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THE PARADOXICAL WORLDS OF F. SCOTT FITZGERALD

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Anotace

Cílem této diplomové práce je analyzova svět románů F. Scott Fitzgeralda *This Side of Paradise, Tender is the Night* a nedokončeného románu *The Last Tycoon* jako svět založený na systému zásadních kontradikcí a binárních opozic. Tento fakt v textech působí značná napětí, ale na druhé straně dokazuje jejich komplexnost. Předmětem interpretace je fungování společnosti jako celku, ale i analýza postav a jejich vzájemné vztahy, stejně jako konkrétní vlastnosti, často vystavěné na opozicích.

Annotation
The aim of this diploma thesis is to analyse the world of F. Scott Fitzgerald's novels *This Side of Paradise, Tender is the Night* and his unfinished novel *The Last Tycoon* as the world built on the system of significant contradictions and binary oppositions. This fact causes remarkable tensions in the texts. On the other hand, it proves their complexity. The matter of interpretation is the working of the society as the whole, but also the analysis of characters and their mutual relationships, as well as the concrete features of single characters, which are often built on the oppositions.

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Introduction

F. Scott Fitzgerald's novels, namely *This Side of Paradise, Tender is the Night,* and *The Last Tycoon,* are known as the novels of manners, which focus on the notion of social order and the issues linked to it. They are also built around strong individualistic characters who are usually destined for greatness, whether this be a great win, a great loss, or both.

The majority of literary critics mainly approach Fitzgerald's works from a biographical point of view (as we can see in *The Cambridge Companion to F. Scott Fitzgerald,* edited by Ruth Prigozy or *Critical Companion to F. Scott Fitzgerald,* edited by Mary Jo Tate). This approach is, in a way, reasonable, because as source materials for his novels Fitzgerald used the backdrops, themes, or people, he was familiar with. In doing so he made his life with his wife Zelda into a legend. This is a topic which Prigozy dedicated a whole chapter to, along with the widespread 'culture of celebrity' that was part of their life in the 1920's.Unfortunately, the lavish lifestyle of Fitzgerald and his consequent downfall are for many critics more attractive than his texts as such. The majority of interpretations are still primarily based on the biographical facts. This thesis does not intend to claim that Fitzgerald's novels were not inspired by actual people or situations, but we should realize that a purely biographical approach pushes us towards a limiting interpretation of the texts. Besides, it would be unoriginal and worthless to build a thesis on the same idea as many that have come before. In order to interpret Fitzgerald's fiction, perhaps it is better to try to forget the mythical universe created around the author, and focus instead on the text itself. After reading the above-mentioned novels, the reader will realise that many of Fitzgerald's statements are somewhat contradictory, which intitially could lead to confusion. He often works with contradictions, opposites, ironies (usually dark ones), and paradoxes. We must understand that accepting the paradoxical nature of Fitzgerald's work is the key to it. As Fitzgerald himself stated: "The test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function" (The Crack-Up 69).This idea, mentioned in his 1936 essay The Crack-Up is crucial. Here he expressed the essence of his thinking about the world and fiction. His work is always based on the counterparts and inner tension, whether this be the characters who stand opposed to each other, the contradictory attributes within one character, or the paradoxical nature of society. In

literature, all of this creates a specific kind of tension that is important for a text's complexity and balance. It is also used as a tool to create dynamism, as it is described in Cleanth Brooks' book *The Well Wrought Urn*. Brooks was one of the members of New Criticism which share similar attitudes towards general rules in literature with Fitzgerald, at least considering paradoxes and oppositions, althought this is the only thing incommon. Fitzgerald summarized his intensions in the following quote:

> I must hold in balance the sense of the futility of effort and the sense of the necessity to struggle; the conviction of the inevitability of failure and still the determination to "succeed" - and, more than these, the contradiction between the dead hand of the past and the high intentions of the future (*The Crack-Up* 70).

This diploma thesis will discuss three of Fitzgerald's novels in terms of the mentioned paradoxical and contradictory nature of his works. I have made a chronological selection of his literary work, from his first 1920 coming of age novel *This Side of Paradise*, the last finished novel of loss *Tender is the Night* (1934), to his very last and unfinished Hollywood novel *The Last Tycoon* (1940). The most famous of his novels, *The Great Gatsby* (1925), is not included in this selection since I have already analysed it in my bachelor thesis:*The Paradoxical World of The Great Gatsby.* The selection also omits the 1922 novel on the New York upper classes, *The Beautiful and the Dammed,* largely because a significant part of the analysis of each novel will be a chapter about background and social issues (which in this case is the same as in *This Side of Paradise*). As a result, I have decided to choose the novels with different settings. *This Side of Paradise* and *The Last Tycoon* are set in America, but in specific areas with distinctive features.The first is set on the East Coast, the other on the West Coast. *Tender is the Night* is unique as it is set in Europe. This diversity should guarantee the avoidance of uniformity and broaden our viewpoint.

Each chapter of this thesis will be divided according to the same pattern into three main subchapters. The first will always serve as an insight into the social issues, including the social background, which is unique to each because each novel has a completely different setting. Secondly, I will analyse the main male characters and, last but not least, the main female characters. In the conclusion, I will compare the main

similarities and differences that the selected novels revealed and summarise my results.

1 This Side of Paradise

1.1 Depiction of Society

F. Scott Fitzgerald's first novel, *This Side of Paradise* is consider to be both, a coming of the age novel and a social novel. It deals with general social issues such as its stratification or origin of a single characters. It is a story of Amory Blaine which follows his life journey from the top of the society (upper middle class) to the bottom. It reflects the omnipresent pressure of being a member of a prestigious class. Fitzgerald's "central characters . . . generally represent a privileged class, both socially and economically. Insulated by their wealth . . . they have the time and leisure to pursue, and even to be bored by, pleasure. Privilege has also made them selfish and morally careless (Pelzer 29). Secondly, Fitzgerald also depicts the immense gap between the generation of the so-called Gilded Age, the Lost Generation that he Amory is a member of, and the following "new generation" (*TSOP* 304), as Amory calls it. The novel does not present these main social themes superficially, only as pure facts, but always in relation to deeper and debatable connections which are often contradictory.

1.1.1 Social Order

This Side of Paradise attempts to mirror the social stratification of the declining Gilded Age society and the modern society of the early 20th century. As we have already learned from the very beginning of the novel, Amory, the main character, and his parents are members of a high class, probably upper middle class. At the age of thirty, his father, Stephen Blaine inherited a great amount of money following the death of his successful brothers. Thanks to this money he was able to marry Beatrice O'Hare, Amory's mother, "[a daughter] of the exceptionally wealthy" Irishman (*TSOP* 3). At this point, the first contradiction arrives, which reflects the state of then America: the difference between Stephen Blaine's inherited money and Beatrice's immense wealth connected with her father. Seemingly, it is the same, or, at least, the property has a similar origin– both inherited it, but there is in fact a huge difference.Whereas, Stephen's money used to belong to "successful Chicago brokers" who earned it recently through hard work, Beatrice's immense wealth is connected with the prestigious social status of her father. Considering the social status of Americans born extremely rich, such as Amory's mother and the families they visit all the time, we should highlight that

their family wealth, was, most probably, made after the Civil war. In the 1860's the country experienced great changes, including economic ones.The middle class businessmen had the opportunity to build business empires and gain monopolies in many fields, as is revealed in the book *The Gilded Age 1870-1900*. These facts are also provided in the classic history book *The Epic of America* (from 1931), which was written by John Truslow Adams, the author of the term the 'American dream'. Adams says: "During and after the war, the capitalists – the old ones and the swarms of new – were rapidly entrenching themselves by means of the tariff, the forming of corporations, and the control of courts and legislatures" (Adams 296). These men found a certain tradition which makes them, at least they thought so, more rightful to be the members of upper class than those who got newly rich after the turn of the century. Which is quite paradoxical if we consider their own beginnings. To acquire more facts about the Gilded Age and the upper class of that era, it is useful to look at Edith Wharton's novel *The Age of Innocence*, which is an almost anthropological study of the discussed issue. It also creates a portrait of a time when one era was fading away and a new one is ahead like *This Side of Paradise*. However, Fitzgerald is more focused on the individual characters and Wharton on the era and society. Both novels show that the upper class was comparable to European aristocracy. And Therefore, the equality was a question of tradition and presige, not wealth . In Wharton's novel there is a great example that outlines the basic principle of social stratification in *This Side of Paradise* and other novels dealing with the society of the Gilded Age:

> the old . . . families seem secure but are already under threat. Although the Academy still keeps the "new people" out, a new Opera House (with boxes for anyone who can afford them) is already being talked of, and from 1920, the concealed narrative standpoint, we know its building is imminent and that we are watching the rituals of an imperiled class (Knights 87).

(On the contrary, it has to to be stressed that even in the 1920's the situation, although more loose than it used to be, was quite similar and social immobility remained a huge problem, as we can see in *The Great Gatsby*, for example.)

John Higham's book, *Strangers in the Land*, named members of the aristocratic-like class as upper class white protestant "Anglo-Saxons" (Higham 133). He talks about

their intolerance for people of lower social status, different religions, or immigrants, which was from the late 1880's America's constant problem. As he adds, the original meaning of the term "Anglo-Saxons" (Higham 113) was connected with Anglo-American history and tradition, not with a superior race and class. But as time past, the original idea had been distorted. Consequently, theories were created about the"white supremacy" (Higham 170) of the Anglo-Saxon race which, according to themselves, 'legitimately' dominates the other races. In *This Side of Paradise* one can find a proper paradoxical example related to the discussed topic. This is the depiction of the character of Amory's mother, Beatrice, who is, apparently, a member of this upper class, although she is Irish and catholic. The Irish are, clearly, descendants of Anglo-Celtic origin, not Anglo-Saxon, and American Irish inhabitants were commonly the poorest of all the immigrants coming from Europe (together with Italians and the others from the Southern Europe) as Higham's book reveals.

The first requirement to be a member of the upper class is, of course, to have money and a strong family tradition, which are aspects that have already been mentioned. But there is another tradition which can extend the degree of prestigious social status. It is the connection with European legacy. This is precisely why the narrator of *This Side of Paradise* provides us Beatrice's European allusions: she was "known by name as fabulously wealthy American girl to Cardinal Vitori and Queen Margherita" (*TSOP* 3-4).We can clearly see here the parallel with the European upper class, which emphasizes the prestige of Beatrice's social status. The narrator introduces us to a character, Mrs. Lawrence, who Amory likes at first sight. He compares her to Beatrice, and immediately focuses on her "cool house" and says that the "grace, which he felt was continental, was distilled through Mrs. Lawrence's New England ancestry or acquired in long residence in Italy and Spain" (*TSOP* 226). Amory provides another example of the enormous effort to make even the slightest connections and allusions to Europe when he tries to stress the quality of his appearance by the self-confident claim that he is "awful good-looking and English, sort of" (*TSOP* 12), which proves the argument made above since the English are descendants of the original Anglo-Saxons. The deprivation caused by the lack of tradition is, for America, typical. For a long time the country failed to reconcile with it and the Americans were trying to compensate it somehow. Beatrice supports her need for such a tradition by the statement that, however much she likes

America, she longs for some better place for living: "I feel my life should have drowsed away close to an older, mellower civilization, a land of greens and autumnal browns". The vision of the "land of greens and autumnal browns" (*TSOP* 24) is, almost, pastoral. The 'mythical' place where she wishes to grow old and die in calmness, feels Eden-like. Paradoxically, it is America which provides the vision of Eden for its inhabitants, as it originally did for the first Puritan settlers, rather than Europe.

1.1.2 Society at Princeton University

The special kind of background representing the rigid American social system that goes hand in hand with the aristocratic way of hierarchy is Princeton University, which is where we can find Amory for the most of the narration. It creates a microcosm, a world within a world, that mirrors the social relations, habits, and behaviour of the outside world. This is something that *F. Scott Fitzgerald's Racial Angles and the Business of Literary Greatness* proves*:* "It should be plain enough that the cultural world to which Fitzgerald aspired was hardly free from the competitive ethos and hierarchical logic of corporate capitalism, and it is difficult not to see it as but a sublimated version of those Princeton eating clubs" (Nowlin 13). Surprisingly, Amory is not part of the elite group since he is a student in the first year who as yet does not attend a club that might have raised his social prestige (as many others already have). This situation could be easily compared with that of general society, in which members of the middle class are trying to get to the upper class. Their endeavour is as difficult as Amory's, who realises that his social position as the new student is not the same as he was used to experiencing in the outside world - where he was the respectable member of a high class. He is, naturally, aware of the principle on which the society at Princeton works from the first moments that he:

> watched the crowds form and widen and form again . . . eating at certain tacitly reserved tables in Commons, dressing in their own corners of the gymnasium, and drawing unconsciously about them a barrier of the slightly less important but socially ambitious to protect them from friendly, rather puzzled high-school element. From the moment he realized this Amory resented social barriers as artificial distinctions made by the strong to bolster up their weak retainers and keep out the almost strong.

Although Amory "resented social barriers", he promptly adds that he longs to be part of this system, and he didn't want to be just anyone either, for he "decided to be one of the gods of the class" (*TSOP* 47). Consequently, he becomes a football player to achieve his goal, although he quickly injures himself and must look for another way to shine. His almost desperate need for unique social status is also apparent from several conversations about social classes between him and his friends. For example, during his talk with Kerry Holiday he literally expresses that he does not "mind the glittering caste system" as such, but what he does mind is that he is not one of the elite: "I like having a bunch of hot cats on top, but gosh, Kerry, I've got to be one of them". And Kerry answers: "But just now, Amory, you're only a sweaty bourgeois". Following this, Amory's response is crucial: " "I won't be–long," he said finally. "But I hate to get anywhere by working for it" (*TSOP* 50). By the last sentence, we are getting back to the main principle on which the social system works – Amory, as a representative of the upper class, or the upper middle class (this is not clear), is accustomed to high social prestige without any personal endeavour. Ironically, by attending Princeton, he has to face an entirely new position.

We can find a great example of the ossified caste-like system and its members' attitudes in Amory's reaction to the origin of his schoolmate Humbird. Among his friends, Humbird is considered to be a leading member of their social group. He is a person with aristocratic manners,thanks to his "charm and personality" (*TSOP* 96) and fine clothes. As the narrator reveals, many people copy his style. "His friends ranged from the highest to the lowest" and "he seemed the eternal example of what the upper class tries to be" (*TSOP* 85). Amory, in admiration of Humbird, compares him with "English officers". Englishness was always thought to evoke the highest prestige possible, so it is a great compliment in relation to the Anglo-Saxon race and tradition. Unfortunately for Amory, he gets to know that Humbird is, ironically, the son of a self-made man who gained his wealth in real estate only a few years ago. The reaction of the upper class Amory to this was that he "had felt a curious sinking sensation" (*TSOP* 85). An intense reaction to learning that his friend’s origins were different than he had thought.

Amory and his friends also debate another theme which resonated in society - the problem of race. Ideas about the superiority and inferiority of races began to emerge

from the 1890's, as is revealed in the book *Strangers in the Land*. During the following years of increasing immigration to the United States, several books of scientific racism were published. One of the mostwell-known was*The Rising Tide of Color Against White World-Supremacy* (written by Lothrop Stoddard) which, interestingly, Fitzgerald reflects in *The Great Gatsby*. In short, scientific racism raised the white race above all other races. Especially, the people of Nordic visage. It includes blue-eyed persons with blonde hair. They are, in fact, represented by mentioned Anglo-Saxons. In the novel, there is an episode when Amory and his friends discuss the importance of someone's race, skin and hair colour as a proof of someone's exceptionality. They compare the photographs in the yearbooks of the senior council and figure out that there is a higher percentage of fair haired people. They agree on the fact that "[t]he light-haired man is a higher type" (*TSOP* 140), as Amory's friend Burne, fair-haired himself, says. He also adds that he has made similar research on US presidents,which shows that "way over half of them were light-haired" (*TSOP*140). In reality, this proves nothing since there is the other half of presidents without Nordic visage, and Burne only said it to give his far-fetched theory some authority. Paradoxicaly, Amory considers Humbird to embody every upper class standard (before he gets to know the truth about his origin), although, he has dark hair and skin. These hints could serve as clues that he is not what he seems, but Amory does not see it.

1.2 Amory Blaine

If we look closely at the characters created by F. Scott Fitzgerald, especially the main ones, we will realize that Amory Blaine, the protagonist of *This Side of Paradise*, is in many ways unique. The crucial difference between him and the rest of Fitzgerald's characters is that it is hard to capture and interpret his true essence unless we realize that *This Side of Paradise* is mainly a coming of age novel, or bildungsroman which follows the tradition of romantic bildungsroman as Kirk Curnutt in *The Cambridge Introduction to F. Scott Fitzgerald* states. The fact that this novel deals with this young, immature boy and his journey into adulthood is key to our interpretation and understanding of his nature. It is his immaturity that caused the obstacles to interpret this character in a straightforward way. He always changes his attitudes, preferences, and his aspirations in life. On the other hand, some critics such as James L. W. West find the characters of *Paradise* "inconsistent" (West xiii). In his introduction to the 1995 edition of *This Side of Paradise* he takes this as a fact, but does not see the cause – in this case it is Amory's immaturity, not Fitzgerald's. Despite the fact that it is Fitzgerald's first novel and his style is not as perfect as in his later works, the seeming "inconsistency" of Amory has a different origin. Although, every character is supposed to go through a certain development, and sometimes quite a remarkable one, the case of Amory is special as he is unstable and changes back and forth more often than an adult character would probably do. Aside from this stark difference, he shares many features that are similar to Fitzgerald's other heroes. The majority of these are romantic dreamers standing between illusion and reality. They also reflect the paradoxical nature of society, usually have to face some kind of loss, and last but not least, they more or less successfully hide an inner conflict.

1.2.1 The Romantic Egotist

The novel, and not only this one, is tightly linked to romanticism since Fitzgerald was, in many ways, a literary descendant of this movement. From the very beginning, after reading the title of the first chapter, we are made aware of the crucial fact – the main character is supposed to be "The Romantic Egotist". And of course, the romantic nature of Amory Blaine pervades the whole novel. The original title of the novel was "The Romantic Egotist", but later Fitzgerald decided to change it. The new title, *This Side of*

Paradise, is ambiguous and has a wider meaning since it is not tied up only with Amory. The essay 'Princeton as Modernist's Hermeutics: Rereading *This Side of Paradise*' reveals: "the final title returns to the evocation of place with a modernist's twist to the biblical reference" (Van Arsdale 41), which gives the story metaphysical proportions. Despite the new title, the importance of the romantic Amory as the centre of the novel is undeniable. Even Amory considers himself to be a romantic, as his talk with one of the main female characters proves: "I'm romantic – a sentimental person thinks things will last – a romantic person hopes against hope that they won't. Sentiment is emotional" (*TSOP* 189). The extract reveals a key fact about Amory: he lives, or more accurately, he claims that he lives in the here and now, which is in contrast with Fitzgerald's other characters who live in the past fully or partly (as we can see in *The Great Gatsby,* for instance) On the other hand, Amory's other girl, Eleanor, says that he is sentimental and he himself proves it with his behaviour in the last chapters when he ponders the past with a great deal of melancholy and sentimentality. The section called *In the Drooping Hours* opens with the sentence: "While the rain drizzled on, Amory looked futilely back at the stream of his life, all its glitterings and dirty shallows". Here, the rain highlights the melancholy of the situation when a broken young boy with war experience recalls his life and surprisingly admits that he "despised his own personality" (*TSOP* 280), which is in stark contradiction to the rest of the book in which he admires himself and perceives his character as exceptional. More importantly, he does not seem reconciled with the fact that nothing will last. He could not deal with of the death of Dick Humbird, which was the first person he lost, the echoes of the war are still present in his talks, and the loss of his love Rosalind hurts as well.

One of the essential inventions of romantism is the new expression of self on which romantics put a great stress. It was this literary and cultural movement that created the real cult of individuality. The novel formerly named *The Romantic Egotist* follows this tradition. Stephen Bygrave, in the introduction to the book *Coleridge and Self Egotism,* mentions that the origin of egoism in literature is connected with Descartes and his "disciples who remained fixated on the uncertainty of everything but their own existence" (Bygrave 3). And in fact, this attitude is close to the modern man of the 20th century as well. Before the war, but mainly during and after, the old certainties were shaken and the individual began to realize that he can rely only on himself. Although

modernism tries to refuse the ideas of romanticism and inclines toward classicism, they are, paradoxically, very similar in this case. The understanding of one's "own existence" (Bygrave 3), ina wide and unstable world is apparent in *This Side of Paradise* as well. This existential problem is expressed by the narrator's and Amory's concluding words:

> And he could not tell why the struggle was worth while, why he has determined to use to the utmost himself and his heritage from the personalities he had passed. . . .
>
> He stretched out his arms to the crystalline, radiant sky.
>
> "I know myself," he cried, "but that is all" (*TSOP* 305).

As we can see, the outcome of the novel is clear – Fitzgerald stresses Amory's self.

We can trace the importance of the self and individuality from the beginning of the novel to the very last line. Fitzgerald shares the romantic movement's "interest in the self, especially the divided self, as a psychological entity" (Porte 11). Amory is based on contradictory features. He is an exceptionaly individual human being. His nature was supported with his eccentric mother, Beatrice, and her quite a different upbringing and education in his formative early years. He always thought that he was someone special and better than the others. And after he left Beatrice for preparatory school, he does not fit into local society (although at first this is not because of his unique abilities and social position, but because he is new there). The same situation is repeated at the university where he tries to gain status as a football player, but ironically he injures himself immediately. The clash between being an exceptional human being and a part of the society or a social group is one of the central themes. The text shows us an interesting paradox when Amory, who thinks of himself as an unconventional personality, tries to cultivate his schoolmate Thomas Parke D'Invilliers, who is unconventional in his nature. D'Invilliers lives "without much conception of social competition" (*TSOP* 56), which is typical for Princeton, and of general society as well. In short, unlike Amory he has no ambitions for upward social mobility and he does not long for popularity. This student is keen on literature and philosophy and his inner world of ideas. On one hand, Amory admires him for his individualism and his knowledge of Keats, Wilde, and the others, but on the other, he is "trying to awaken a sense of the social system" (*TSOP* 58) in him. Amory manipulates D'Invilliers to fit in. Probably to prove that he is on the same superficial level as Amory who longs for

position and appreciation. Unfortunately for Amory, this does not work fully. However, in the concluding pages of the third chapter the narrator speaks about "a new Tom", which signals a change in this character. But as we soon realize, he is "new" only on the surface, although he is now conventionally "clothed by Brooks, shod by Franks", he is "sick of adapting [himself] to the local snobbishness" (*TSOP* 92), which in this instance means the atmosphere at Princeton. The concept of romantic individualism is contrasted not only with general society or the Princeton society, but also with the condition of an individual in a war and the consequences of such a situation. Here, Fitzgerald presents two different opinions. The first one, which Amory stands for, says that war has negatively influenced the concept of individualism and exceptionalism. On the other hand, D'Invilliers opposed this: "There never were men placed in such egotistic positions since . . . The French Revolution" (*TSOP* 229). Amory strongly disagrees, building his argument around the chaos in the world. The world where the old truths were shaken and everyhing is questioned even the indivudial so he can never really succeed.

Fitzgerald also deals with a feature that is quite remarkable for romanticism and the concept of a self as a whole – egoism. From the beginning, Amory seems to be a selfish character who mainly ponders about himself, but, as Bygrave in his book *Coleridge and the Self – Romantic Egotism* points out, we should differentiate between two equally important terms, 'egoism' and 'egotism'. Bygrave perceives the greatest difference between the words 'egotism' and 'egoism' to be on the level of activity and passivity. He finds 'egotism' to be "active", based on "talking about or asserting oneself", which shares features of narcissism.Meanwhile,"'egoism' comes to refer to a passive state – thinking about oneself " (Bygrave 3-4). Amory is both:it is apparent that he thinks about himself and his life most of the time. He also talks about himself and loves flattery. He longs for admiration and appreciates it when girls or the people in New York say that he is a "remarkable-looking boy" (*TSOP* 33). He is preoccupied with himself completely and directly asks Isabelle, one of his girls, "if she thought he was conceited. She says there was a difference between conceit and self-confidence" (75).But in the case of Amory there is a thin line between these two features. In the story of novel we are witnessing Amory's journey to self-knowledge. This statement is proved by the following reference:

> [Fitzgerald] distinguishes between the "egoist" and the "personage". The egoist relies on personality, which depends on appearance, grooming, gesture–the surface aspects of self. Personage moves beyond personality to a more essential form of self–self as a process, an accumulated sense of what one can become. Over and over, Fitzgerald's characters experience a conflict between their sense of self and historical possibility; what they try to create is often frustrated by the cruel reality of an unaccommodating age (Lehan 153) .

In this case, the main protagonist Amory faces a conflict between what he wants to become and his real self. He must give up his efforts to make himself great, popular, with better status, for realizing his true self-oriented nature that is similar to the one of D'Invilliers. It is the perfect ending for the novel, because it forms a circle. It is not a coincidence that the novel opens with *The Romantic Egotist* and ends with a chapter called *The Egotist Becomes a Personage*; everything written here points to the divided self unified.

1.2.2 Myths Creating American identity

In the United States, even nowadays we can easily find a strong Puritan heritage that pervades general discourse, culture, and literature. There are several aspects rooted in the Puritan past that are relevant for an interpretation of *This Side of Paradise*, as well as for many other Fitzgerald's works. Puritan's belief that America is a mythical City Upon a Hill is decisive. It was considered "an embodiment of a paradise on earth" (Stiuliuc 363) which could bring a new opportunity for people who did not want to or could not live in Europe anymore. Basically, this vision of something better and new stands behind the myth of the American dream (although this term was coined in the 1930's). However, it is mainly *The Great Gatsby* which tries to capture the essence of the American dream, even *This Side of Paradise* echoes this myth. The title of Fitzgerald's 1920 novel is an obvious allusion to the biblical paradise which historically embodies America itself. Van Arsdale in the already mentioned essay,'Princeton as Modernist Hermeneutics,'raised a crucial question: "does the story take place outside of paradise from beginning to end, or does Amory find himself on "this side" after he leaves Princeton?" (Van Arsdale 41). The answer is in fact both, because Princeton mirrors the outside world with its ups and downs, not some ideal paradise. But after

Amory leaves Princeton, he faces even worse life situations, like the First World War, for example. Obviously, the answer is ambiguous. It must also be stressed that Fitzgerald follows, the tradition of American romantics who "continued to believe firmly in the idea of America as a reality, as a promised land, an earthly paradise provided by God." But in comparison with the fundamentally positive Emerson, for example, Fitzgerald works with bitter irony, which is apparent even from the title. Importantly, he doesn't use the actual myth of paradise on Earth,but reconstructs it for the modern reader, as Van Arsdale suggests:

> When we bring the Kingdom of God into Fitzgerald's modern world, the atheist dismisses the divine but nonetheless clings to a belief in the mythic Kingdom—Kingdom of something. Identifying that something becomes the challenge. America as an image of paradise is transmuted into the Ivy League campus in Fitzgerald's book, a place fraught with the symbolism of at least a higher culture even if the belief in a higher heaven has been relinquished.

The "challenge" (Van Arsdale 40) mentioned above could be a vision of something better, a new course in someone's life, or hope. Talking about Amory Blaine, it stands for the greatness he dreamed of, but unfortunately, instead of gaining greatness he loses everything. Paradoxically, this is the only way to understand who he is.

1.2.2.1 Self-determinism

The American dream is, as is revealed in the book *The American Dream*, linked with self-determinism. Amory is an ambitious person with the ability to succeed. He, like Jay Gatsby, for example, is determined to gain something better or greater than he has and become someone. In comparison, Gatsby gained everything he could have possibly imagined from nothing and makes himself a legend,but the story ends in tragedy, with the undertone of hope. And it is one of the strongest points of the novel, the ability to believe. These basic themes are also present in Amory's story. They are present but in more subtle way. To make it clear, it is important to realize that Amory is only a self-determined character on the level of ideas, not in terms of property, which would make him a traditional self-made man. In fact, this reading of Gatsby is also possible, since he combines both ways in which he is determined to achieve greatness:ideas and wealth. Amory shares crucial featureswith the concept of a self-made man, such as ambitions,

longing for greatness, or the ability to work on himself and improve if necessary. This is highlighted by Curnutt: "[a]mong the values whose loss Fitzgerald's characters must accept, none is more important than self-perfection, more often described as self-determinism in America for its insistence that identity is plastic and that success is limited only by lack of initiative" (Curnutt 57). And we can trace this back,for example,to Emerson's work. At first, Amory is convinced of his uniqueness as Beatrice always has the wrong impression that they are better than the others. She raised him in this environment and, consequently he "marked himself a fortunate youth, capable of infinite expansion for good or evil. He did not consider himself a "strong character," but relied on his facility (learn things sorta quick) and his superior mentality (read a lotta deep books)" (*TSOP* 20), and he thinks he has better knowledge than the rest, including some teachers. Ironically, when he meets the real intellectual, D'Invilliers, he realizes that "he had read nothing for years" (*TSOP* 57).From that moment onwards he develops his reading experience remarkably. This proves that he is able to admit his imperfections in something and will tries to work on them,although he is too self confident and proud to confess this explicitly. The key feature of his character is the life aspiration for greatness and he determines himself to become great in the very young age. Unfortunately, after he lost his wealth, position, love and illusions, his whole world is shaken and he gives up on the hope to be great (which proves Curnutt's argument above)but he did at least get to know himself.

Amory Blaine is one of Fitzgerald's characters whose main quests is to perfect himself. In order to do so, he has certain codes on how to achieve the desired greatness he talks about. But since *This Side of Paradise* is a coming of age novel, his priorities are changing as he became more experienced and his opinion what is exactly the perfection is not stable. Amory's views on his own 'greatness' constantly oscillate between the superficial level of appealing to others and a more mature vision of 'greatness' based on his fundamental romantic self. The first perfection could be perceived as outer (for the outer world), andthe second as inner (created for the satisfaction of Amory's inner self). It is necessary to remember that both provide evidence of his character. The initial code, or philosophy, he created could be called an "aristocratic egotism" (*TSOP*19). He is aware of his privileged position, and thinks he is exceptional in terms of mannersand appearance. He considers himself to be

"exceedingly handsome" and has "the power of dominating all contemporary males", and he has"the gift of fascinating all women". In opposition to this, "older boys usually detested him" (*TSOP* 20), and even a hint of their negative attitude makes Amory unstable and vulnerable.This is evident from his beginnings at St. Regis, when one of the professors invites him to a talk about his position among the other students. "They seem to think that you're-ah-rather too fresh-," the professor says. It could be said that this alludes to Amory's immaturity and implies that he should work on himself and, as Amory's reaction reveals, he is aware of it: "'That *damn* old fool', he cried wildly. 'As if I didn't *know!*'" (*TSOP* 30). This changed after he started to play football and created the well-built and focused 'philosophy of the slicker'. The football works as a metaphor for the enormous human endeavour to achieve something thanks to "straight arming" no matter which obstacles one must overcome ("beating back the tide" to be "scrapped and stripped into trim", "bruised and weary, but still elusive circling an end, twisting, changing pace . . . falling behind the Groton goal with two men on his legs, in the only touchdown on the game" (*TSOP* 35).) And this new 'philosophy of the slicker', which is contrary to his ambitions and is based on conventional popularity rather than greatness and exceptionality, is a way of thinking he holds on to even during the Princeton years. Unfortunately, after the death of his admired schoolmate Humbird, Amory turns his system of values upside down. From this moment, everything seems pointless to him. As a consequence of his gloomy mood, he becomes less focused at school and "his philosophy of success had tumbled down upon him" (*TSOP* 107). He realizes that after years of trying to become someone with "success through conformity" the major society dictates, his true self is different, "idle, imaginative, rebellious" (*TSOP* 109), like his schoolmate D'Invilliers. Monsignor Darcy brings important knowledge in understanding Amory's nature and his often contradictory ways of dealing with ambitions. Darcy is a clergyman who serves as a father figure for Amory in one of their conversations, which usually serve as a medium for Amory's self-analysing, says:

> but you're developing. This has given you time to think and you're casting off a lot of your old luggage about success and the superman and all. People like us can't adopt whole theories, as you did. If we can do the next thing, and have an hour a day to think in, we can accomplish

> marvels, but as far as any high-handed scheme of blind dominance is concerned - we'd just make asses of ourselves (*TSOP* 113).

Monsignor Darcy tries to show Amory the way out of his crisis, how he can find his real nature and redefine his views on success. Later on, after the war when Amory has suffered another great loss in his life and is affected by the horrors of it, Monsignor Darcy tries again to definesuccess,which he believes is linked with mysticism and he encourages him not to lose a faith. The final loss of Amory's ambitions is proven by his bitter claim after the war: "The world is so overgrown that it can't lift its own fingers, and I was planning to be such an important finger" (*TSOP* 292). Here he is reacting to the past situation, his life ambitions, and the fact that he has changed along with the world.

Another opinion on Fitzgerald's characters is described in *The Cambridge Introduction to F. Scott Fitzgerald,*which is based on contradictions and divided into "aspirants and debauchees" (Curnutt 79). It could be said that Amory Blaine has characteristics of both types. He became "aspirant" at St. Regis Preparatory School or at Princeton University after he realized that he longed to regain the social prestige he was used to. Consequently, he wished to get to the elite group of respected students and achieve greatness; something he planned from the very beginning of the novel. On the other hand, he is a selfish "debauchee" who is not focused on his goal. He drinks a lot with his friends, refuses to work on his position ("But I hate to get anywhere by working for it" (*TSOP* 50)) and is obsessed with sex. Ironically, his relationships with girls are not without complications and although he is obsessed with sex, he is at his deepest nature quite shy, immature, and traditional thinking as this extract proves: "Now a confession will have to be made, Amory had rather a Puritan conscience" (*TSOP* 20).

1.3 Female characters

In *This Side of Paradise*, Fitzgerald presents a wide range of female characters, from Amory's eccentric mother, Beatrice, who influenced him strongly, his first love interests, to his heartbreaking relationships. All of the women and girls Fitzgerald depicted are connected with one crucial theme – the position of women in society. Through his female characters, he tries to capture the paradoxical nature of society, which faces great and rapid changes on its way towards modernity. In this environment, we can find, on one hand, modern girls, emancipated, independent, intelligent, and bohemian, but on the other, persisting prejudices and habits of the 19th century (concerning marriage, for example). But we can also find the changing position of female roles thanks to the modern young girls with bobbed hair called 'flapper girls', which was a term "popularized" by Fitzgerald himself (as we can clearly see in his 1920 collection of short stories *Flappers and Philosophers* as well as in his novels). The term 'flapper' became cultural phenomenon, "[t]hough it is an overstatement to say that Fitzgerald created the flapper, he did, with considerable assistance from his wife Zelda, offer the public an image of a modern young woman" (Sanderson 143). Secondly, the novel deals with Amory's understanding and perception of women. He inclines toward impulsive decisions but more importantly, he usually tied the the girl or woman to a certain ideal or image, and he loves this image more than the girl as a real human being. There is a clash between imagination and reality as well as between illusion and disillusion. Last but not least, we should not omit that in relation to the female characters the novel also works with binary oppositions, such as the pairs of attributes: innocent and experienced, immature and mature, or holy and evil. It is also necessary to add that the majority of the female characters, due to their real nature, or thanks to Amory's vivid imagination, share quite contradictory features.

1.3.1 Victorian Flappers

It has already been mentioned in the second chapter of this thesis that *This Side of Paradise* points to the generation gap between the generation of the last decades of the so-called Gilded Age and their offspring, who matured in the unstable progressive modern era of the 20th century, and whose youth was interrupted by the First World War which brought horrors that affected their lives and their way of thinking. When

talking exclusively about the female characters that Fitzgerald depicts, we soon realize that the majority of women and girls presented in the novel represent the young girls of Fitzgerald's generation – the flappers. They are usually "spoiled, sexually liberated, self-centred, fun-loving, and magnetic" (Sanderson 143). We should also emphasize one of the facts mentioned in Sanderson's essay: Fitzgerald always admires the qualities of flappers only appeared in the characters of high class girls, contrarily, "Axia Marlow, a chorus girl . . . is an early example of the vulgar working-class women that appeared in Fitzgerald's fiction and indicate his sexual prudishness" (Sanderson 151). However, if we look at them in detail, it seems obvious that some of these supposed flapper girls, such as Isabelle and Rosalind, share the features and values of the older generation of their mothers when they become more experienced. "Fitzgerald also recognized that the fantasy of endless youth must inevitably confront the reality of aging. In his novels in particular, flappers typically enjoy an extended adolescence only to discover suddenly that their decadent, indulgent fun has irreparably weathered them" ("F. Scott Fitzgerald, Age Consciousness, and the Rise of American Youth Culture" 40) On the other hand, there is Amory's mother, who is mature and has the attributes of much younger modern woman combined with those typical for her generation. To sum it up, Fitzgerald's first novel highlights how complicated characters can be and stresses the fact that the accepting of a new era, and the ideas flowing from it, is a process rather than a sudden change: well-established orders cannot be wiped out in a decade or two without leaving any trace.

Amory's mother, Beatrice, is strictly speaking, the person who almost exclusively influenced him during his formative years, since the novel does not stress the role of his father in Amory's upbringing. He was with Beatrice until her nervous breakdown when he was fourteen, which was probably caused by her alcoholism since Armory compared her state of mind to delirium tremens. Beatrice embodies a rather general female figure, with more features of a modern woman than a Victorian mother. Interestingly, she demands to be called by her first name, and not labelled as a mother, which she actually, is. As Sanderson claims in her essay Women in Fitzgerald's Fiction: "Charged with maintaining the home as a safe haven for their husbands and children, women were expected to embody the qualities of piety, purity, domesticity, and submissiveness" (Sanderson 144). Beatrice, in fact, lives in stark contrast to the common concepts of

women and mothers. She never nurtured Amory like other mothers do, calmly in a peaceful home. Beatrice travels a lot with him instead; they always stays in hotels or at friends' and relatives' places, much like nomads. She is quite independent at certain points, insists an attention, can drive a car(which was not common then), and drinks a lot like modern young girls. On the contrary to her possible alcoholism and several breakdowns, Amory connects her with "perfect grace and dignity" (*TSOP* 239) typical for "golden girls" (Sanderson 148) who come from wealthy families as she does. We should not omit that when she was young, Beatrice had a passionate love affair with a man who later became Monsieur Darcy, which serves as evidence of her liberal attitudes towards sex and intimacy. The mentioned "passionate kisses" (*TSOP* 7) between them proves that their relationship was not platonic. However, she finally decided to marry someone more appropriate for her because of Darcy' s unequal social status. This episode, described only briefly in the novel, has an enormous importance since it foreshadows the main problem that Amory will have in his relationships with girls, particularly in the case of Rosalind who will eventually break his heart for his insufficient income. As we can see, no matter how unconventional Beatrice is, she is very conventional in terms of social order, which is one of the key issues Fitzgerald deals with.

Talking specifically about Amory's love interests and affairs, Fitzgerald created characters such as Myra St Clair, the thirteen year old who was the first girl Amory ever kissed. She is a typical 'golden girl', wealthy and popular. Signs such as her "yellow hair curling out" (*TSOP* 13) and her surname signal innocence and chastity. We should add, that in the fiction of F. Scott Fitzgerald, and in literature in general, blond girls are primarily linked to those features, and a great example of this is Daisy Buchanan in *The Great Gatbsby*. On the contrary to Myra's innocent appearance, she kissed an almost stranger, which is not exactly standard behaviour for a Victorian lady, but is common for the new generation. "None of the Victorian mothers–and most of the mothers were Victorian–had any idea how casually their daughters were accustomed to be kissed. "'Servant-girls are that way," says Mrs. Huston-Carmelite to her popular daughter" (*TSOP* 64), but certainly not upper class girls. Amory is attracted to Myra but as soon as he gets her, he refuses more intimacy. "Sudden revulsion seized Amory, disgust, loathing for the whole incident" (*TSOP* 15). This proves his immaturity and unstable

nature. Myrra's reaction is, according to Amory, exaggerated since she started to act like a furious little child. It shows that she is probably not used to refusal, but when her mother discovered them, she changed her behaviour immediately and acted as she had done before. This episode with the first kiss hintsat the typical behaviour of girls of high social status who Amory gets in touch with later. They have, as Myra does, the attributes of innocent young ladies on one hand, but can behave as spoilt 'children' who are experienced in flirting and seducing, on the other.

At the same place, club Minnehaha, where Amory experienced his first intimate moment with Myrra, he meets another upper class flapper girl – Isabella Borgé, who changes suitors and companions so often that she has a reputation for being seductive, flirtatious, and experienced in intimate relationships with boys. Her sexual liberation, one of the signs of the modern age, fascinates Amory to the extent that he refuses to visit his mother and travels thirty-six hours by train to meet Isabelle, instead. Her cousin, Sally, also thinks that Isabelle's reputation as the experienced girl increases her attractiveness. Similarly to the case with men, their reputation is part of the social convention. Sally's opinion, though true, as we can see in Amory's example, is shaken by Isabelle's disagreement. She is perfectly aware of how to play with men and knows how important it is for a young girl to be, or more properly to seem, innocent. Following this rule, when she meets him she wears a "mask" of naivety and innocence so that she looks almost like an "inviolate dreamer" (*TSOP* 78).To be fair, he also does not show her his real self, which was hidden under the certain "pose" of a "studied air of blazé sophistication" (*TSOP* 73*).* They both know about each others little lies or stylisations, but accept them as a legitimate part of the game. At the end of their first encounter, they badly want to kiss, but this act of intimacy is interrupted . After that, Amory start to long for her, he idealizes her, and she becomes more a dream than a girl. Unfortunately, when they finally meet in person, they argue and break up. Pelzer, in her book *Student Companion to F. Scott Fitzgerald,*claims that Isabelle as well as Rosalind (his other girlfriend) "display boyish toughness that makes them utterly immune to the sexual prohibitions of a previous age". However, the expression "utterly immune" (Pelzer 41) seems at the very least, too strong. Talking specifically about these two characters, the sexual liberation has obvious limits. For example, from the last conversation between Amory and Isabelle her hypocrisy is apparent. It is extremely

important for her to look innocent in front of her Victorian mother and society, even though she kisses Amory. This is proven when Amory accidently hurts her neck with his stud while hugging her. She overreacts, becomes furious and tries to hide it so that no one discovers that she was with touching a boy. After months of desperate love, Amory loses his illusion of her (the kind he creates about his girls all the time) and realizes "she had been nothing except what he had read into her; that was her high point, that no one else would ever make her think" (*TSOP* 104). He would rather have the sexually liberated flapper girl in her, who, as cousin Sally mentions, behaves similarly to men in some ways, especially, concerning sex and relationships. Following quote proves it: "Oh, don't be so darned feminine" (*TSOP* 100), he says to her. We can see here another contradiction: she is a female and yet he asks her to be more boyish, like she used to be. But she displays signs of both: modern boyish girl and traditional feminine Victorian girly girl.

Book two of *This Side of Paradise* begins by introducing Rosalind Connage, the débutante coming into the society. From the first pieces of information we get about her it is obvious that she has privileged social status. She is obviously rich to be compared with the "princess" (*TSOP* 179) living in luxury. As a flapper girl, she is as self-confident, spoiled, and sexually liberated as the other ones mentioned. Similarly to Isabelle she is boyish from a certain point of view, for example, she does sports (plays golf and swims a lot), which was a dominant field for men, and she thinks about relationships as men used to do for generations before. Amory even tells her that because of the sports he imagines her as "sort of–sexless,". This is in opposition with her girlish room when she is preparing for coming into the society, dressing up and putting make up on:

> He: (*Gazing around*) This is a sort of a new wrinkle for me.
> She: This is No Man's Land.
> He: This is where you–you–(pause)
> She: Yes–all those things. (*She crosses to the bureau*.)
> See, here's my rouge–eye pencils.
> He: I didn't know you were that way.
> She: What did you expect?

She confirms that she is the person he expected, but "not in business hours" (*TSOP* 186*)*. She speaks about herself as if she were a company that needs to work for the highest price. This business language was also more suitable for men, at least, after the First World War. She shows him her more masculine side, since she, like other flapper girls, "reject[s] conventional notions of feminity". And even says it literally: "I'm not really feminine. You know–in my mind" (*TSOP* 187),which catches Amory's attention. She also immediately expresses "her nakedly opportunistic attitudes towards romance, materialism, and fun" (Curnutt 70). Her future boyfriend should have money and should not be boring, because she becomes bored quite quickly. Her mother, a Victorian mother, pushes Rosalind into an advantageous marriage with a wealthy upper class man, but she always tellsher mother that she is a modern girl and indicates that the present days and the 1890's are a totally different age. Against the will of her mother, she encounters lots of young men, not only for polite conversation, but for an intimate relationship realized by kisses, which she sees as a powerful tool of a modern girl:

> There used to be two kinds of kisses: First when girls were kissed and deserted; second, when they were engaged. Now there's a third kind, where the man is kissed and deserted. If Mr. Jones of the nineties bragged he'd kissed a girl, every one knew he was through with her. If Mr. Jones of 1919 brags the same every one knows it's because he can't kiss her anymore. Given a decent start any girl can beat a man nowadays (*TSOP* 194).

There is a great difference between Rosalind and Isabelle, for Rosalind does not seem innocent at all. Everyone knows her real nature and she confesses it publicly, even to her mother, who of coursedisapproves of her daughter's behaviour. Her relationship with Amory is unique since it is the only real love relationship Amory has. At first, Rosalind hints that it is temporary, then she falls in love with him.But in the end she is dissatisfied with his income and could not bear the idea of life without luxury. Paradoxically, she tells him that she must break up with him due to the features of his nature that she loves the most, including the fact that he is a romantic dreamer, not a practical materialist. Finally, she behaves in stark contrast to the Rosalind she has presented for the whole time and accepts the standard viewpoints of her mother. Rosalind is Amory's one true love and the failure of their relationship devastates him, maybe because it is she who initiates the break up.

1.3.2 Holiness and Darkness

Last but not least, Fitzgerald depicts two female characters quite different to the others. And standing in a mutual opposition. The first one is Clara Page and the second Eleanor Savage. While Clara represents all the goodness, chastity and holiness one character can bear, Eleanor is completely the opposite and associated with danger, evil, wildness, and sex. Talking about religion, Clara confesses that she would be a nun if she did not have children and could start over, whereas Eleanor is a materialist, denying every kind of transcendence. It should be stressed that "their episodes are necessary counterparts to Isabelle's and Rosalind's" (Curnutt 72) in terms of marriage. Although their characters are different, neither of them longs for marriage (a second marriage in the case of Clara). All of the girls that Amory meets serve as a kind of mirror to him. Clara analyses him explicitly - her nature is the opposite of his and she is able to recognize and describe his character. On the other hand, Eleanor mirrors Amory in a different way. She reminds us of the romantic behaviour similar to Amory's.

Clara Page is Amory's relative, a distant cousin, a widow with two children living a humble life without riches. He visits her on the recommendation of Monsignor Darcy, who knows him well and is able to recognize who will be a good companion for him. In comparison with the other girls Amory has met, Clara is modest and stable, and has a certain dignity about her. She is not an eccentric and romantic individual persuaded about his or her exceptionality like the others(including Amory) are. She is "never really wild" (*TSOP* 159), the only thing that turns aside her prevailing calm nature and consequently surprises Amory is that she can be spontaneous sometimes and occasionally smokes. The great difference linked to the fact of being a realist, not a romantic can be found in his and her view of the outside world. She sees the world as it is, contrarily. Amory looks at it through dreams and illusions. This is exactly the reason why he sees even Clara as somethingshe is not. She claims to be "most humdrum and commonplace" (*TSOP* 152), but Amory sees her as a unique and extraordinary housewife who can look after her household perfectly, but who is also intelligent and constantly educates herself. He also links her directly and indirectly to religiosity. For him, Clara is always surrounded by a gold colour that shines in the dark, and she is even called "a daughter of light" (*TSOP* 158), which is for sure an allusion to her goodness.

The gold colour is not the gold colour of money, since she is not rich, but the colour of holiness. The saints are in general associated with gold or white colour, and as it reveals, Fitzgerald was inspired here in religion. The tight connection between Clara and religion in Amory's eyes proves the fact that she is metaphorically compared to St Cecilia, and he literally identifies her being with his faith: "I think . . . if I lost faith in you I'd lose faith in God" (*TSOP* 157). Clara stands for goodness and all of the positive Victorian values one can imagine: she is a devoted mother and housewife who does not place her own needs above her children's. As a result, we can call Clara "the embodiment of the past", and thus she "can never lead Amory to his future, so he must reluctantly part with her" (Pelzer 45). And she is aware of it. This is revealed during their conversation about the spring and how it influences people. When he compares her with the spring, she briefly answers: "No–you're wrong again, how can a person of your own self-reputed brains be so constantly wrong about me? I'm the opposite of everything spring ever stood for" (*TSOP* 159). This proves that she is conventional and traditional in her nature, since spring is always a sign of change and new beginnings.

Eleanor Savage is probably the most interesting of Fitzgerald's female characters in *This Side of Paradise.*She, as the most modern flapper girl of all the girls, represents Fitzgerald's "ambivalent" attitude: "fearing that the flapper embodied not freedom but moral anarchy and lack of direction" (Sanderson 143). The romantic individualism of Eleanor, who is in fact "the mirror" (*TSOP* 251) of Amory, proves that Fitzgerald "was both fascinated and disturbed by women and by the changing distribution of power between the sexes" (Sanderson 144). He associated her with dark colours, wilderness (apparent from even her surname), shadows, and night, which goes hand in hand with negative stereotypes and evil. As we can see in the following pasage of the novel: "Eleanor was, say, the last time that evil crept close to Amory under the mask of beauty, the last weird mystery that held him with wild fascination and pounded his soul of flakes (*TSOP* 238). He even compares her to the Dark lady of Shakespeare's sonnets and adds that "the great man wanted her remembered" (*TSOP 253),*for Amory wants to remember Eleanor, the exceptional romantic imitating his own turbulent soul, even though she frightens and fascinates him at the same time. The atmosphere around Eleanor is always almost grotesque since she lives in "a gloomy house" (*TSOP* 239), meets Amory exclusively after dark in the shine of the moon (although night is a

common setting for Fitzgerald's love encounters, generally), attracts dramatic situations(including death of her horse),and is directly linked to the probably hereditary insanity of her mother. The dramatic situations she is presented with and her behaviour that escalates them is almost theatrical.This is also significant for other flappers as is suggested by Sanderson in the essay'Women in Fitzgerald's Fiction', and by Irwin in his book *An Almost Theatrical Innocence*. However, the extent of Eleanor's theatricality is unique. Already their first encounter lays out the basis of the nature of their consequent summer/autumn relationship. Both know that it is temporary like these seasons. They meet during the summer storm in dramatic weather when the sky has darkened and Amory is seeking shelter. He hides in the same place as Eleanor, and firstly hears her singingVerlain's poetry "in a low, husky voice" .After that he sees her, but only in the shadows, not clearly, so she stays mysterious to him and he participates in her game, which stimulates their romantic imagination and they both like it. "[H]e had a sense of coming home" (*TSOP* 245) in her company. She seems to him like "a witch" even when he sees her, but "magnificent" (*TSOP* 243). Talking about her role in society, she "represented a new philosophy of romantic individualism, rebellion, and liberation" (Sanderson 143) as other flappers did, but in contrast to Isabelle or Rosalind, Eleanor has a negative attitude towards marriage which remains until the end. She also complains about being a girl with limited opportunities and she denies accepting the existing stereotypes.

2 Tender is the Night

2.1 Expatriates and Social Issues

F. Scott Fitzgerald's last finished novel *Tender is the Night,* captures, as his other novels and stories do, the condition of society in a given point of time, specifically the 1920's. In comparison with his other novels which are exclusively set in the United States, the narrative of *Tender is the Night* is set in Europe in the years during and immediately after the First World War. The novel focuses on a group of several Americans preferring the life abroad to home. The expatriatism in general springs from three basic reasons. Firstly, the economic situation was for the Americans much more favourable in Europe. Secondly, the idea of living abroad is rooted in the need for "displacement essential to a Modernist point of view" (Kennedy 118). And thirdly, it is also linked to the question of social prestige:Americans who lived in Europe and were close to some European tradition, especially to England and Anglo-Saxons, could raise their social prestige in the eyes of other Americans (*see* previous chapter). In relation to this topic, we should also mention the notion of "dual nationality" (Kennedy 122) to which Americans living abroad adapted and, as both, Kennedy's essay 'Fitzgerald's Expatriate Years'and Kaplan's book *Questions of Travel: Postmodern Discourses of Displacement* suggest, there is a huge difference between an American tourist and an expatriate. This is revealed by the way expatriates look with a scorn at the different groups of people around them, even Americans, since they feel they have become the natives in the particular state in which they live. On the other hand, as the above-mentioned essay also points out, there is always a clash between the 'European Americans' and Europeans no matter how native the Americans assume themselves to be. Paradoxically, the Americans living in Europe behaved assuperior over the local inhabitants and Fitzgerald’s fiction in particular reflects this. The expatriatism has one crucial feature in common with tourism: it is also a "voluntarily experience," but the experience of "estrangement and separation in order to produce the experimental cultures of modernism" (Kaplan 28). We should not omit that Americans, as we can also see in *Tender is the Night*, create certain communities of their own, almost isolated lavish worlds, as their upper class life on the Riviera and Paris proves. The obvious evidence supporting this argument is the stratification of people on the beach of Rosemary Hoyt, something which one of the main female characters notices when she

arrives at the Riviera. As an American girl who sees a community of expatriates for the first time: "She thought they were mostly Americans, but something made them, unlike the Americans she had known of late" (*TITN* 10).

2.1.1. American Expatriates in Europe

In *Tender is the Night,* Fitzgerald reflects the enormously popular phenomenon of the 1920's – expatriatism.We should define, at first, the reasons for the spreading of this lifestyle. Apart from the economic benefits mentioned in the previous and the following paragraph, the origin of the idea of expatriatism leads to the core of modernism. Since "Euro-American modernism celebrates singularity, solitude, estrangement, alienation – that is, the "artist in exile" is never "at home," always existentially alone, and shocked by the strain of displacement". Those elementary demonstrations of modernism are clearly present in *Tender is the Night*. We can trace the feelings of "singularity, solitude, estrangement, alienation" (Kaplan 28) in the relationships between expatriates and the rest of the world, or among certain characters, but also in the relationships between an individual and the world. As we can see in the novel, for instance, the group of Americans living in France creates a social community, but a relatively inaccessible one, which is alienated from the Europeans or American tourists just passing by. For example, the Frenchman Tommy Barban is called "less civilized" (*TITN* 29) than the American members of the group gathered around the Divers(the main characters). Thanks to Rosemary, (who is a Riviera newcomer) and her point of view, we are not only able to clearly notice that expatriates are slightly different kinds of Americans, but we also recognize the differences between them and other Europeans. Rosemary distinguishes on the beach two groups of people, the first one consists of "[t]hree British nannies sat knitting the slow pattern of Victorian England . . . closer to the sea a dozen persons kept house under striped umbrellas" (*TITN* 7). The nannies represent the old times and tradition, which is obvious because of the allusion to their nationality and because of the direct reference to the Victorian era;an era which had definitely faded away after the First World War. They "lay under small hand-parasols instead of beach umbrellas and were obviously less indigenous to the place" (*TITN* 9) than the tanned people laying closer to the sea under the umbrellas. Fitzgerald not only creates a contradiction between the relationship of Americans abroad and other people, but also

contradictions between the old Victorian world and the new world of the1920's which is embodied in the expatriatism with all its pros and cons. Rosemary is aware of the fact that "they obviously formed a selfsufficient little group, and once their umbrellas, bamboo rugs, dogs, and children were set out in place the part of the plage was literally fenced in"(*TITN* 24). The exclusivity of their stay on the French Riviera is highlighted by the "pastoral quality"(*TITN* 264) Fitzgerald imprinted upon it through his colourful and vivid descriptions and the religious metaphors: "The hotel and its bright tan prayer rug of a beach were one" (*TITN* 5). The omnipresent feeling of calmness that would soon be interrupted by tourists during the season is a concern that is repeated in the text several times. Talking about the examples of characters' alienation, we could easily use couples such as Divers, whose life looks seemingly perfect to Rosemary, but readers soon realize the truth. Or the McKiscos, whose troubles spring from the death of their seven year old daughter. It should be stressed that the basic concepts of modernism, such as the alienation of man in the modern world, is a problem of every single character. Talking of main characters, Nicole Diver "led a lonely life" (*TITN* 266) and her husband Dick shares that feeling: "often he felt lonely" (*TITN* 276). Initially, no one would guess how serious their psychical conditions are since everything looks proper on the surface. They are always in society, and one would say that it is impossible to be alone during the endless social events and parties.But in fact it is more than possible,as the following extract describing dinner at the Divers' Riviera home shows: "The table seemed to have risen a little toward the sky like a mechanical dancing platform, giving the people around it a sense of being alone with each other in the dark universe." They are together, but always alone. Or to be more precise, they try to hide their loneliness and all the problems of "the dark universe" (*TITN* 52), whether this be the general trauma of the war horrors which affected more or less the whole society, or personal problems which differ from character to character, and prompt the overuse of alcohol and fleeting distractions. Thus the women Rosemary, Dick, Nicole, and the others meet at the party in Paris "were neither young nor old nor of any particular social class; yet the party gave the impression of a unit" (*TSTN* 149), but of course that was only the impression.

2.1.2 Social Order

One of the central themes of *Tender is the Night* stresses the problematic division of society according to one's socioeconomic status. Here, Fitzgerald is occupied with the theme of class and the prestige linked to it. This issue is mirrored mainly in the relationship of the two main characters, Nicole and Dick Divers. Nicole's upper class origin and fortune are confronted with Dick's middle class origin and lower social status. Ironically, we should mention that his ancestor was the governor of North Carolina which is a very prestigious position, but Warrens, Nicole's family, still see him as inferior. Dick is, in comparison with his wife, aware of what poverty means since during his studies he lived in Vienna, where adverse circumstances forced him to burn his books for heating, which is the kind of problem Nicole Warren has never had to deal with. On the other hand, as the essay 'Fitzgerald's Expatriates Years'reveals, despite the fact that members of the American middle class in the 1920's could hardly ever gain better social status in American society, they could relatively easily belong to a European upper class due to the fact that "the radical difference in living costs, created partly by favorable exchange rates, enabled many displaced Americans to live abroad like "a sort of royalty"" (Kennedy 119). This means that an average middle class American could taste the life of the upper class. Although the enormous expenses of the Divers, caused especially by Nicole's excessive buying, are being paid for by the Warrens, Nicole's family, Dick tries to limit his personal costs and prefers "living rather ascetically" (*TITN* 250). The Warrens belong to one of the wealthiest families in the Midwest and what is more, they are related to the European aristocracy, which remarkably raises the prestige of their social status. To save the family reputation after Nicole's breakdown and mental illness (which were the consequences of her father's inappropriate behaviour – he was abusing her), Warren decided to send her to a sanatorium in Switzerland. This revealsthat their prestige is not what it seems at first sight. But besides the character of Nicole's father, Fitzgerald also creates the character of Baby Warren, Nicole's older sister who represents a stereotypical upper class woman whose only concern is advantageous marriage. She was almost married to an upper class English officer, but unfortunately, he was killed in the war. However, she is still described as the English lady and often linked with English Victorian values, and provides a contrast with Nicole (a modern flapper girl). The importance of social

prestige for Baby is clear, and the bond with England helps to highlight her status in the eyes of general society. Baby is basically the head of Warrens' family after the incident with Nicole,because their father, regretting what he has done, falls into alcohol abuse - as the readers get to know towards the conclusion. Consequently, it is Baby who decided that the proper partner for her mentally unstable sister Nicole was the Italian aristocrat Marmora, a man with a noble social origin.She came up with the idea that it would be the best solution for Nicole's "condition . . . if she fell in love with some good doctor" (*TITN* 225). It is necessary to add that she, paradoxically, tells this to Dick but she never imagined him as Nicole's potential husband - she would have preferred somebody with higher social status:

> She had looked Dick over with worldly eyes, she had measured him with the warped rule of an Anglophile and found him wanting—in spite of the fact that she found him toothsome. But for her he was too 'intellectual' and she pigeonholed him with a shabby-snobby crowd she had once known in London—he put himself out too much to be really of the correct stuff. She could not see how he could be made into her idea of an aristocrat (*TITN* 231).

Dick is convinced that she considers him as a potential brother-in-law. And he sees as an enormous insult that he wants to 'buy' him for Nicole, who would gain husband in exchange for connections and social status. From this moment, he detests the ruling class represented by Warrens. Paradoxically, he fell in love with Nicole and they get married, despite it all of it. And Dick accepts to be a part of a leisure class.

2.2 Dick Diver

In the main character of *Tender is the Night*, the psychiatrist Dick Diver, Fitzgerald hopes to create "a natural idealist, a spoiled priest, trading in his various causes for the ideas of the haute Bourgeois, and in his rise to the top of the social world losing his idealism, his talent and turning to drink and dissipation" (Bruccolli 76).And Fitzgerald really achievesthis. Firstly, the reader sees Dick from Rosemary's point of view. She introduces us to the whole group of expatriates; spending leisure days on the French Riviera and later in Paris cafés and expensive hotels, gathering around the Divers, Dick and Nicole, or Dicole as they are calledoccasionally. In this part of the novel, Dick is being very sociable and charming with "good manners of the young Southerner" (*TITN* 242). Later on, the story retrospectively reveals that due to his kind nature and ambitions, he used to be called "Lucky Dick" in the so-called "heroic period" (*TITN* 170) of his life when he studied and actively worked as a psychiatrist at the end of the war. Unfortunately, as the novel proceeds, we can clearly see the approaching identity crisis caused mostly by the Warrens', Nicole's family, and the psychological oppression in him which damaged his dreams. Ultimately, he ends up in total decay. "His genuinely heroic qualities and transcendent possibilities are used up and thrown away not only by the corrupt world around him but also by his own outworn pre-war romantic idealism, whose erosion was to lead increasingly to his alcoholism and his descent oblivion" (Stern 101). As this quotation from Stern's essay *Tender is the night an American History* proves, the evolution of Dick Diver represents an enormous curve: from an ambitious and promising young doctor to a lost alcoholic , which creates a great contrast.

2.2.1 Dick's Dream

One of the key topics in Fitzgerald's novels is the myth of the American dream. The book,*The American Dream* by John Cullen, or Diana Stiulic's essay,'The American Dream as the Cultural Expression of North American Identity,'suggest that this notion is rooted in the Puritan past and the vision according to which the New World was regarded as the land of opportunity. Later, the original 'dream' was slightly transformed and anchored in the Declaration of Independence as 'life, liberty, and the pursuit of happiness'. Fitzgerald usually discusses the consequences that arose from the clash of

such dreams and the harsh reality. In*Tender is the Night*this theme is absolutely crucial since the main character is one of Fitzgerald's romantic dreamers, naive in a sense, whose dreams are not fulfilled and he loses everything, including hope.In this case not only because of the world around him, but also because of himself. Importantly, "the American dream is expressed in the love affairs and worldly ambitions of . . . Dick Diver" (Callahan 380). When we arrange the narrative chronologically, the storyline of Dick Diver starts unfolding during his stay in Switzerland, with some digressions that inform us about his education in the States and Vienna. Here, the reader is provided with the first hints of his ambitious character so typical of the American self-determined man in Fitzgerald's fiction. Stern raises a valuable argument about the paradoxical nature of this. He claims that Dick lived in Vienna during the war which suggests and the city "old with death" contrasted with "America's Diver in his young manhood and gives us a picture of a vigorous American postwar youth" (Stern 101). It contrasts the exhausted old Continent with the energy and freshness of America. Dick's energy is proven by his swimming in Austria, and later on in the Riviera.Fromhis friend Franz's point of view, he shows an exaggerated optimism in becoming "a good psychologist—maybe to be the greatest one that ever lived". Self-confidence is another feature that stands for America itself, as Franz promptly adds: "That's very good—and very American,' he said. 'It's more difficult for us" (*TSTN* 195).Here he is laying down one of the differences between Europeans and Americans, especially in the years when Europe’s confidence had been broken into pieces. In America the notion of self-determinism and confidence prevails, along with the notion that through endeavour and hard-work one can achieve anything he wants. Paradoxically, Dick sees this shaken Europe as a potential land of opportunity for his psychiatric practice, but finally, he will mostly take care of Nicole. However, it is mainly a question of money: Americans could afford treatment in a private sanatorium in Europe more easily than Europeans.

His dream to become a good doctor starts to fade away when he meets Nicole who, ironically, stands for another 'American dream' in his life. She "is a figure for the romantic possibility of an America . . . though violated and compromised, suggestive of innocence, vitality, and possibility, and above all, still worthy of love" (Callahan 384). As their relationship becomes more intense, he cannot grasp his previous dream anymore and he gradually becomes frustrated, which escalates into his identity crisis

and the loss of his other dream -Nicole. To a certain extent, one could even consider the character of Rosemary as a variation of the innocent dream emphasized by her naive youth. They are both as innocent as only a dream could be, at least at Dick's eyes. He longs for them both, but he never has with Rosemary such a connection that he has with Nicole. Ironicaly, Dick lost Nicole because of her family's enormous wealth which makes middle-class Dick Diver member of leisure class that he detests in many ways. He became hopeless when his life should be inferior to the plans of Baby Warren, Nicole's sister, who pays his expenses. The whole situation is summed up in the following extract:

> Naturally Nicole, wanting to own him, wanting him to stand still forever, encouraged any slackness on his part, and in multiplying ways he was constantly inundated by a trickling of goods and money. The inception of the idea of the cliff villa which they had elaborated as a fantasy one day was a typical example of the forces divorcing them from the first simple arrangements in Zurich.
>
> 'Wouldn't it be fun if—' it had been; and then, 'Won't it be fun when—' It was not so much fun. His work became confused with Nicole's problems; in addition, her income had increased so fast of late that it seemed to belittle his work (*TITN* 251).

Consequently, Dick feels his male role to be less important. This is probably the reason why he tries to be confident in society, and holds incredible parties which cannot be forgotten. On the other hand, despite his uneasiness, he asks Baby Warren and Nicole for the money for his and Franz's sanatorium in the second half of the novel. However, he does not see the sanatorium as his fulfilled dream since it was not built thanks to his own endeavour and abilities but with help from the Warrens'. His aversion escalates in Rome after Baby bails him out of prison. This is something that he wanted, but he also immediately realises that it means to be tied to her foreveras she pushes him to move with the family to London, where she lives. This is proven by the quote: "No mature Aryan is able to profit by a humiliation; when he forgives it has become part of his life, he has identified himself with the thing which has humiliated him—an upshot that in this case was impossible" (*TSTN* 344). He would rather confess that he raped a five-year-old girl, which he did not, (and this is a clear textual allusion to Nicole's abusive

father) than allow Baby not only financial and social superiority, but moral superiority over him too.

2.2.2 Identity Crisis

The novel shows us an identity crisis in almost every character, which certainly echoes the war and the alienation in modern society. The main hero, Dick Diver, loses hope of achieving his dreams, which leads to his alienation from the others, moral decadence and his consequent fall. The initial impression of him indicates that he "is a very mixed hero". On one hand, he is a rationally thinking scientist, on the other a romantic dreamer. He assures himself about his future greatness in psychiatry, but he sacrifices his dream to help a young lady. Those are "genuinely heroic qualities and transcendent possibilities," which the novel "used up and [threw] away not only" for revealing "the corrupt world around him but also . . . his own outworn pre-war romantic idealism, whose erosion was to lead increasingly to his alcoholism and his descent into oblivion" (Stern 101). It implies that the identity crisis of this promising young doctor emerges when he realises that his life is so far off from what he hopes to achieve.

Dick suffers from the gradual loss of his true self. When the crisis is in its beginnings, he tries to cover it with his sociable behaviour and kindness that is typical for his real nature. We can say that, especially on the Riviera, he creates an illusion that everything is perfectly fine -a completely imagined world. He assumes that he does this because of Nicole's mental illness. Consequently, Dick creates the same illusion in his Swiss sanatorium. Paradoxically, he does not realize that Nicole is not the only one who needs this denial of the reality and problems around. He needs this merciful illusion too. The reader believes the illusion since Rosemary, who is a mediator between us (the readers) and the expatriate Divers, has no reason to doubt the perfection of the Divers' Riviera pastoral fairytale. This supposed perfection is supported by the overall impression of the surroundings. "The intensely calculated perfection of Villa Diana" (*TITN* 43) where Dick and Nicole live, highlights the generally positive attitude that Rosemary has of them - and at first the reader does the same: "The Divers made her want to stay near them forever" (*TSTN* 45). Dick is a charming and entertaining man who holds great parties, which seems thrilling. But the story soon becomes more serious. Dick's parties on the Riviera or in Paris, show us the lavishness of the restless

Jazz Age. They also disguise his problems and loneliness. Later, when he replaces his almost innocent parties with excessive drinking it causes remarkable changes in his social interactions and approach to the world. He is surrounded with desolating loneliness, mainly after the death of his father. "Being alone in body and spirit begets loneliness, and loneliness begets more loneliness" (*TITN* 299).

Quite reasonably, Nicole tells him: "But you used to want to create things—now you seem to want to smash them up" (*TITN* 389). This statement, which contains binary oppositions, shows the contradiction between the feminine and masculine part of Dick's personality. The essay,'Who Killed Dick Diver?: The Sexual Politics of *Tender is the Night',* suggests that Dick's behaviour is influenced by the strong feminine principle which prevails at the beginning of the story. It has already been stated that it is him who creates the illusion of stability, this "sense of community which gives meaning to the lives and enhances the self-image of those included in it, pouring forth his energy and vitality to accomplish what Nicole has described as the ultimate business of women—that is, holding the world together" (Fetterley 104). Dick also loves to take care of people and to treat them, which are stereotypical features of women. On the other hand, there is a character who stands in the opposition to 'feminine man' in Dick. It is a woman displaying masculine behaviour, Baby Warren, or even Rosemary with her independence and modernity, we can see that women treat Dick the way men usually treat women. To balance the feminine and masculine principles in the novel, Fetterley suggests that Fitzgerald creates characters such as Abe North or Tommy Barban who are 'manly men'. The novel provides us with main characterswho prove the existence of duality within each personality. The struggle between the parts of Dick's personality caused by his identity crisis, and the gradual inclination towards a more aggressive, masculine part, is apparent in the tense moments in the second half of the novel. For example, when Nicole accuses their French housekeeper of drinking their finest wines and fired her (in this episode, there isa paradox - since it is mainly them, the Americans, who drink the finest French wines, not the French people). Nicole regrets this immediately, but Dick, who used to be nice, calm, and was even willing to help the American lady who shot a man in Paris at the peak of his identity crisis, says: "I'm sorry—and yet I wish I'd shoved her over the cliff" (*TITN* 358). This is one of the many

examples of his new temper and,finally, he even confesses: "I'm not much like myself any more" (*TITN* 379).

2.2.3 Mirrors of Dick's downfall

In its unique complexity, *Tender is the Night* brings several main themes We should think about them in connection with the main character and the main plots, but after this basic analysis, it is apparent that the power of Fitzgerald's message is built upon the complicated web of subplots and side information, which at first are seemingly less important. Through these episodes, hints, and characters, Fitzgerald supports the main ideas of the novel and, if we look at them closely, it is obvious that some of them can serve as mirrors which more or less foreshadow Dick's downfall. Aside from the highly important mirror of Abe North, there are also other mirrors such as the disappearance of Nicole's father, which is allusion to the future disappearance of Dick, who, in a way, represents a father figure to Nicole after their marriage. Or Dick's American patient who tells him that she is "a symbol of something" of "a great sickness" (*TITN* 262). This patient hints Dick's sickness from the society.

The most important of characters foreshadowing Dick's future life is Abe North, an American composer. He is a member of their expatriate community and also a typical representative of the so-called Lost generation - young people who personally experienced the First World War or its moral and social consequences. Abe is a man who actively participated in the war and is affected by it directly, unlike Dick, who studied instead. His excessive drinking serves as a way to reach oblivion, for he is not able to work and live as he did before. Although his personal decline mirrors Dick's decline, he is, in many ways, Dick's opposite;"Abe's is compensatory, a necessary masculine balance to Dick's apparent femininity" (Fetterley 106). Stern claims that Dick is from the South, which is representedby his manners(at least at the beginning), and Abe North is supposed to stand for the American North, like Abraham Lincoln. Another contrast between them, which naturally springs from them representing different parts of the United States, is related to racism. Whereas Abe genuinely tries to solve the racial troubles he caused in Montmartre (innocent Afro-American was accused of stealing his money, ironically, he is named Freeman), Dick is quite hostile, although he helps his friend Abe. Unfortunately, the incident ended up, with the death of Mr Peterson, who

has an Afro-European origin. Abe, who wants to help. He is desperate from this situation since he indirectly caused the death of a black man, which is one of the darkest irony present in the novel. On the other hand, Dick, who finds the dead body of Peterson on Rosemary's bed comments on the situation harshly: "Look here, you mustn't get upset over this—it's only some nigger scrap" (*TSTN* 164).

However, there are many differences between Abe and Dick, their parallels are apparent. There are similarities in the fact that: "Fitzgerald ties Abe to Dick, he ties them both to America, so that their personal histories become metaphors for national history. Like America itself, they both began in revolutionary new visions, romantic expectations, and brilliantly transcendent promise" (Stern 106). But it is not fulfilled in both cases. Both cannot work, they have some kind of creativity crisis and tease each other aboutwho will be the first to produce new work. Paradoxically, Dick urges Abe to work, but he feels offended when Abe does the same.Abe is constantly desperate and drinks the whole day. When he meets with Nicole, he tells her that the men are "tearing [the worlds] apart ", which in the conclusion Dick does with his anger, insults, and prevailing masculine energy. Nicole answers wisely: "When you get drunk you don't tear anything apart except yourself" (*TITN* 122-123). We can see the similarity in the case of Dick's fall. At the end, Nicolelives with her children and Tom Barban, and probably has a happy life. Dick, on the contrary, becomes an unsuccessful country doctor who disappears. In the conversation with Abe, Nicole tells Rosemary that: "Abe used to be so nice" (*TITN* 147), which is one of the dominant characteristics of Dick as well. The conversation continues:

> 'What did this to him?' she asked. 'Why does he have to drink?'
> Nicole shook her head right and left, disclaiming responsibility for the matter: 'So many smart men go to pieces nowadays.'
> 'And when haven't they?' Dick asked. 'Smart men play close to the line because they have to—some of them can't stand it, so they quit.' (*TITN* 148)

Dick is another "smart man" who cannot handle his frustrations, loneliness, and hatred towards the world, although, he does not concede this fully until Abeis dead (ironically he dies in the bar). When Dick gets to know about his friend’s death "[his] lungs burst

for a moment with regret for Abe's death, and his own youth of ten years ago" (*TITN* 295). Here, he directly links the death of his friend and his own life.

2.3 Female Characters

Tender is the Night is the darkest of Fitzgerald's works because it does not contain much hope for a better future as the rest of his novels do. The only spark of hope in thisnovelwhich is preoccupied with loss, loneliness, frustration, death, and madness, is hidden in the character of Nicole Diver. No one would have expected it due to the fact that she is a psychiatric patient who faced sexual abuse from her father. It is him who later put her in the psychiatric sanatorium and left her with her fatal loneliness. Her insanity is discussed and proved by several breakdowns that could overshadow the problems of the remaining characters –whose problems are not obvious at first sight but still present. Ironically, by the conclusion, the most insane person can be considered the most sane individual. As Dick, her future husband tells her at the beginning of their relationship: "Young woman, you'll be pulling your weight long after your friends are carried off screaming" (*TITN* 212), which actually happens in the end. Dick treats Nicole like a doctor treats his patient,and he is also her husband at the same time.The roles blend and there are no boundaries anymore, which later turns out to be problematic. Nicole misuses his solicitude andcare, and Dick detests being dependent on Nicole's family fortune. On the other hand, they love each other for most of the novel, but as Dick's decline approaches, which is described in the previous chapter of this thesis, Nicole could not bare the change in his manners anymore and starts to liberate herself from him and her past, something which Dick himselfonce recommends her to do: "Try to forget the past" (*TITN* 210). And this helps her to find the hope to survive. She has an affair with Tommy Barban, and after the divorce she marries him at the end of the novel. Paradoxically, Tommy is French. And expatriated Americans on the Riviera do not see French people as equals, generally speaking. But Nicole changed her mind. Tommy does not have the prestigious social origins required in noble families like the Warrens. Even Nicole herself demands on Dick to sign himself Doctor Diver, not Mr Diver to raise his social prestige but she does not pay the attention on the origin in case of Tommy.

Nicole, similarly to Dick, has a character which stands in a stark opposition to her. On the first sight, she makes binary oppositions with Rosemary Hoyet, Dick's love interest. But after deeper analysis, we can find out significant similarities.

2.3.1 Nicole's Liberation

Tender is the Night shows us the journey of Nicole Diver, the former psychiatric patient, from the worst days of her life to her recovery. This recovery could only be possible through her gradual liberation from the traumatic past that caused her breakdown, which is in stark contrast with Fitzgerald's other novels, namely *The Great Gatsby,* where the past represents the best time in Gatsby's life and he tries to "repeat the past" (*The Great Gatsby* 114) eagerly - although he should in fact do the opposite (as his friend Nick advises him). Nicole, who suffers from mental illness as a result of being the victim of sexual violence committed by her own father, should do the same. Unlike Gatsby, she does not insist on being stuck in the past; she realises this in time, and is able to do something to change her fading life. She is another of Fitzgerald's romantic characters who seek real individuality, although her journey is much more complicated than it is usual. Fitzgerald's novels "[are] drawn almost simultaneously in two directions: toward the naive hope that the best of life is yet to come, and toward the realization that such circumstances as give life meaning lie buried in an irrecoverable past" (Steinbrink 157). In the case of *Tender is the Night*, it is, interestingly, not the main male hero who still has hope to live happily, since Dick is broken and disappears without achieving his ambitions to be "a good psychologist— maybe to be the greatest one that ever lived" (*TSTN* 195). It proves to be Nicole, who has hope, instead. She stands for broken souls and she is, paradoxically, the one who has the greatest chance of living a new life without mental problems.

Firstly, we can trace back her need for liberation to the memories of her father who sexually abused her. Devereux Warren, her father and the head of their respectable Chicago family, placed her into the Switzerland sanatorium, where she meets a young ambitious psychiatrist, Dick Diver. He is then in the army, though not in active service, which she has no idea about since he wears a uniform anyway. He embodies for her a war hero, and the stability she needs in a chaotic world where she feels lost for being "lonesome all the time far away from friends and family across the Atlantic [she] roam[s] all over the place in a half daze" (*TITN* 182). Here, he stands for nothing less important than hope itself. When she waits for his second arrival she is "wearing her hope like a corsage at her belt" (*TITN* 212). The importance of their first meeting is highlighted by the fact that it is in the spring, the season of new beginnings and rebirth

that she desperately needs. Unfortunately, they did not start their relationship until their unintended encounter in the Alps, mainly because Dick's colleagues advise him not to start an affair with an unstable patient. However, Nicole seems to love him, or precisely the hope he represents, from the moment they first meet. She tries desperately to describe all her best qualities to show him she is a valuable member of society: "If you could get me a position as interpreter (I know French and German like a native, fair Italian and a little Spanish) or in the Red Cross Ambulance or as a trained nurse, though I would have to train, you would prove a great blessing" (*TITN* 182).This shows her as a modern girl who is willing to work, even though she does not have to. It should be emphasized that throughout the whole novel, she stands between the modern world of the flapper girls (represented mainly by Rosemary), and the more traditional Victorian type of woman embodied by her sister, Baby Warren. Her speach to Dick during the following encounter has the same purpose but different form. She relates every piece of information with motherhood as if she tries to prove him how good wife and mother she would be, which follows the traditional stereotypes. She speaks about her linguistic abilities and skills in "music and the drawing". Dick pities her for trying so hard:

> It made him sad when she brought out her accomplishments for his approval.
> 'I envy you. At present I don't seem to be interested in anything except my work.'
> 'Oh, I think that's fine for a man,' she said quickly. 'But for a girl I think she ought to have lots of minor accomplishments and pass them on to her children.'
> 'I suppose so,' said Dick with deliberated indifference (*TITN* 211).

Again, there is Nicole's shift towards old Victorian manners. But during their encounter in the Alps, when he falls in love with her after their first kiss, he meets a different Nicole: a young flapper with bobbed hair reminding him of a film star. For a while at least, this is a girl full of life, not the girl with "a look of pain in her eyes" (*TSTN* 212) that she used to be. She definitely helps herself and tries to liberate herself from the past. But Baby sees this change as a demonstration of her illness, rather than healing, and concocts a plan to find her a doctor as a suitor.

Nicole's subsequent marriage with Dick helps her a lot, as has been elaborated in the previous chapter of this thesis, he loves her and creates for her the illusive world of stability and combined with the leisure activities it masks their real mental states. "It

was a tradition between them that they should never be too tired for anything, and they found it made the days better on the whole and put the evenings more in order. When, inevitably, their spirits flagged they shifted the blame to the weariness and fatigue of others" (*TITN* 142). Apparently, Dick helps her a lot, but simultaneously, he only does mention unpleasant things. This works, more or less, until she suspects that he could like another girl. Then her mental problems surface again and she pushes on Dick to pretend that everything is going to be fine - as he does all the time. It should be stressed that she also wants to own him with the Warren fortune, which he hates. Paradoxically, when their life is not perfect anymore, Nicole became stronger and healthier. She starts to liberate herself from Dick as her psychiatrist who unconsciously reminds her the fact that she is ill, which has a negative impact on her stability. However, Dick only tries to cure her. For liberating herself and for her future well-being it is crucial to become independent on Dick. Tommy Barban correctly tells Dick: "You don't understand Nicole. You treat her always like a patient because she was once sick" (*TSTN* 449). Some critics, such as Rena Sanderson, see Nicole as a victim suffering at the hands of man: "Nicole is doubly victimized since she is betrayed by two men, first her fatherand then Dick, who were supposed to protect her but instead, in the name of love, abuse her" (Sanderson 159). However, this is a rather oversimplifying statement. Of course, as the novel shows, she lives a better life without Dick in the end. But the word 'victim' implies an innocence, and though she was innocent in the case with her father, it was not the case with Dick. They mutually push each other into a corner. Consequently, they cannot live together, even though "Dick and Nicole had become one and equal, not opposite and complementary; she was Dick too, the drought in the marrow of his bones" (*TSTN* 281). They create a whole and remind the "Mountain-climbing cars" (*TSTN* 217) in the Alps. Here, Fitzgerald describes the principle on which the cars works – two cars create a whole, when one goes down it is full of water and so it is heavier and able to pull up the other car. One goes up only if the other goes down. It is a perfect metaphor for the simultaneous rise of Nicole and the fall of Dick.

2.3.2. Rosemary Hoyt

Rosemary Hoyt is the second most important female character in *Tender is the Night,* and she serves as our guide in the opening chapter. We get to know the storyline and the

life of American expatriates on the French Riviera at the same time as her. The group of expatriates fascinates her from the first moment she encounters them on the beach - for they are different and distant from the others and very fashionable, especially the core of the social group consisting of Nicole and Dick Divers. Rosemary brings the expatriates a fresh and welcome change, which is caused by her youth and different view on the world, at least, talking about Dick and his reasons why he starts to like her. But for the others, especially, Mary North, Rosemary's stay is appreciated for the pure fact that she is a movie star. This is the main reason they accepted her into their community: "Mary. . . wants to annex to her small group of social celebrities a real celebrity whom everyone will want to look at, but Rosemary, having seen how Mary had purposely wielded the gaze in order to wound the Divers, snubs her in turn" (Irwin 126). Fitzgerald shows us here the growing fascination and popularity of the movie industry in the 1920's, which he has written about in more detail in his following novel, *The Last Tycoon*, but unfortunately, he could not finish it. Rosemary's main function as a character is to be "the catalyst which precipitates the decline of Dick Diver" (Fetterley 103). Her significance is stressed by serving as a counterpart to Nicole Diver. In some cases, Rosemary stands as Nicole's opposition but sometimes she highlights the themes connected with her.

In some ways, Rosemary is a typical modern flapper girl like Nicole. Although, it should be mentioned that Nicole's journey to individualism is interrupted and only fully recovered after her divorce from Dick. Rosemary has two faces, much like the other main characters. The first one is quite pragmatic which, as Dick mentions, she learned from her mother, and this is always revealed in connection with money or work. The other face Dick describes as "her real depths," which "are Irish and romantic and illogical" (*TSTN* 243). He is right only partly; she is a romantic, in the sense of self determinism and individuality discussed in the chapter on *This Side of Paradise,*but the real romantic heroine is Nicole - with her romantically broken soul. On the other hand, even Nicole has her pragmatic face, but she cannot reveal it fully since she is underestimated all the time. Namely by her sister who does not believe her knowledge in economic issues and Dick who underestimates her in car driving. Dick sees Rosemary so romantically because he idealizes her. But "Mrs. Speers knew too that Rosemary, for all her delicate surface, was a young mustang, perceptibly by Captain

Doctor Hoyt, U.S.A. Cross-sectioned, Rosemary would have displayed an enormous heart, liver and soul, all crammed close together under the lovely shell" (*TITN* 243).

Dick encounters each of his love interests in their youth, since Nicole is also younger than him. Both were innocent, at least in his eyes, blonde-haired (which highlights the innocence), immature and naive. "His adolescently frantic attraction to new love, exemplified by dewy youth, is what makes the Rosemary story such an integral part of the novel's plot. Dick's is no mere midlife crisis, no seamy middle-aged lust for young flesh" (Stern 108). We can see this clearly by the fact that both fall in love with Dick on the first sight - which proves their immaturity, especially Rosemary who falls in love easily and repeatedly. Rosemary's innocence is actually alleged, as Dick gets to know from Collis Clay, her potential American suitor, who tells him about her affair with some boy on the train and that there was "some heavy stuff going on" there. Dick has idealized her from the moment they met, therefore, he is shocked by Clay's story. Actually, it was not uncommon for a modern, new type of girl to express her feelings by way of a certain level of intimacy. In fact, many of them quite often expressed their sexuality, which was in a stark contrast with the old Victorian manners of their mothers. Consequently, Dick's dreamed of ideal starts going to pieces and he becomes jealous. He decides not to be reserved anymore (which he was even when she told him several times that she loves him) and has an affair with her: "As Rosemary and Dick sit kissing on her bed, with Nicole in her room across the hall, the deception and falseness of their situation have begun to be apparent to them both" (Pizer 183). They stop this affair, mainly because they are interrupted by Abe North and his problems with Afro-Americans. They later try to reignite their love affair again in Rome, but after that, their mutual love fades away: "Rome was the end of his dream of Rosemary" (*TITN* 326). They have sex for the first time which changed everything, it means the end of dreaming. "She wanted to be taken and she was, and what had begun with a childish infatuation on a beach was accomplished at last" (*TITN* 315). Then he is able to realize for certain that she is a real human being, not purely a dream or a beautiful face that has been depicted in the movies forever, and she is someone who has nothing "in common" (*TITN* 320) with him. Rosemary, who also idealized him from the very beginning, realized the same, but still she does not expect the things she discovers about his nature at the end of the story: "Dick's bitterness had surprised Rosemary, who had thought of

him as all-forgiving, all-comprehending. Suddenly she recalled what it was she had heard about him" (*TITN* 417).

2.3.3 Daddy's Girls

Rosemary's youth and her relationship with an older man refers to the theme of incest, which is omnipresent throughout the novel. Dick plays the role of a father figure for her, just as he does for Nicole. Curnutt, in his essay 'Age Consciousness and the Rise of American Youth Culture'states:

> Dick's "father complex," his quasi-incestuous attraction to young girls, allows him to see her only as a child. During their initial infatuation, he is haunted by gossip that the teenage Rosemary was caught *in flagrante delicto* on a train; four years later, uponconsummating their affair, he demands full knowledge of her sexual history. At both moments, Dick cannot reconcile her sexuality with the *ingénue* she portrays in the films (Curnutt 40).

But his attitude attracts Rosemary: "He seemed kind and charming—his voice promised that he would take care of her" (*TITN* 25), and it attracts Nicole in the same way. The most obvious case of incest is between Nicole and her father, which leads her to mental illness and resonates throughout the whole novel. For instance, Rosemary has a sentimental film called Daddy's girl, which is a textual irony to Nicole's situation. She used to be daddy's girl, with a father who took care of her. She lived in the luxury of the Warren family, but one day his parental love became something else. Her father explains it as follows: We were just like lovers—and then all at once we were lovers—" (*TITN* 191). In contrast to Nicole, Rosemary played the leading character in the Daddy's girl movie, but she is not daddy's girl by any means. Instead she has a close connection with her mother. She means everything to her and she even often compares her with Dick, who represents another authority figure for her. We should add that Rosemary's mother displays, in some cases, behaviour typical mostly of men. Sanderson, in the essay 'Women in Fitzgerald's Fiction'explains:"some of the mother's guidance seems questionable and reflects the kind of aggressive male competition which her phallic name implies" (Sanderson 158). The most obvious example is when she reminds Rosemary: "You were brought up to work—not especially to marry". Here, she

highlights her modern upbringing: Rosemary should work to be financially independent and not only accept the passive role of a housewife. Mrs Speers adds: "economically you're a boy, not a girl" (*TITN* 60), which exemplifies the change in masculine and feminine roles of in 1920's and the stereotypes arising from them. Paradoxically, Nicole was raised as a girl for marriage rather than for work, but she is still economically independent, and more so than Dick.

The origin of Nicole's wealth and Rosemary's income creates the main differences between these two characters. It also shows the differences in the American social order and even in the attitudes of modern women to being completely independent. In comparison with Nicole, Rosemary is an ordinary middle-class girl who succeeded thanks to her own endeavours and the help of her mother. Rosemary is a movie star, admired by many people who were like a "school of little fish who followed her, taking their dazzle from her, the shining spoon of a trout hook" (*TITN* 410).But Rosemary admires Nicole for being so classy. She was simply fascinated by the leisure class, of which she has never been a real member.This is shown in many ways, from standing out among the tanned expatriates with her pale skin to her attitudes concerning money: "Rosemary admired Nicole's method of spending. Nicole was sure that the money she spent was hers—Rosemary still thought her money was miraculously lent to her and she must consequently be very careful of it" (*TITN* 145). As we can see, she is quite pragmatic. But as he promptly adds, "her real depths are Irish and romantic and illogical" (*TITN* 243).

3 The Last Tycoon

3.1 Hollywood

F. Scott Fitzgerald's unfinished novel *The Last Tycoon,* or *The Love of the Last Tycoon* as it is sometimes referred, was published posthumously as a fragment in 1941. At first, it is necessary to stress that for this thesis it is decisive the text that was finished by Fitzgerald himself. As a result, I am not going to pay too much attention to the synopsis compiled from his notes and drafts by his friend Edmund Wilson (which is usually part of every *Tycoon's* edition). The reason is simple, we cannot recognise the degree of Wilson's intervention in some editions, and we cannot judge and interpret notes on the same level as a finished text because it would be devaluating.

Tycoon was meant to be Fitzgerald's first (and unfortunately, the only) West Coast novel. It depicts the nature of the film industry in the so-called "Golden Age" of Hollywood:the era from the 1930's onwards, which was the decade affected by the stock market crash in 1929 and the subsequent Great Depression. Despite the poor economic conditions, the film industry began to flourish enormously. There are two main reasons for this. First, the film narratives served as an escape from the harsh reality, especially the blockbusters popular with the masses. The second is linked to the development and spreading of the new film sound technologies which were attractive for the audience. However, even Hollywood suffered from the outcomes of the depression and Fitzgerald provides us with many echoes of that, for example the spread of communism which complicated the work of capitalist Hollywood producers. "All that time the studios feared mob rule" (*TLT* 22). But it was able to flourish despite those obstacles.

In *The Last Tycoon*, "Fitzgerald had . . . helped create a distinct genre of twentieth-century American fiction, the Hollywood novel" (Fine 395). Considering this information, we have to define what are the typical features of such a novel. Laura Rattray, in her essay 'The Golden Age of Hollywood', is preoccupied with this issue and says that "most Hollywood novels focused on the aspirants, the extras, the soon-despairing young hopefuls". Contrarily, "Fitzgerald takes his readers through the studio gates to the heart of the business, to its working practices and production processes" (Rattray 406), which is uncommon. The novel reveals the inward world behind the final outward product that visitors of the cinema see.

Unlike Fine and Rattray, who appreciate Fitzgerald's contribution to the genre of the Hollywood novel, Harold Bloom, in his introduction to *American Fiction Between the Wars,*claims that the qualities of the book are not sufficient. According to him, *Tycoon* is "[o]ddly praised as "the best Hollywood novel"", which are the words of Edmund Wilson, who made a contribution to *Tycoon*'s publishing. Bloom is right in that it is an exaggeration to talk about the novel in such superlatives if we consider the way in which the book was finished. It has around one hundred pages, so there is not much space to reveal the novel's full possible potential. We may speak about its aspirations to be the defining novel of the genre, but we should omit straightforward and simplifying definite statements. Bloom also comments on Wilson and his "affectionate overestimation of this fragment" that "has been influential, but will fade away each time the book is actually read" (Bloom 6).

However, after reading the text, Bloom's claim seems too harsh. As it is apparent, even given the limited space, that Fitzgerald was able to create something unique. He masterfully depicts Hollywood society with its struggles between flaws and perfection, reality and illusion. He also shows us the hierarchy of local society and the differences between characters which live in and out this place. Everything is set in the centre of the film industry - thanks to the main character, who is the successful producer, Monroe Stahr. The Hollywood setting highlights the tensions that Fitzgerald usually works with. It also brings new creative possibilities. As Fine explains: "[n]owhere else but in Hollywood were the paradoxes of American life and cultural values – success and failure, wealth and poverty, art and commerce – so starkly opposed (Fine 395).

3.1.1 Hollywood Society

The setting of Hollywood is decisive from the very beginning. The novel opens with Cecilia Brady's line: "Though I haven't ever been on the screen I was brought up in pictures." Cecilia, who one of the narrators of *The Last Tycoon* and the daughter of producer Pat Brady, therefore sets up the optics important for the story – the story is set "in pictures", in the centre of their making, in the heart of the film industry. She and Stahr guide us through this specific world, and she objectively tells us the truth about this place immediately: "You can take Hollywood for granted like I did, or you can dismiss it . . . It can be understood too, but only dimly and in flashes" (*TLT* 3).

Hollywood is a world with different rules and values, which is hard to be understood clearly,especially by people from somewhere else. Contrarily, people living in Hollywood also find it difficult to understand people who live outside of this dazzle. A great example of a character coming in from the outside is Stahr's love interest, Kathleen Moore. He, as a successful man in this business, is used to flattery and admiration, but Kathleen, who comes from Ireland, surprises him with her sober attitude towards him.

The main reason it is hard to grasp the essence of Hollywood is rooted in the fact that it works with illusions and dreams. Fitzgerald contrasts these themes with harsh reality and consequently stresses their emptiness. On the other hand, the novel also presents the dream as the aspiration in life, the American dream, which is inseparable from American culture and even more from California. Talking about the first mentioned reason, the Hollywood film industry obviously creates illusions, disguises them, and tries to convince audiences that they are real.In the episode with an actress who everyone admires on the screen for her perfect beauty, *Tycoon* provides us with a perfect example of this artificiality and make-believe conception. She is actually a real human being with many imperfections, but the illusion created is perfect,she has "the bright eczema of her chest and back. Before each take, the blemished surface was plastered over with an emollient . . . Her hair was of the color and viscosity of drying blood, but there was starlight that actually photographed in her eyes" (*TLT* 51). Fitzgerald takes us into the studios and show us, thanks to his main character, Monroe Stahr, how these illusions are created. Stahr goes through the several sets and we can see the fragments of many illusions and dreams in progress. This episode is almost surreal, putting together people, places, and events that would never be together in real life outside Hollywood.

The reason this "Dream Factory" was founded nowhere else but in California is simple:

> California generally had long gripped the American imagination – as the site of the fabled gold rush and as the new American Eden, a veritable paradise regained at the farthest reaches of the continent, the last frontier. The word "Hollywood" itself connoted for writers far more than the stereotypes of

> glamour and celebrity. Indeed, it was one of the most resonant words in the twentieth-century writer's vocabulary. (Fine 395)

As the frontier moves from the East Coast to the West Coast, California was the last geographical location in America where the myth of the frontier could be implemented. It is apparent from Fine's quotation that California is directly linked to both the original American dream as the vision of new beginnings, but (due to the gold rush) also to the more materialistic version of that dream which prevails. Both are mirrored in the novel in the character of Monroe Stahr, which will be discussed in a separate subchapter. On the other hand, there are other producers whose life aspirations spring only from economic well- being.To show their characteristics, Fitzgerald uses the language of money. Bankrupt Schwartz from the beginning of the novel speaks about the "big money" he used to have, and he talks about his daughter "as if she had been sold to creditors as a tangible asset" (*TLT* 9).

With respect to economic well-being, we have to mention the stratification of Hollywood's society and its upper class, which is another crucial topic of the novel. Since Monroe Stahr, 'the tycoon', is a powerful and wealthy producer, the novel mostly depicts the ruling class that he is a member of. Stahr and his business partners are often compared with royalty, as we can see when they meet the Danish Prince Agge. The fact that they have some business dealings with European aristocracy is symbolic; it makes them equal to royalty. The symbolic meaning becomes literal when they are referred as "the rulers" (*TLT* 45). Or Stahr's exceptional position in the society as "more than royal" (*TLT* 65). The heads of the film industry are mostly old Jewish men (Shahr is the youngest) who create a close group, which in its nature is similar to the whole upper class system in the 1920's society (which has already been discussed in the previous chapters). The Hollywood high society is also defined by economic well-being, influence, and tradition. In this novel, the tradition is based on the relationship with the others who are involved with, and successful in, the industry. We can see this in the case of Pat Brady, Cecilia's father,the producer who is extremely proud of being related to Will Rogers. "[They] don't go for strangers in Hollywood unless they wear a sign saying that their axe has been thoroughly ground elsewhere, and that in any case it's not going to fall on our necks - in other words, unless they're a celebrity. And they'd better look out even then"(*TLT* 11). Paradoxically, the most powerful of the producers is the

self-made man Stahr, originally a poor boy from New York. Cecilia Brady sees the exclusivity of their class and provides us with evidence on upper class thinking: "I knew that since 1933 the rich could be happy alone together" (*TLT* 72). She called them Café society, the leisure class. She also points out the strict division amongst the Hollywood inhabitants: "Hollywood is a perfectly zoned city, so you know exactly what kind of people economically live in each section, from executives and directors, through technicians in their bungalows, right down to extras" (*TLT* 70). It is immensely hard to get to the upper position, but easy to fall down. For example, Schwartz, the Jew Cecilia meets at the beginning of the story, used to be one of the important and successful men, but unfortunately lost everything and killed himself.

As well as the Hollywood upper class, we should also mention the group of employees who are depicted as the most underestimated in the film industry hierarchy – the screenwriters. Of course, everyone in this tough business is easily replaceable, but screenwriters can be fired at a moments notice.In fact, the studio always has another group of people who are prepared to work on the same project,thus if the first one fails they have an immediate back up plan. "The system was a shame, he admitted – gross, commercial, to be deplored" (*TLT* 58), but it was created by Monroe Stahr himself. Interestingly, writers are not even seen as individual people working on a mutual project, but always as a united group. They are described as "disappointed poets, one-hit playwrights-college girls" (*TLT* 58). One of them is Wylie White, who longs to marry Cecilia Brady. He expresses his attitude towards Hollywood and its society by telling a story that happened to him when he arrived there: "Nobody spoke to me. Not a soul. I didn't feel I had any rightful identity" (*TLT* 11).This experience was caused by his lack of the required connections and status. It is stated that almost all of the screenwriters are lost souls, heavy drinkers, or people who lack talent. There is only one exception: the writers from the East Coast such as the Tarletons. Stahr assumes that they are very good writers, intellectuals. Unfortunately, they get to know about Stahr's writing system and end their collaboration. For his part, Stahr directly expresses his superiority over these writers, even though he is aware of their qualities. The Tarletons say that his system "shocks their sense of unity" in the writing."But what does make the-unity? I'm the unity" (*TLT* 58), says Stahr. The clash between film and literature is obvious. In Hollywood, screenplays and films replaced novels.For instance, Stahr confesses that he

only reads screenplays. On the other hand, Cecilia's teachers on the East Coast, where she was sent to gain a 'proper' education, look upon screenplays somewhat distrustfully. We can see here the stark differences between American East and West. East is described as a more traditional and intellectual area with real values, and as the cradle of American literature. On the other hand, there is the shallow West Coast, with its illusions and films which are both fascinating and despicable, especially the blockbusters without serious content. Apparently, Fitzgerald admired film and its new technologies. He had already been inspired by them in his previous novels, namely in *Tender is the Night,* where he uses film optics and some characters are connected with the film industry. But he also expresses the struggles a writer faces in this business. "Part of the greatness of this final novel is how well it reflects Fitzgerald's ambiguous feelings about Hollywood" (Margolies 207) and his deep bitterness of the struggling authors. These characters mediate Fitzgerald's pondering on the future role of literature. As Margolies states: "With the advent of talking pictures, he mulled over the possibility – and felt sorrow – that someday it might replace the novel" (Margolies 189).

3.2 Monroe Stahr

Although *The Last Tycoon* is set during the 'Golden Age' of Hollywood, it depicts the decline of a man who participates in the greatest developments in the modern film industry. Monroe Stahr, the main character, is described as a charismatic producer, who is kind but "somewhat superior" (*TLT* 15) to the others. "Stahr was the hero" (*TLT* 27), and the narrator constantly tries to convince us of how exceptional he is:"He was a marker in industry like Edison and Lumiére and Griffith and Chaplin" (*TLT* 28). During the first encounter between Cecelia Brady, one of the narrators and Monroe Stahr, she "falls over him accidentally, but there is a symbolic dimension here. She would easily fall for him" (Giddings 128). Cecilia is charmed by him,which is proved when she calls him with admiration:"the last of the princes" (*TLT* 27). This allusion to the aristocracy signals not only his exceptional position in the eyes of Cecilia, but also in Hollywood society (as the novel reveals, he is a member of the ruling class, although he was born as a poor boy in the Bronx). Lehan, in the essay 'F. Scott Fitzgerald and Romantic Destiny', links Stahr's symbolic aristocracy (which is reflected in the novel several times) with his romantic dreams. He speaks about the "romantic disposition that refused to admit limits, that soared into the stars" (Lehan 152). In other words, Stahr is destined for greatness. But as Fitzgerald creates Stahr to be a contradictory character, at first he achieved greatness and then experiences a great fall. He is another character whose nature is inseparably linked to dreams:whether talking about the general version of the dream or about the myth of the American dream,both mirror his way to greatness.

3.2.1 Dreams, illusions, reality

The first type of dream present in the novel is anchored in Stahr's imagination. Thanks to this imagination he is able to see what the others cannot. His visionary gift is apparent in the studio when he decides which filmsare good and why. Imagination is key to creating narratives, not only literary ones but also those in the film industry. Consequently, Stahr as a producer who really understands his work, can be full part of this industry only if he has a great imagination. Stahr says to his writers: "the first thing I decide is the kind of story I want. We change in every other regard, but once that is set we've got to work toward it with every line and movement. This is not the kind of a

story I want. The story we bought had shine and glow . . . This is all full of doubt and hesitation" (*TLT* 39). Every story should be full of life, "shine" and become unforgettable. He also focuses on the characters, which should be as vivid as the story itself. Paradoxically, his own life consists of nothing more than work. He has left his real life behind, especially after the death of his wife Minna Davis (a famous actress). The only one with whom he feels alive is his love interest Kathleen Moore. In connection to this clash, Callahan speaks about "the dialectic between life and craft" (Callahan 376).

Stahr spends the whole day creating dreams and illusions for the audience. These usually contrast with the reality, which is very different. This is proven in the episode with the actress discussed in the previous subchapter, or by the fact that Stahr's wife was more beautiful on the screen than in real life. Hollywood films, or dreams, are tools for Stahr's greatness in the romantic sense of the word. Paradoxically, when they are being made he approaches them absolutely rationally. He takes films apart into single shoots and analyses them with scientific accuracy: There are "[d]reams hung in fragments at the far end of the room, suffered analysis, passed-to be dreamed in crowds" (*TLT*56). We can clearly see the unromantic reality of the creative process contrasted with the effect these films will have on the audience. On the other hand, in his personal life he is the one who believes in dreams, not exclusively dreams as ambitions, but also dreams as illusions. For example, his wife Minna used to be more than a woman, she was the embodiment of the onscreen illusion. When he meets Kathleen, he assumes she is Minna, even though he is aware of the irrationality of this fact she remains an illusion for a while.

The opposition between illusions and reality is one of the major themes of the novel and it is interwoven into the description of Stahr himself. Celia points out that Stahr always stands above everyone, literally and metaphorically. He looks taller than the others, although he is not a tall man. He is gentle, but everyone is afraid him. And last but not least, he is strong and powerful on the surface, but seriously ill physically and weak mentally - he suffers from lack of sleep and his fatal loneliness. Interestingly, he takes his pills only when he is alone. Probably, he does not want to disrupt a certain kind of personal myth he has created around himself,or admits his own vulnerability. Although vulnerability is natural for every human being, Stahr tries to deny this reality

on his way up to the top - to his dreams, to the perfection he requires in his film, to the greatness.

3.2.2 The American dream and the self-made man

The second dream reflected in *The Last Tycoon* is undoubtedly the American dream. It is connected with aspirations in life and the hope for a better future. At least, this is the original conception rooted in the Puritan heritage, as it is described in Jim Cullen's book *American Dream*. Cullen mentions several interpretations of the Dream. The first one flourished from the longing for something better which is, in fact, decisive even for the other versions. In terms of the Dream, it does not matter if we are talking about the "personal" (concept of a self-made man) or "national" (rooted in the Declaration of Independence) (Callahan 378), the basic idea is always the same. Although, in some cases, the desire for something better became the blind desire for wealth,especially when talking about the California dream present in this novel. But the figure of Monroe Stahr, like another of Fitzgerald's characters – Jay Gatsby, embodies "what is inherently beautiful in the American dream – hope and vision" (Hearne 191). Stahr's "hope and vision" (Hearne 191) is focused on greatness and perfectly completed work. According to Callahan, Stahr's version of the American dream is unlimited.On the contrary, Gatsby's Dream is "obsessive and absolute in its fixation on Daisy" (Callahan 376), which is born out of the romantic conception of a dream. However, Callahan's statement is simplifying: Gatsby represented the ideas of the American dream long before he met Daisy, and she only became the symbol of his life endeavour. Both Stahr and Gatsby gained a better social position than they came from. And Callahan is right in that Stahr's ambitions moved him to the top of the social and professional scale,whereas Gatsby's position remains ambiguous.

The reader is introduced to Stahr as a mysterious Mr. Smith on a flight from the East Coast to the West. Gradually, we get to know about his real identity. This flight has a huge symbolic meaning in three ways. Firstly, it mimics the personal journey of a young lower class Stahr from the Bronx to the West Coast where he became 'someone' (although his leadership and determination for greatness was already dominant in his youth). Secondly, it is the reader's journey as we seek for the identity of Monroe Stahr, the tycoon. And finally, it is, unfortunately, a journey that foreshadows Stahr's decline

and death: Fitzgerald planned to kill him during a plane accident. Paradoxically, Stahr is interested in flying and enjoys it from the beginning, and so his death is one of the dark ironies. He also talks with the pilot about the railroads and how to build them, which was the industry that helped to make many real tycoons of the Gilded Age. Who is Monroe Stahr then? His nature and motivation is clear from Celia's comment:

> You could say that this was where an accidental wind blew him, but I don't think so. I would rather think that in a "long shot" he saw a new way of measuring our jerky hopes and graceful rogueries and awkward sorrows, and that he came here from choice to be with us to the end. Like the plane coming down into the Glendale airport, into the warm darkness (*TLT* 20).

His way of life is not an accident, but a chosen path. He was clearly determined to be a great Hollywood producer who captures real emotions in films and consequently gives valuable content to the audience. He sacrifices everything to his work, even his life. As his career becomes more successful, his health suffers, but he works hard until the end, which shows an enormous self-discipline and devotion. Talking of his self-discipline, he, for example, abstains from drinking alcohol. In this novel, it is compared to poison, and Stahr starts to drink only when he is already on his way towards the end. The end is caused mainly with the starting leftist riots, intrigues, health issues and break up with Kathleen. Celia briefly provides us with a description of the life of Monroe Stahr as a successful man:

> He has flown up very high to see, on strong wings, when he was young. And while he was up there he had looked on all the kingdoms, with the kind of eyes that can stare straight into the sun. Beating his wings tenaciously-finally frantically-and keeping on beating them, he had stayed there longer than most of us, and then, remembering all he had seen from his great height of how things were, he had settled gradually to earth (*TLT* 20)

Both quotes prove the basic characteristic of an American self-made man to be"individual betterment" that "could be achieved by a combination of sustained hard work and strength of character" (Lena 41). He, as a self-made man, is contrasted with Pat Brady whose only interest is money and who does not understand the film industry at all. This represents the limited and shallow version of this concept which dominates in society. This is the reason Stahr is unique, the last if his kind, the last tycoon. Though

he is rich and powerful like Brady and the others, there is always something more to him. "Stahr was meant to be the exemplification of the great leader" (Margolies 206). In his leadership, position in business and society he is compared to Abraham Lincoln, "a great man" (*TLT* 48). As Winkle's essay proves, Lincoln is also one of the American self-made men who makes Stahr's connection with this concept more valuable. On the other hand, the myth around the president is shaken when prince Agge sees in the studio an actor dressed up like Lincoln and behaving as an ordinary man. Stahr, as a good leader, never forgets to fight for his employees and motivates them for results. He works not only on blockbusters but also on artistic films. It could be said that he combines in his character the real vision of the American dream with the nature of a tough businessman."He is not presented as a money-mad mogul, crazy with his own power, but as a man with an almost magnetically spiritual quality about him" (Giddings 128). He sees himself as a "merchant", but Wylie White, one of the screenwriters, promptly adds that Stahr is better than merchants like "Gould, Vanderbilt, Carnegie, Astor"(*TLT* 16). Stahr is the man White admires. Interestingly, Stahr's abilities do not come from any formal education but from his character.

3.3. Female Characters

3.3.1 Kathleen Moore

Due to the fact that *The Last Tycoon* is a fragment of the novel, only few literary critics pay attention to the character of Kathleen Moore, a love interest of Monroe Stahr, in all its fullness. If they do so, it is either in relation to Fitzgerald's biography (Tate's *Critical Companion to F. Scott Fitzgerald)* or the arguments are guilty of oversimplification (Bryer's *F. Scott Fitzgerald New Perspectives*, Prigozy's *The Cambridge Companion to F. Scott Fitzgerald*, Curnutt's *The Cambridge Introduction to F. Scott Fitzgerald* and many others). Despite this, Kathleen is an interesting female character whose nature and origin creates oppositions to Hollywood society that is represented by Celia Brady, and to Stahr himself, which is the source of proper tension in Fitzgerald's novels. Actually, she is a female character born into a lower class, the kind not present in any other novel analysed in this thesis. Specifically, she is of Irish origin, but she lived in London before she came to LA. This makes her a character from the outside world, so she differs from others in the local society, especially those born in Hollywood such as Celia Brady, a narrator of the story. Celia is a typical upper class girl: "the pride of young women", "a brilliant ornament of any salon" (*TLT* 17). She is one of Fitzgerald's 'daddy's girls' who gain social prestige and money thanks to the endeavour of their fathers. Besides, she is also a very naive dreamer since her "romantic ideas actually stemmed from pictures" (*TLT* 18). On the other hand, Kathleen prefers books to films and travels a lot, which makes her experienced. This fact also distinguishes her from another dreamer, Stahr. Whilst he creates dreams and stories, she lives them.

Kathleen and her moments with Stahr are usually described as something illusional, dream-like, but most of all transcendental. To create this effect, Fitzgerald uses impressionistic lyrical passages. Paradoxically, because of her nature, she is the most real element in his life. His profession is based on creating dreams and illusion, and the very last piece of his personal life that remains is the memory on his dead wife. The contradictions between Kathleen and Stahr are key.

3.3.1.1 Transcendental Character

It is not coincidence that Stahr and Kathleen first encounter one another under dramatic circumstances , specifically after the earthquake which destroyed the studio Stahr works in. This caused a flood there and destroyed its props. Amidst the chaos, Stahr sees the following scene: "On top of a huge head of the Goddess Siva, two women were floating down the current of an impromptu river". One of the women was Kathleen who, from the first moment, is associated with transcendency of cosmic proportions, and dramatic events. This scene predestined her to be "the idol" (*TLT* 25). "Hindu god Siva . . . represents destruction and restorative power." The opposing powers create balance. Similarly, "Kathleen offers Stahr a chance to restore his life, but Fitzgerald's plan for the unwritten episodes also indicates that she would inadvertently bring about his destruction" (Tate 139). We should add, that her power to destroy Stahr is already clear in the finished part of the book. When she tells him about her future marriage, he starts to drink, although he never drinks, since in light of the tough conditions at work he could not bare more bad news. "His vitality depends on mingling
passion and tenderness toward Kathleen with the pragmatic imagination of his producer's craft" (Callahan 392). She "is always associated with transcendentality and religious items. When Stahr see her at the party, "the white table lengthened and became an altar where the priestess sat alone. Vitality welled up in him" (*TLT* 73). This is evidence of how she affects him. Fitzgerald always supports his dominant ideas with tiny details, such as Kathleen' s silver belt with the stars, which is an obvious allusion to the universe, something above our heads.

Kathleen is not a dreamer herself, since she prefers to live rather than dream, and is more rational and "alert" (*TLT* 79), but she became for Stahr someone beyond the reach. To Stahr she resembles his dead wife Minna, which is the main reason he longs for another meeting. But he eventually realises that she is not Minna, she is still an unreachable entity. As we get to know later, this was the effect she has on every man. One of her partners could not let her go even if he was trying. This piece of information mirrors Stahr's relationship with his wife. He could not let the memory on Minna go and he denies living fully until he meets Kathleen. In terms of their physical and mental connection, Fitzgerald describes it romantically as something with cosmic proportions: "Stahr's eyes and Kathleen's met and tangled. For an instant they made love as no one

ever dares to do after. Their glance was slower than an embrace, more urgent than a call" (*TLT* 64). He is "dazzled" (*TLT* 73) by her, even though he confessed before that it is hard to amaze him. He admires her. He admires her knowledge of literature, philosophy, and art which he lacks, as well as her experience of real life away from Hollywood. He also admires how she does not like him for being a producer (as the Hollywood girls do). But what is most fascinating for him is that he cannot grasp her essence. It could be said that this is typical for any dream and she represents a dream. As she says: "You've fallen for me-completely. You've got me in your dreams". The motif of falling is important, he did not only lose his head and heart to Kathleen, but literally fell after the plane accident and was metaphorically falling down throughout the whole novel. His inability to grasp her essece is highlighted by their distance and obstacles: "They were distant for a moment". He cannot reac her, they are usually divided with something whether it is a shadow, a light ("a foot of moonlight between them when they came out of the shadow") (*TLT* 66) or pillars at the ball, these are all signals that she is from a different class than him and his 'friends'. Interestingly, they are able to be truly together when they leave Hollywood and go to Stahr's dreamed-of house in Malibu. Even this trip is accompanied with dramatic scenery, in this case heavy rain, wind and fog. These events and atmospheric effects always seem to play out as some kind of a divine intervention, which pushes them to have the courage to have sex for the first time. "[W]hen he and Kathleen touch, Stahrfeels the abiding elemental world again; at the coast he comes alive to the rhythms of land and sea and sky" (Callahan 389). She basically helps him to revitalise his life, as has already been mentioned.Their dream-like scene quickly changed and they realise the clear unity between them has gone, and they live in reality once more. "Afterwards they lay without speaking, and then he was full of such tender love for her that he held her tight till a stitch tore in her dress. The small sound brought them to reality" (*TLT* 87). Despite all the distances and obstacles between them, Stahr feels complete only with her. After this scene they encounter an Afro-American who is more educated than Stahr and he explains to him why he does not like films. As Callahan says: "Stahr's responsiveness to the black man's criticism is bound up with his passionate and tender love for Kathleen. His power to act as a public man is perhaps brought to brief, occasional fullness by the experience of

love and intimacy" (Callahan 390). Apparently, the unity and feeling of completeness is not stable, but no man can reach transcendentality easily.

Conclusion

F. Scott Fitzgerald, as it is proven in his essay "The Crack-Up", builds up fictional worlds of his novels on the use of opposing ideas which together create the unity as well as the tools that inovates the text. His works stress paradoxes, ironies, and oppositions. The aim of this thesis was to analyse three of his novels, *This Side of Paradise* (1920), *Tender is the Night* (1934), and *The Last Tycoon* (1940) in relation to this argument. I chose these novels since each represents a different era of Fitzgerald's literary production and each has different setting which guarantees diversity, as I have already explained in the introduction.

It is important to highlight that this thesis does not provide a definite list of paradoxes and contradictions (which would be impossible) since it is based on a fixed structure consisting of three main topics: social issues, main male characters, main female characters. I am aware of the fact that the novel is a complex genre and is able to provide more topics than that,but as I see those three topics as key, this structure is obligatory for every interpreted novel. The structure of the subchapters can differ in relation to the setting or the dominant theme of the specific novel. (For example, American expatriates is a valid topic for discussion only in relation with *Tender is The Night*, and the concept of the self-made man, although it resonates in every novel, is dominant in *The Last Tycoon.*) My original intentions in writing this thesis were to create separate interpretations of the single novels unified with the thesis statement. The interpretations are supposed to be understandable in both ways: as a whole, all three main chapters together, or separately depending on the novel the reader of this thesis will be interested in.

As the single analyses shows, Fitzgerald depicts almost exclusively the lifestyle of the upper class and the clash between their traditional money and the 'new' money of self made men. Although this is not the case in *The Last Tycoon* since one of the self-made man is the most respectable member of Hollywood society, Monroe Stahr. Fitzgerald also deals with the social stratification and the differences between the classes.This is present in all of the novels, for example, in *Tender is the Night* it is clear how the money of the upper class can causethe decline of a man (Dick Diver). The male characters are always strong and highly individualistic: Amory, Dick, and Stahr as well. Another omnipresent topic is dreams. Dreams are understood as hope, vision,

aspiration, or illusion. They are always connected with the idea of the American dream. Fitzgerald usually contrasted the original idea of a dream with the distorted versions. All of Fitzgerald's heroes are romantic dreamers with an inner conflict, they are destined for greatness but usually suffer a great loss at the end. The most problematic case is Amory Blaine from *This Side of Paradise* who denies his romantic nature, but accepts his predestination to greatness. However, this book is a coming of age novel dealing with the character of an immature boy, and his attitudes often change and are unstable. In all of the novels we can see the decline of the main hero and other characters losing their wealth or hope. The most serious case is *Tender is the Night*, where the only character with any remaining hope for the future is paradoxically, the former psychiatric patient Nicole. Dick Diver or Monroe Stahr are the types of dreamers who usually stand between the rational and irrational world.They project their dreams onto the female characters, whether it is Amory's flappers, Rosemary, Nicole, or Kathleen. On the other hand, female characters such as Isabelle or Rosemary in *This Side of Paradise*, Nicole and Rosemary Hoyet in *Tender is the Night*, and Cecilia in *The Last Tycoon* make idols, at least for a while, from the male characters. In terms of dreams, an exceptional character is Monroe Stahr. He actively creates the dreams as films in Hollywood, which highlights this theme as never before. Another shared issue is characters' attitudes towards temporality and their past. Majority of them is stuck in a constant tension between their past which limits them and the presence. The presence is in Fitzgerald's novels captured in the summer, the season of the love encounters of all his characters. Fitzgerald sees it as a season of temporarity which is soon gone and the only thing which left is memories, which means it is always surounded by nostalgia. On the other hand, it is the time when the characters are most lively and happy, also because they do not have to face the reality for a while, but live here and now. (Although it is always much more complicated) We can see it on the first few pages set on the French Riviera, in the case of Stahr and Kathleen or Amory and Eleanore. Talking about the female characters, the majority of them are liberated modern girls, but not all of them, which creates a tension. In *This Side of Paradise* the most independent female character is Eleanore.At the end of *Tender is the Night* it is Nicole (although her journey was complicated), and Kathleen from *The Last Tycoon* stands above any other character from the beginning. But the twenty year gap between the first and the last

novel meant a great change in women's liberation.The age of Amory's immature girls and Stahr's experienced Kathleen also creates an immense difference. Also,females often stand in direct opposition to other females (Clara-Eleanor, Nicole-Rosemary, Celia-Kathleen) or males (Clara-Amory, Nicole-Dick, Stahr-Kathleen), but we should not generalized this problem since the characters usually even shares some features.

To conclude, I would like to mention that Fitzgerald created a system of opposing ideas and two-faced characters (even the minor ones). I tried to keep this fact in mind, interpret the chosen novels in relation to it and explain the related topics. In *This Side of Paradise* it is much more complicated to define the oppositions or paradoxes since Amory is an unstable character. *Tender is the Night* is perfectly complex and the system of opposing ideas is well-thought out. I believe this could have also been the case in *The Last Tycoon,* but unfortunately it was not finished.

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