUSIONS, AND REVIEW OF MAJOR HYPOTHESES

SUMMARY, CONCLUSIONS, AND REVIEW OF MAJOR HYPOTHESES

The purpose of this study was to examine the production of literary themes as cultural products in two historical periods: The French Romantic movement of the nineteenth century and the Beat Generation in America during the 1950's. The preceding study examined the sociological factors which led to the development of particular literary themes and thus may be viewed as a case study in the general area of the sociology of ideas.

Chapter One provided a discussion of the role of the intellectual before proceeding to examine the specific ideas in France and America. It was assumed that the French writers as producers of ideas could be considered intellectuals and this chapter included a survey of various theorists who examined the definition of intellectual and his or her possible connection with society at large. At the end of the chapter a working definition of intellectual was developed and included: those persons who create, distribute and apply culture; that is, the symbolic world of man including art, science, and religion. These persons may or may not be directly connected to any organized social intellectual institution, but use ideas as their cultural products.

Chapter Two provided the methodological framework including a description of the two case studies, i.e., the French Romantic movement and the Beat Generation, a description of the writers chosen for the study, the themes of French Romanticism, and an explanation of content analysis as a method of collecting data. The major and sub-hypotheses were also included in Chapter Two.

Chapter Three dealt exclusively with the development of the French Romantic themes. It was found that the four themes chosen did indeed constitute a large portion of the system of ideas known as French Romanticism as evidenced by a survey of primary and secondary sources. The themes were as follows:

- 1) The ideal of self-expression and individuality,
- 2) The social alienation of literary man,
- 3) Distrust of science and technology,
- 4) Anti-materialism and hostility of modern society to talent and sensitivity.

Chapter Four included an analysis of the sociological factors which led to the development of the French Romantic themes. It was demonstrated that France witnessed the development of several major social factors which fostered the emergence of the themes chosen. These included the Industrial Revolution, the rise of the middle class, the plight of the workers and the decline of literary sponsorship.

Chapter Five provided a detailed content analysis of the writings of the Beat Generation and three randomly chosen non-Beat works from the year 1957. It was shown that the Beat Generation was a literary tradition in the mold of French Romanticism, as evidenced by 23% of all the sample writings dealing with one or more French themes. Furthermore, it was clear the non-Beat writings were not in the French Romantic style. Only 2% of the total number of chapters in the non-Beat sources dealt with French Romanticism. There were, in fact, 13 times more evidence of Romantic ideas in the Beat Generation writings than in non-Beat writings.

Chapter Six analyzed the social climate of America in the 1950's.

It was found that several social facts were prominent which fostered the emergence of a system of ideas called the Beat Generation. It was shown industrialization, urbanization, technology, the Cold War, McCarthyism, the rise of the middle class and mass society were social forces which caused certain writers to react in a very similar manner to the French Romantics in the nineteenth century.

Finally, Chapter Seven returned to the theoretical orientation developed in Chapter Two and questioned whether French Romantics and Beat Generation writers may be considered intellectuals who produced ideas as their cultural products. It was determined that the French Romantic and Beat Generation writers were alienated intellectuals who produced ideas in conflict with the dominant culture of the time and performed some of the vital roles some theorists believe essential for the status of intellectual. It should be added that an alternative explanation or conclusion may be drawn from this finding, i.e., the tautological or circular argument, which would claim alienated intellectuals, by definition, produce ideas in conflict with the dominant culture of the time. In addition, there appears to be a growing trend toward "fragmentation and diversification" of intellectuals in accredited institutions and may signal the end of Bohemia as a place for non-conforming intellectuals.

REVIEW OF MAJOR HYPOTHESES

1. MAJOR HYPOTHESIS I: There is no significant relationship between the presence of themes in French Romanticism and the Beat Generation.

RESULTS: The findings do not support this hypothesis. As found in Chapter Five, 23% of the writings of the Beat Generation are in the French Romantic tradition. As indicated in Chapter Two, 10% of French Romantic themes are considered a significant percentage.

2. MAJOR HYPOTHESIS II: There is no significant relationship between the presence of themes in French Romanticism and non-Beat Generation writings.

RESULTS: The findings support this hypothesis. As indicated in Chapter Five, only 2% of the non-Beat writings dealt with an aspect of French Romanticism.

3. MAJOR HYPOTHESIS III: There is no greater presence of French Romantic themes in the Beat Generation writings than in the non-Beat Generation writings.

RESULTS: The findings do not support this hypothesis. There were approximately thirteen times more French Romantic themes in the Beat Generation writings than in the non-Beat Generation writings.

EPILOGUE

THE TWILIGHT OF ROMANTICISM

The Romantic writer has been shown to be a seeker who is looking for something, and this quest took several forms in both historical periods. The search for new territory may be an actual physical wandering, an outrageous act against society, a literary revolt, or an aesthetic doctrine determined to create new modes of inner space and reality in general. During the Romantic period in France, several poets in particular viewed modern society with horror and disgust, and longed for a Rousseauian world of innocence and grandeur. Society in their eyes was ugly in the full meaning of the term. The aesthete, like any other writer, acts in response to society and in this case these poets withdrew with nausea from what they considered a crumbling, wretched social order. Escape for the seer poets took the form of glorifying antiquity, literary experimentation, drugs, alcohol--in fact, anything in opposition to bourgeois values. Consequently, the visionary poetic mission was not simply a revolt against bourgeoisie culture, but more importantly an attempt to affirm aesthetic individualism and art totally unconcerned with utilitarian affairs.

In their aesthetic doctrines the poets Baudelaire, Nerval, Gautier, Verlaine, and Rimbaud clearly personify the visionary quest. For example, Baudelaire's search took the form of a search for spiritual values and spiritual reality. He considered all aesthetic creation in light of spiritual activity, an attempt to make concrete a transcendental experience.¹ He believed that all things in the material world were a correspondence of things in the spiritual world. The hidden and mysterious

relation that binds objects in the material world to those in the spiritual world is what we call correspondences. In addition, it is not possible for us to see the objects in the spiritual world except indirectly through their symbols. These symbols are the language of nature; and so all true art necessarily becomes the expression of aspiration towards perfect beauty, but it can only be a symbol of this beauty, its imperfect image, whose value will solely depend on the degree of spiritual development of the poet.²

Baudelaire dreamed of a complete fusion of the arts, one total perfect expression of beauty appealing to all senses at once. In doing so one must "penetrate the unknown" and loosen the moorings of ordinary consciousness. The Romantic writers not only revolutionized French poetry and novels but they discovered through their aesthetic voyages a whole new area of the human psyche. The writers took large amounts of drugs, notably marijuana, hashish and alcohol in order to explore an unknown world and experience extraordinary states of consciousness. These writers anticipated later psychological attempts to bridge the barrier between the conscious and the unconscious, i.e., to unlock the subconscious processes and release them to conscious level. Baudelaire's Les Paradis Artificiels, Nerval's Aurelia and Rimbaud's Illuminations and Une Saison en Enfer contain much valuable information about the unconscious, anticipating discoveries of scientists by some fifty to a hundred years.³

On these lower levels of the unconscious the seer poets become aware of the primitive and the animal in themselves. Attacking belief in progress, Baudelaire maintained that man concealed only slightly his

predatory nature and in Une Saison En Enfer Rimbaud declared, "It is quite clear to me that I have always been of an inferior race . . . My race never rose in rebellion except to pillage."⁴ In Aurelia Nerval told of how he had been transported into a primordial world where huge monsters struggled with each other in mortal combat. The climax of the descent into one's nature is a state of extraordinary inner harmony and absolute beatitude. Furthermore, this doctrine, aside from being an integral part of the Romantic movement, was available to every man and woman to explore:

Among the familiar themes which later achieved their complete expression in French Romanticism, such as the idea that reason alone does not make a whole man, but that the emotions also have their place of importance, may be found this one which has a particular bearing upon the subject of the poet as seer and which gave a powerful impetus to the Romantic belief in the worth of the individual: all men are capable of divine inspiration if they develop their innate capacities--all may become seers, not just priests, since all partake of the divine. Therefore, each man carried within himself his own particular message or revelation to humanity which it is his duty to discover and express.⁵

Following Baudelaire, Arthur Rimbaud represents the greatest of the seer poets, not only from a critical poetic viewpoint, but in his establishment of an aesthetic doctrine which resembles very closely later innovations by members of the Beat Generation. Rimbaud has been called a "great adventurer" in his younger years as a literary figure, as well as later in life in Africa where he traveled as a coffee exporter and gun-runner.⁶ Unlike Baudelaire, Rimbaud would not accept the conditions of life, but intended to change them himself. Whereas, at one point Baudelaire warned his readers to beware of visions as "trappings of intoxication," Rimbaud came to the conclusion that he would sacrifice

even himself for the sake of experiment and discovery. The only way, Rimbaud maintained, of becoming a poet was to become a voyant, a ravisher of the celestial fire.⁷ The poet must become a seer whose mind can penetrate into infinity, beyond the veil of reality which hides it from our view.⁸ To achieve this end the poet must break down entirely everything that builds up human personality; he must uproot it from the weeds of habit and prejudice.⁹ Every means available that will induce this state of oblivion of self will be to the good: drugs, alcohol, exhaustion, hunger--anything that will plunge the human soul into eternity and break down the control of reason.¹⁰ Everything is precious that can succeed in freeing the faculties from their normal inhibitions. Therefore, the poet must deprave himself by one long "immense calculated deregularization of the senses" and experience all forms of love and madness.

Enid Starkie concluded in her study of Rimbaud:

He was never able to accept outside constraint and he was never to learn to discipline himself; right to the end his character remained in a state of undirected revolt. He revolted against everything, against social conditions, against accepted religion, against art, and against the whole condition of life. This fanatical desire for freedom, a further outcome of his pride, was morbid in its extreme manifestations. He could bear no man's hand on his shoulder and he preferred to destroy himself.¹¹

Rimbaud in this sense represents a precursor to future revolts against modernity and the progress of rationality, science and civilization. In particular, Rimbaud's aesthetic doctrine will reappear in various forms in the context of another rebellion in another country and century; namely, the Beat Generation in post-war America.

AMERICAN LANDSCAPE

The legacy of the Beat Generation is probably of more sociological importance than in the creation of literary masterpieces. Although On the Road, Howl and Naked Lunch will undoubtedly withstand critical literary assaults, much of the literature is not particularly great creative efforts. However, as a social movement the Beat Generation may be seen as a defiance against modern culture and the creation of a group of chosen outcasts which preceded the social upheaval of the sixties. The works of art and individual biographies are not nearly so enduring as the changing lifestyles perpetuated by members of the Beat Generation. The youth culture of the sixties in many ways reflected the Beat sensibility as evidenced by the use of drugs, erotic openness, styles of dress, moral resistance and a search for community. As a major social function, Beat literature and lifestyle created and recorded changes of consciousness and social allegiances and provided in its time a haven for deviants and artists. As Kingsley Widmer stated:

In its largest ambitions, Beat literature presents a personal entree into the process of apocalyptic vision. It prophesies and demonstrates, by idiosyncrasies and hysterias, against a dehumanizing and exploitative technocratic civilization--bombridden, consumer-compulsive, competitively anxious, sensually confused, mass-media warped, institutionally boxed, politically mad--and therefore incapable of simplicity and contemplation and intense experience and tenderness and community and love.¹²

In the French Romantic movement and the Beat Generation one repeatedly finds this disconcerting attitude toward society and writers of these two eras attempted to give shape and spirit to a world they found

increasingly shapeless and spiritless. The rise of La Grande Bourgeoisie in France and mass society in the fifties represented a conflicting relationship between writer and society and created for them a choice between the life of spirit and adventure and one of commerce and utility.

It is not that these writers created great social theories or philosophical systems which make their contribution unique for social scientists. However, it has been shown that several of these writers lived in a chaotic age in which they did make several abiding socio-political and economic assumptions. The difference between the bureaucratic horror of Naked Lunch and Weber's sociological analysis of bureaucracy may not only lie in the difference between artist and scientist, but also in a distinction made by C. W. Mills in The Sociological Imagination. In his book Mills made the distinction between troubles and issues. Troubles signified a strong but unfocused sense of disturbances and pain, while issues referred to troubles that have been articulated as general statements.¹³ The writers in France and America generally concerned themselves with troubles, not issues. But notwithstanding this emphasis, they displayed some acute sociological awareness of issues regarding society. Sociologists may tackle a phenomenon such as "loss of individuality" in modern society and measure it to some degree, but several of these writers indicated this malaise through the novel or poetic form and sometimes with prophetic insight. As previously mentioned, Kerouac in The Dharma Bums written in 1958 remarked about colleges and called them:

nothing but grooming schools for middle-class non-identity which usually finds its perfect expression on the outskirts of the campus in rows of well-to-do houses with lawn and television sets in each living room with everybody looking at the same thing and thinking the same thing at the same time.¹⁴

This paragraph at least helps us to envision and understand in a different light the sociological and real life repercussions of abstract terminology like "mass society." If by mass society we mean a relatively comfortable half-welfare, half-garrison society in which the population grows passive, indifferent and atomized,¹⁵ then Kerouac's comments reveal the logical results of mass conformity and likemindedness. It has been consistently argued that the French and American writers were vehemently individualistic and repelled with disgust at a social system bent on producing personalities on a bureaucratic assembly line.

Perhaps this explains why the theme of self-expression remains central to both historical periods. The members of the French Romantic movement and the Beat Generation attempted to be passionately, even frantically alive. It included a search for experience and self-fulfillment while at the same time containing disillusionment and despair. For every moment of elation and adventure, there is a corresponding, even more intense, period of doubt and depression. This in part explains how a writer like Kerouac could be so full of open revolt while simultaneously developing a reverence for America. Although he criticized the nation, he did so because he felt America had not lived up to its potential.¹⁶ The name "America," as it did in pre-revolutionary France, meant idealism and that idealism had been reduced to shallow materialism. In many of his novels Kerouac infused elements of people and events in

in the background of American landscape as evidenced by this moving passage at the end of On the Road:

So in America when the sun goes down and I sit on the old brokendown river pier watching the long, long skies over New Jersey and sense all that raw land that rolls in an unbelievable huge bulge over to the West Coast, and all that road going, all the people dreaming in the immensity of it, and in Iowa I know by now the children must be crying in the land where they let the children cry, and tonight the stars¹¹ be out . . . the evening star must be drooping and shedding her sparkler dims on the parairie, which is just before the coming of complete night that blesses the earth, darkens all rivers, cups the peaks, and folds the final shore in, and nobody knows what's going to happen to anybody besides the forlorn rags of growing old . . . ¹⁷

Ihad Hassen once asserted that, "Though man is free to reject the image which culture has of him, his relation to the world must still be determined by that image."¹⁸ The context of the individual encounter between these writers and their world is defined to a large extent by the permissive or limiting dispositions of culture. In France and America during these time periods the social relations which bound men and women together were becoming so specialized and differentiated that writers groped for expressive symbols to relate common experience. The special dynamism of mass.bureaucracy eliminates practically, as well as physically, free eccentric adventure and manages to systematically destroy places for the Bohemian, the odd, or rebellious. Socially, the premium goes heavily to the manipulative personality and the more expectations for that type become universal.¹⁹

Not only does the Bohemian as a social type become more penalized, but there is a fundamental decline in plausible independent ways of living--in the woods, in Utopian communities, in hoboism, in Bohemia and

this social process must be seen as one of the unfortunate failures of modern American society. In this atmosphere, instead of action, behavior reigns. Human energy is assessed in terms of abstract functions and human qualities dealt with as commodities. The only victor seems to be society which, in an age of technocracy and totalitarianism, becomes tantamount to a smooth running computer operated by nobody in particular and may indeed have sounded the death knell for the twilight of Romanticism.

NOTES TO EPILOGUE

1. For a comprehensive analysis of Baudelaire's aesthetic doctrine, see: Enid Starkie, Baudelaire, (New York: New Directions, 1959).
2. Enid Starkie, Rimbaud, (New York: New Directions, 1961), p. 112.
3. Gwendolyn Bays, The Orphic Vision (Lincoln: University of Nebraska Press, 1964), p. 7.
4. From the poem "Bad Blood" to be found in: Wallace Fawlie, Rimbaud: Complete Works, Selected Letters, (Chicago: The University of Chicago Press, 1966), p. 175.
5. Bays, op. cit., p. 72.
6. Jean-Marie Carre, La Vie Adventureuse de Jean-Arthur Rimbaud, Nouvelle Edition, 1939, (Paris: Plon, 1926), p. 12.
7. Rimbaud outlined the majority of his aesthetic doctrine in a series of letters which have come to be known as "The Voyant Letters." The passage here is from a letter to Paul Demeny, May 15, 1871, and may be found in his complete works and selected letters by Wallace Fawlie.
8. Ibid.
9. Starkie, Rimbaud, op. cit., p. 112.
10. Ibid., p. 122-123.
11. Ibid., p. 438.
12. Kingsley Widmer, "The Beat in the Rise of the Populist Culture," The Fifties, ed. Warren French, (Deland, Florida: Everett Edwards, Inc., 1970), p. 159.
13. C. Wright Mills, The Sociological Imagination, (New York: Oxford University Press, 1959), pp. 8-11.
14. Jack Kerouac, The Dharma Bums, (New York: Viking Press, 1958), p. 39.
15. See Irving Howe's analysis of mass society and post-modern fiction in: Irving Howe, Decline of the New, (New York: Harcourt, Brace, Inc., 1963), pp. 190-207.

16. Granville H. Jones, "Jack Kerouac and the American Conscience," Lectures on Modern Novelists, ed. Arthur T. Bores, et al, (Freeport, New York: Books for Libraries Press, 1963), p. 34.
17. Kerouac, On the Road, op. cit., pp. 309-310.
18. Ibad Hassen, Radical Innocence, (Princeton: Princeton University Press, 1961), p. 35.
19. Kingsley Widmer, The Literary Rebel, (Carbondale: Southern Illinois University Press, 1965), p. 153.

APPENDIX A

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- . On the Road. New York: Viking Press, 1957.
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CHRONOLOGIES

CHRONOLOGY I

A CHRONOLOGY OF HISTORICAL EVENTS, FRENCH LITERATURE AND PHILOSOPHICAL WRITINGS
IN THE PERIOD OF FRENCH ROMANTICISM 1801 - 1857 **

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1801	Treaty of Lunéville ends Second Coalition French evacuate Egypt Concordot signed by Bonaparte and the Pope	* Chateaubriand, <u>Atala</u>	Bichot, <u>Anatomie générale</u>
1802	Treaty of Amiens between England and France Bonaparte elected First Consul for life		Bonald, <u>La Législation primitive</u> Chateaubriand, <u>Le Génie du christianisme</u> Lamarck, <u>Recherches sur l'organisation des êtres vivants</u>
1803	England again declares war on France	* Mme de Staël, <u>Delphine</u>	Maine de Biran, <u>L'Influence de l'habitude sur la faculté de penser</u>
1804	Execution of Duc d'Enghien Bonaparte crowned Emperor Napoleon I	Senancour, <u>Oberman</u>	
1805	Battle of Trafalgar Napoleon defeats Austrians & Russians at Austerlitz	* Chateaubriand, <u>Atala</u> and <u>René</u> Raynouard, <u>Les Templiers</u>	Maine de Biran, <u>Mémoire sur la décomposition de la pensée</u>
1806	Napoleon defeats Russians & Saxons at Jena and Auerstadt	Delille, <u>L'Imagination</u>	

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1807	Abolition of the slave trade in the British Empire Napoleon defeats Russians at Eylau and Friedland Treaty of Tilsit	*Mme de Staël, <u>Corinne</u>	Hegel, <u>Die Phaenomenologie des Geistes</u>
1808	Joseph Bonaparte, King of Spain Murat, King of Naples Peninsular War, 1808-14 (Battle of Corunna, 1809; Battle of Vittoria, 1813)		Fichte, <u>Reden an die deutsche Nation</u> Fourier, <u>Théorie des quatre mouvements</u>
1809	Napoleon defeats Austrians at Wagram Napoleon divorces Josephine	Lemercier, <u>Christophe Colomb</u>	Chateaubriand, <u>Les Martyrs</u> Lamarck, <u>Philosophie zoologique</u>
1810	Napoleon marries Marie Louise		
1811		Millevoye, <u>Élégies</u>	Maine de Biran, <u>Considérations sur les rapports du physique et du moral</u>
1812	Battle of Borodino French retreat from Moscow		Hegel, <u>Wissenschaft der Logik</u>

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1813	Battle of Dresden Napoleon loses battle of Leipzig		Constant, <u>De l'esprit de conquête de l'usurpation</u> Owen, <u>A New View of Society</u>
1814	Napoleon abdicates Accession of Louis XVIII First Treaty of Paris negotiated by Talleyrand in name of Louis XVIII Congress of Vienna (1814-1815)	Pixerécourt, <u>Le Chien de Montargis</u>	Chateaubriand, <u>De Buonaparte et des Bourbons</u> Saint-Simon, <u>Réorganisation de la société européenne</u>
1815	Landing of Napoleon in France, flight of Louis XVIII and the 'Hundred Days' Napoleon banished to St. Helena after defeat by Wellington and Blücher Second Treaty of Paris Marshall Ney shot		Lamarck, <u>Histoire naturelle des animaux sans vertèbres</u>
1816	Ultra-Royalist Chamber dissolved by Louis XVIII	Constant, <u>Adolphe</u> Béranger, <u>Chansons morales et autres</u>	Cuvier, <u>Le Règne animal distribué d'après son organisation</u>

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1817		* Stendhal, <u>Rome, Naples and Florence</u>	Hegel, <u>Encyclopaedie der philosophischen Wissenschaften im Grundrisse</u> Ricardo, <u>Principles of Political Economy and Taxation</u>
1818	Army of occupation withdrawn from France	* Nodier, <u>Jean Sbogar</u>	Geoffroy Saint-Hilaire, <u>Philosophie anatomique</u> (1818-22)
1819	Birth of Queen Victoria	Delavigne, <u>Les Vêpres siciliennes</u> Desbordes-Valmore, <u>Élégies, Marie, et Romances</u> Chénier (<u>Euvres complètes</u> (ed. Latouche, 1819)	Schopenhauer, <u>Die Welt als Wille and Vorstellung</u>
1820	Assassination of Duc de Berry	* Lamartine, <u>Méditations poétiques</u>	Malthus, <u>Principles of Political Economy</u> Hegel, <u>Grundlinien der Philosophie des Rechts</u>
1821	Death of Napoleon	* Nodier, <u>Smarra</u>	Saint-Simon, <u>Le Système industriel</u> Cuvier, <u>Recherches sur les assements fossils</u> (1821-4)

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1822	Declaration of Greek Independence	*Hugo, <u>Odes et Poésies diverses</u> *Nodier, <u>Tribby</u> *Stendhal, <u>De l'Amour</u> *Vigny, <u>Poèmes</u> (1822 & 1829)	Fourier, <u>Traité de l'association domestique et agricole</u>
1823	France forcibly restores Ferdinand VII of Spain Monroe Doctrine excludes Europe 'from all interference in the political affairs of the American Republics'	*Lamartine, <u>Nouvelles Méditations</u> *Hugo, <u>Han d'Islande</u>	Las Cases, <u>Mémorial de Sainte-Hélène</u>
1824	Death of Louis XVIII and accession of Charles X		Guizot, <u>Essais sur l'histoire de France</u> Ranke, <u>Geschichten der romanischen und germanischen Völker 1494-1535</u> Constant, <u>De la religion considérée dans sa source, ses formes et ses développements</u> (1824-1831)
1825	Law to indemnify <u>émigrés</u>	Mérimée, <u>Le Théâtre de Clara Gazul</u> (inc. <u>Le Carrosse du Saint-Sacrement</u>)	Saint-Simon, <u>Le Nouveau Christianisme</u> Thierry, <u>Histoire de la conquête de l'Angleterre par les Normands</u>

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1825 (cont.)			Brillat-Savarin, <u>La Physiologie du goût</u>
1826		*Hugo, <u>Odes et Ballades</u> *Chateaubriand, <u>Les Natchez</u> *Vigny, <u>Cinq-Mars</u> *Vigny, <u>Poèmes antiques et modernes (1826 and 1837)</u>	
1827	Rigorous press censorship under Charles X Citizen army disbanded	*Stendhal, <u>Armance</u> Scribe, <u>Le Mariage d'argent</u>	Hellam, <u>A Constitutional History of England</u> Ampère, <u>Sur la théorie mathématique des phénomènes électrodynamiques</u>
1828		Nerval, <u>Faust</u>	Guizot, <u>Histoire de la civilisation en Europe</u>
1829		Mérimée, <u>Le Chronique du règne de Charles IX</u> *Hugo, <u>Le dernier jour d'un condamné</u> Pixierécourt, <u>Les Fossoyeurs écossais</u> *Sainte-Beuve, <u>Vie, poésies et pensées de Joseph Delorme</u> *Balzac, <u>Les Chouans</u> *Stendhal, <u>Promenades dans Rome</u> *Hugo, <u>Les Orientales</u>	Fourier, <u>Le Nouveau Monde industriel (1829-30)</u>

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1830	<p>French conquest and occupation of Algeria begun</p> <p>Charles X's Ordonnances de Saint-Cloud</p> <p>July Revolution ('Les Trois Glorieuses', 27-9 July)</p> <p>Abdication of Charles X and accession of Louis-Philippe</p>	<p>*Sainte-Beuve, <u>Les Consolations</u></p> <p>*Hugo, <u>Hernani</u></p> <p>*Musset, <u>Contes d'Espagne et Italie</u></p>	<p>Cobbett, <u>Rural Rides</u></p> <p>Lyell, <u>Principles of Geology</u> (1830-3)</p> <p>Comte, <u>Cours de philosophie positive</u> (1830-42)</p>
1831	<p>Following revolution in Belgium (1830), Britain & France agree on separation of Belgium from Holland</p> <p>Revolt of silk weavers in Lyon</p>	<p>*Vigny, <u>La Maréchale d'Ancre</u></p> <p>Barbier, <u>Iambres</u></p> <p>*Stendhal, <u>Le Rouge et le Noir</u></p> <p>*Hugo, <u>Les Feuilles d'automne</u></p> <p>*Hugo, <u>Notre-Dame de Paris</u></p> <p>*Hugo, <u>Marion de Lorme</u></p>	<p>Michelet, <u>Histoire romaine</u></p>
1832	<p>French invasion of Belgium</p>	<p>*Gautier, <u>Poésies</u></p> <p>*Vigny, <u>Stello</u></p> <p>*Balzac, <u>Le Peau de chagrin</u></p> <p>*Balzac, <u>Louis Lambert</u></p> <p>*Dumas, <u>La Tour de Nesles</u></p> <p>*Sand, <u>Indiana</u></p>	

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1833	Outbreak of Carlist Wars in Spain	*Balzac, <u>Eugénie Grandet</u> *Musset, <u>Les Caprices de Marianne</u> *Sand, <u>Lélia</u> *Musset, <u>Fantasio</u> *Balzac, <u>Le Médecin de campagne</u> *Hugo, <u>Marie Tudor</u> Scribe, <u>Bertrand et Raton</u>	Thierry, <u>Récits des temps mérovingiens</u> Michelet, <u>Histoire de France</u> Carlyle, <u>Sartor Resartus</u>
1834	Britian, France, Spain & Portugal form Quadruple Alliance in favour of liberal governments in Spain & Portugal Second revolt of silk-weavers in Lyon	*Sainte-Beuve, <u>Volupté</u> *Musset, <u>Lorenzaccio</u> *Musset, <u>On ne badine pas avec l'amour</u> *Gautier, <u>Mademoiselle de Maupin</u>	Considérant, <u>La Destinée sociale</u> (1834-8) Owen, <u>The Book of the New Moral World</u> Lamennais, <u>Paroles d'un croyant</u>
1835	Repressive government measures follow attempt on life of Louis-Philippe	*Vigny, <u>Servitude et grandeur militaires</u> *Vigny, <u>Chatterton</u> *Balzac, <u>Le Père Goriot</u> *Balzac, <u>Le Lys dans la vallée</u> *Musset, <u>Nuits</u> (1835-7)	Strauss, <u>Das Leben Jesu</u> De Tocqueville, <u>La Démocratie en Amérique</u> (1835-40)

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1836	Following his failure to seize Strasbourg, Louis-Napoleon exiled to America	*Lamartine, <u>Jocelyn</u> *Musset, <u>La Confession d'un enfant du siècle</u>	Cousin, <u>Cours de philosophie</u>
1837	Accession of Queen Victoria	Mérimeé, <u>La Vénus d'Ille</u> *Hugo, <u>Les Chants du crépuscule</u> *Balzac, <u>Histoire de la grandeur et de la décadence de César Birotteau</u> *Balzac, <u>Les Illusions perdues</u> (1837-43)	Carlyle, <u>The French Revolution</u>
1838	France declares war on Mexico	*Hugo, <u>Ruy Blas</u> *Lamartine, <u>La Chute d'un angle</u>	
1839	Treaty of London establishes international status of Belgium	*Stendhal, <u>La Chartreuse de Parme</u> *Balzac, <u>Le Curé de village</u> *Stendhal, <u>Chroniques italiennes</u> *Lamartine, <u>Recueils poétiques</u> *Borel, <u>Madame Putiphar</u>	Blanc, <u>L'Organisation du travail</u> Darwin, <u>The Voyage of the Beagle</u>

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1840	Britian & France & Carlist Wars in Spain Napoleon I buried in the Invalides Guizot Ministry (1840-8)	*Hugo, <u>Les Rayons et les Ombres</u> *Sand, <u>Le Compagnon du tour de France</u>	Proudhon, <u>Qu'est-ce que la propriété?</u> Carlyle, <u>Heroes and Hero-Worship</u>
1841		*Balzac, <u>Ursule Mirouet</u> Laprade, <u>Psyché</u> Mérimée, <u>Colomba</u> Scribe, <u>Une Chaîne</u>	Feuerbach, <u>Das Wesen des Christenthums</u>
1842		Banville, <u>Les Cariatides</u> * Musset, <u>L'Histoire d'un merle blanc</u> * Sand, <u>Consuelo</u> Bertrand, <u>Gaspard de la nuit</u> Sue, <u>Les Mystères de Paris</u> (1842-3)	Joubert, <u>Pensées, maximes, essais et correspondance</u>
1843	Queen Victoria & Prince Consort visit France	Tillier, <u>Mon Olcle Benjamin</u> Ponsard, <u>Lucrece</u> * Hugo, <u>Les Burgraves</u>	Macaulay, <u>Critical and Historical Essays</u> Kierkegaard, <u>Either/Or</u> Kierkegaard, <u>Fear and Trembling</u>

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1844	Treaty of Tangiers ends French war in Morocco	*Dumas, <u>Les Trois Mousquetaires</u> Augier, <u>La Ciguë</u> Süe, <u>Le Juif Errant</u> (1844-5) *Balzac, <u>Les Paysans</u> (1844-55)	Kierkegaard, <u>Philosophical Fragments</u> Kierkegaard, <u>The Concept of Dread</u>
1845	Louis-Philippe visits England	Mérimée, <u>Carmen</u> Dumas, <u>Le Reine Margot</u> *Sand, <u>Le Meunier d'Angibault</u>	
1846	Drought and economic crisis in France	*Balzac, <u>La Cousine Bette</u> Banville, <u>Les Stalactites</u> *Sand, <u>La Mare au diable</u>	Michelet, <u>Le Peuple</u> Proudhon, <u>Philosophie de la misère</u> Kierkegaard, <u>Concluding Unscientific Postscript</u> Kierkegaard, <u>The Present Age</u> Grote, <u>History of Greece</u> (1846-56)
1847	Reform Banquets	*Balzac, <u>Le Cousin Pons</u> *Musset, <u>Un Caprice</u> *Lamartine, <u>Raphaël</u>	Marx, <u>The Poverty of Philosophy</u> Michelet, <u>La Revolution française</u> (1847-53)

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1848	Abdication of Louis-Philippe Proclamation of Second French Republic (1848-51) Louis-Napoleon elected President of France under new constitution	*Dumas, <u>La Dame aux camélais</u> Augier, <u>L'Adventurière</u> *Dumas, <u>Le Vicomte de Bragelonne</u>	Marx and Engels, <u>The Communist Manifesto</u> Renan, <u>L'Avenir de la science</u> (written 1848, publ. 1890) Mill, <u>Principles of Political Economy</u>
1849		*Sand, <u>La Petite Fadette</u> Scribe, <u>Adrienne Lecouvreur</u> *Lamartine, <u>Graziella</u> *Chateaubriand, <u>Mémoires d'outre-tombe</u> (incomplete)	Kierkegaard, <u>The Sickness unto Death</u> Proudhon, <u>Confessions d'un révolutionnaire</u> Macaulay, <u>History of England</u> (1849-61)
1850	Loi Falloux allows religious orders to reopen schools Universal suffrage abolished and press freedom restricted	*Sand, <u>François le Champi</u>	Kierkegaard, <u>Training in Christianity</u>
1851	Coup d'état of Louis-Napoleon	Labiche, <u>Un Chapeau de paille d'Italie</u> *Murger, <u>Scènes de la vie de Bohème</u>	Cournot, <u>Essai sur les fondements de nos connaissances</u> Spencer, <u>Social Statics</u> Ruskin, <u>Stones of Venice</u> Comte, <u>Système de politique positive</u> (1851-4)

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1852	Napoleon III proclaimed Emperor (beginning of the Second Empire)	*Dumas <u>fils, La Dame aux camelias</u> *Gautier, <u>Émaux et camées</u> *Leconte de Lisle, <u>Poèmes antiques</u>	Marx, <u>Der achtzehnte Brumaire des Louis Napoleon</u> Comte, <u>Catéchisme positiviste</u>
1853	Hausmann begins reconstruction of Paris	*Hugo, <u>Les Châtiments</u> *Nerval, <u>Petits Châteaux de Bohème</u>	Cousin, <u>Du Vrai, du beau et du bien</u> Gobineau, <u>Essai sur l'inégalité des races humaines (1853-5)</u>
1854	Crimean War (1854-6)	Augier, <u>Le Gendre de M. Poirier</u> *Nerval, <u>Les Filles du feu</u>	Kierkegaard, <u>The Attack on 'Christendom'</u> (1854-5) Mommsen, <u>Römische Geschichte (1854-6)</u> Renouvier, <u>Essais de critique generale (1854-61)</u>
1855		*Dumas <u>fils, Le Demi-monde</u> Augier, <u>Le Mariage d'Olympe</u> *Nerval, <u>Le Rêve et la vie</u> Champfleury, <u>Le Bourgeois de Molinchart</u>	
1856	Peace of Paris	*Hugo, <u>Les Contemplations</u> Champfleury, <u>Monsieur de Boisdyver</u>	Tocqueville, <u>L'Ancien Régime et al Révolution</u>

YEAR	HISTORY	FRENCH LITERATURE	IDEAS & PHILOSOPHY
1857		*Flaubert, <u>Madame Bovary</u> *Baudelaire, <u>Les Fleurs du mal</u> Banville, <u>Odes funambulesques</u> *Dumas fils, <u>La Question d'argent</u>	Buckle, <u>History of Civilization in England (1857 & 1861)</u>

* Indicates a work of art in the French Romantic tradition.

** The chronology was obtained from two volumes on French literature. See John Cruickshank, ed., French Literature and Its Background, vols. 4 and 5, (London: Oxford University Press, 1969) vol. 4: pp. 210-217; vol. 5, pp. 200-202.

CHRONOLOGY II

A CHRONOLOGY OF THE WORKERS' MOVEMENT IN FRANCE
DURING THE FRENCH ROMANTIC PERIOD 1801-1857**

- 1803 Law of 22 germinal Year XII establishing the workers' livrets
- 1806 Re-establishment of the Conciliation Boards (Conseils de Prud'homes). Only employers and workshop-masters are represented.
- 1810 Promulgation of the Penal Code. Articles 414, 415 and 416 forbid combinations.
- 1817-19 Founding of professional associations of the hat-makers and fullers of Lyon and the street cleaners of Paris. General strike of hat trade workers.
- 1822 Strike of the carpenters of Paris.
- 1823 Founding of the Society of the Union of Workers on the Tour of France (the Compagnonnage movement).
- 1825 Economic Crisis.
- 1826 First French railway line from Saint-Etienne to Lyon. Numerous strikes.
- 1830 Opposition to government conservatism.
The 'Ordinances' of July 26.
Employers support workers' part in the Revolution of 1830.
Louis-Philippe, Duke of Orleans, becomes King of France.
The 'Three Glorious days' of 29, 30 and 31 July.
Many strikes during the autumn.
- 1831 Formation of the Philanthropic Society of Tailors.
21-3 November: three days of insurrection in Lyon.
5 December: royal troops occupy Lyon.
- 1832 June: trial and acquittal of those accused over the troubles in Lyon.
Republican insurrection in Paris.
- 1833 Formation of the Society of the Fraternal Union of Weavers.
Strike by tailors, printers and shoemakers of Paris, and the porcelain manufacturers of Limoges.
September: Carpenters' workers strike in Paris.
November: Three workers' leaflets distributed in Paris among workers of tailoring trade, printers and shoemakers.
The 'Republican Association for the defence of freedom of the press and personal freedom' intervenes on behalf of the strikers.

- 1834 February: members of mutual aid societies of Lyon decide to strike. 14,000 looms stop working.
April: Trial of strikers of Lyon.
Insurrection breaks out 11 April. It is put down in Lyon but breaks out in Paris, 13 April. Massacre of several workers, 14 April (incident of the rue Trasnonain).
Law against associations is voted.
- 1839-40 Economic Crisis. Unemployment. Workers agitate.
- 1839 13 May: Republican insurrection led by Blanqui and the Society of the Seasons. Relentless persecution of secret societies.
- 1842 Railways law marks beginning of large-scale railway developments.
- 1847 Grave economic crisis.
- 1848 24 February: Revolution in Paris. Proclamation of the Provision Government of which Blanqui and Albert were members.
25 February: Proclamation of the right of association, of universal suffrage and the right to work.
27 February: Setting up of poor relief schemes (sometimes called national workshops, ateliers nationaux) to give work to the unemployed.
28 February: Setting up of the Luxembourg Commission to deal with the 'organization of work'.
4 March: Decree instituting a fixed working day, ten hours in Paris and eleven in the provinces and abolishing bargaining over the length of the working day.
23 April: Elections (universal suffrage) for the Constituent Assembly, Supplementary elections in May.
16 May: Suppression of the Luxembourg Commission.
13 June: Parisian crowd invades the Assembly.
21 June: ateliers nationaux abolished.
23-6 June: The June days - 'civil war' in Paris. Insurrection ferociously put down under the direction of Cavaignac.
4 November: Vote of the new constitution. By majority vote the right of work and the right of education were not included.
10 December: Louis Napoleon Bonaparte elected President.
- 1849 May: the montagnards - left-wing deputies - successful in supplementary elections.
Electoral law removing the right to vote from 3 million citizens.

- 1849 (cont'd) August-September: Meetings of the delegates of forty-three associations to found the Union of Workers' Associations.
Foundation of the Fraternal Association of Socialist Teachers by Pauline Roland and Lefrançois.
- 1850 News of the discovery of gold in California.
Improvement in the economic situation.
- 1851 Coup d'état of 2 December.
- 1852-7 Authoritarian period of the Empire. Economic prosperity, 'golden age' of speculation, railways and banking.

** The chronology was obtained from a book on French society. See George Dupeux, French Society 1789-1970, (London: Methuen & Co., LTD, 1972), p. 147-149.

CHRONOLOGY III

A CHRONOLOGY OF HISTORICAL EVENTS AND AMERICAN LITERATURE
IN THE PERIOD OF THE BEAT GENERATION 1950-1960**

YEAR	HISTORY	LITERATURE
1950	<p>Alger Hiss convicted of perjury</p> <p>Senator Joseph R. McCarthy makes initial charges of communist influence in the administration; Julius and Ethel Rosenberg arrested</p> <p>Korean war begins</p> <p>McCarran Internal Security Act passes over Truman's veto</p> <p>Democratic losses in congressional elections</p> <p>Office of Defense Mobilization established as head of full economic-control apparatus</p>	<p><u>The Lonely Crowd</u>, David Reisman</p> <p><u>Kon Tiki</u>, Thor Heyerdahl</p> <p><u>The Wall</u>, John Hersey</p>
1951	<p>Supreme Court affirms conviction of communist leaders</p> <p>McCarthy attacks General Marshall</p>	<p><u>The Caine Mutiny</u>, Herman Wouk</p> <p><u>White Collar</u>, C. W. Mills</p> <p><u>From Here to Eternity</u>, James Jones</p> <p><u>Pogo</u>, Walt Kelly</p>
1952	<p>Attorney General McGrath dismisses Special Prosecutor Morris</p> <p>Truman fires McGrath</p> <p>Truman seizes steel industry</p> <p>Republicans nominate Eisenhower for President</p> <p>Nixon's "Checkers" speech</p> <p>Eisenhower and Nixon swap Stevenson and Sparkman</p> <p>Republican foreign policy platform advocates "liberation" of communist-controlled nations</p>	<p><u>East of Eden</u>, John Steinbeck</p> <p><u>The Old Man and The Sea</u>, Ernest Hemingway</p> <p><u>The Power of Positive Thinking</u>, Norman Vincent Peale</p>

YEAR	HISTORY	LITERATURE
1952	Eisenhower makes secret inspection of Korean front (cont'd)	
1953	C. Wesley Roberts resigns as chairman of the Republican National Committee Senator McCarthy opposes designation of Charles Bohlen as ambassador to the USSR Eisenhower names Earl Warren Chief Justice of the United States Truman-Brownell controversy Eisenhower announces "unleashing" of Chiang Kai-shek Death of Stalin Rioting in East Germany Korean armistice signed Mossadeq overthrown in Iran	<u>Junkie</u> , William Burroughs <u>The Robe</u> , Lloyd C. Douglas <u>Sexual Behavior in the Human Female</u> , Alfred C. Kinsey and others <u>How to Play Your Best Golf</u> , Tommy Armour
1954	Army-McCarthy hearings begin Supreme Court strikes down school segregation Congress approves Saint Lawrence Seaway Atomic Energy Commission suspends security clearance of J. Robert Oppenheimer Agriculture Act of 1954 provides for flexible price supports Atomic Energy Commission approves Dixon-Yates contract Democrats regain control of Congress	<u>No Time For Sergeants</u> , Mac Hyman <u>Love Is Eternal</u> , Irving Stone

YEAR	HISTORY	LITERATURE
1954 (cont'd)	U.S. Senate censures McCarthy Dienbienphy surrenders Guatemalan revolution Indo-China partitioned France rejects European Defense Community Communist China begins shelling Quemoy SEATO established France agrees to Western European Union U.S.-Nationalist China mutual-defense treaty	
1955	Secretary of the Air Force Talbott resigns Eisenhower suffers major heart attack Merger of AFL and CIO Montgomery bus boycott begins Congressional resolution authorizes use of force to defend Formosa and the Pescadores Baghdad Pact Bandung Conference Shelling of Quemoy ends Austrian peace treaty Geneva summit conference	<u>Marjorie Morningstar</u> , Herman Wouk <u>Auntie Mame</u> , Patrick Dennis <u>Why Johnny Can't Read</u> , Rudolph Flesch <u>The Man in the Gray Flannel Suit</u> , Sloan Wilson
1956	Eisenhower reluctantly vetoes natural gas bill Agricultural Act of 1956 includes "soil bank" program Eisenhower undergoes surgery for ileitis	<u>Howl and Other Poems</u> , Allen Ginsberg <u>Don't Go Near the Water</u> , William Brinkley <u>Peyton Place</u> , Grace Metalious

YEAR	HISTORY	LITERATURE
1956 (cont'd)	Federal Highway Act Eisenhower and Nixon over- whelmingly reelected United States withdraws aid for Aswan Dam Egypt nationalizes Suez Canal Polish demonstrations Hungarian revolution Anglo-French-Israeli in- vasion of Egypt	<u>Arthritis and Common Sense</u> , Dan Dale Alexander <u>The Organization Man</u> , William H. Whyte <u>The Power Elite</u> , C. Wright Mills
1957	Civil Rights Act of 1957 Federal troops enforce de- segregation at Little Rock Eisenhower suffers mild stroke Congress approves "Eisen- hower Doctrine" Rapacki advocates nuclear disengagement in central Europe USSR orbits <u>Sputnik I</u>	<u>On the Road</u> , Jack Kerouac <u>By Love Possessed</u> , James Cozzens <u>Kids Say the Darndest Things</u> , Art Linkletter <u>Please Don't Eat the Daisies</u> , Jean Kerr
1958	National Defense Education Act Resignation of Sherman Adams Democrats sweep congres- sional elections European Common Market established Iraqi monarchy overthrown U.S. troops land in Lebanon Chinese Communists begin shelling Quemoy and Matsu Shelling of Quemoy and Matsu reduced	<u>The Subterraneans</u> , Jack Kerouac <u>The Dharma Bums</u> , Jack Kerouac <u>Doctor Zhivago</u> , Boris Pasternak <u>Only in America</u> , Harry Golden <u>Dear Abby</u> , Abigail Van Buren <u>The Affluent Society</u> , John Kenneth Galbraith

YEAR	HISTORY	LITERATURE
1958	Khrushchev threatens separate (cont'd) peace with East Germany	
1959	U.S. Senate rejects appointment of Lewis Strauss as secretary of commerce Landrum-Griffin Act Castro comes to power in Cuba Death of Dulles Khrushchev visits United States Eisenhower visits South Asia, North Africa, and Europe	<u>Naked Lunch</u> , William Burroughs <u>Exodus</u> , Leon Uris <u>Hawaii</u> , James Michener <u>Advise and Consent</u> , Allen Drury
1960	Civil Rights Act of 1960 Kerr-Mills Act Eisenhower visits Latin America U-2 incident Failure of Paris summit conference United States suspends Cuban sugar quota Neutralists overthrow pro-U.S. government in Laos	<u>Tristessa</u> , Jack Kerouac <u>The Rise and Fall of the Third Reich</u> , William Shirer <u>The Conscience of a Conservative</u> , Barry Goldwater <u>Growing Up Absurd</u> , Paul Goodman

** The chronology was obtained from Alonzo L. Hamby, The Imperial Years: The United States Since 1939, (New York: Waybright and Talley, 1976), pp. 139-141, 164-165, 193-195, and 225-226.

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THE TWILIGHT OF ROMANTICISM: A THEMATIC CONTENT ANALYSIS
OF THE FRENCH ROMANTIC MOVEMENT AND THE BEAT GENERATION

by

John D. Wells

(ABSTRACT)

This study investigated the production of literary themes as cultural products in two historical periods: The French Romantic Movement and the Beat Generation in America during the 1950's. The study defined the fundamental literary themes of the French Romantic Movement and examined the sociological factors which led to the development of this system of ideas.

In turn, the French themes were used as an analytical device to determine if these themes existed in the Beat Generation and if the Beat Generation could be viewed as a social and literary movement in the tradition of French literary history. Following a comparison of essential ideas of each movement, the study investigated the sociological factors which led not only to French Romanticism, but to the Beat Generation as well.

The project provided a thorough, systematic content analysis of the literary themes of the Beat Generation, and concluded that the Beat Generation may be considered a system of ideas in the tradition of French Romanticism. In addition, several similar abiding sociological factors were present in both historical periods.

The study projected the possibility of vanishing alternative Bohemian sub-cultures in modern society and the advent of the twilight of romanticism.