

The Misfortunate Elites with a Mirage: F. Scott Fitzgerald Shaping Modern

Human in *This Side of Paradise* and *The Great Gatsby*

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A thesis submitted to the Department of English and Humanities in partial fulfillment of
the requirements for the degree of Bachelors of Arts in English

The Department of English and Humanities

Brac University

September 2023

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Declaration

It is hereby declared that

1. The thesis submitted is my own original work while completing my degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material accepted or submitted for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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Dedication

I am dedicating this to the Nafisa of today, in the journey of becoming what I dream of every day. One eventually gets what one cherishes in childhood; however, we never know the future's uncertainty; this will remain one of my biggest achievements since I worked on the author I appreciate the most in American Literature. It has been far more difficult than I imagined; it cost me a long process of organisation: I am happy that I finally learned how to organise a thesis and stay calm in any circumstance. When I look back to these days after years and look at these pieces of paper, my older self will always appreciate younger people who are passing the same path.

To my family, especially my sister and Ammu. To my circle: my Maliha, my Saikat and my Fahim.

One person who contributed the most to this is my Abbu, who knows better about finding books in Nilkhet; this will remain yours forever.

Acknowledgement

I want to express my utmost gratitude to Almighty Allah for everything I have today. He blessed me with my current stability despite all the unstable circumstances. I always feel that Allah has blessed me by making things easier. Though life's journey will never run smoothly, I will always remember how Allah has guided me, through the hardest and easiest.

I want to thank my supervisor, Dr Abu Sayeed Mohammad Noman, from the core of my heart; he has been the faculty from whom I learned about American Literature, which has ultimately become a subject of passion for me now. I am lucky to have him as my supervisor, and I will never forget the days when I used to be in the office to identify the mistakes I made in my drafts.

My sincere gratitude is towards all the faculty members who have guided and nourished me to become a better version of myself; I especially thank Seema Nusrat Amin miss who taught me *This Side of Paradise* in my Introduction to Prose course; I will always miss her while I read the book every time.

I will always remain thankful to my family for their constant help; I will always remember how Abbu guided me when I started writing my thesis. I will always remember how my sister, my Pithu, reminded me to work harder when I used to sit idly. Thanks to my best friend, Maliha, for being with me since childhood; you were my constant companion of mine from the day when I had nothing. Thank you for understanding my journey Saikat; I will always remember how I made you read *The Great Gatsby*, which you eventually loved the most. My Fahim, my brother, you have always helped me and have always been the first person in my life who was always there for me.

To the people I have come across, thank you for your constant affection.

Abstract:

A mirage of human lives is that people are prone to have materialism to find happiness in it; the 20th century was such an age for the United States of America. The rising American economy after WW1 made massive wealth, which we know as American Materialism. Consequently, the heavy load from every aspect of life hit the younger generation who joined and returned, known as the Lost Generation; F. Scott Fitzgerald was a part of that generation. He joined the war by leaving Princeton and returned with the nothingness in the materialism portrayed in his major and critical works, *The Crack-Up*. In an attempt to provide more dimensions to further the purpose of this paper, it includes the autobiographical perspectives of Fitzgerald in *This Side of Paradise* and *The Great Gatsby*. The portrayal of lost values in his generation, Freudian theory of the psyche New Historicism, is important to understand the modern human of the 20th century.

Key Words:

F. Scott Fitzgerald, American Literature, Modernism, Lost Generation, Jazz Age, The Great Gatsby, This Side of Paradise, Psychoanalysis, New Historicism

Table of Contents:

Declaration..... ii

Approval..... iii

Dedication.....v

Acknowledgementvi

Abstract: vii

Key Words:..... vii

Table of Contents: viii

Introduction 1

Research Question:4

Rationale:5

Theories and Methods:.....5

Literature Review:.....6

Chapter One 16

 Rise of Modernism: War and Power16

 America’s Loss of Gain: Before the Great Depression and After19

Chapter Two.....25

 American Literature: The Great American Dream and Fitzgerald.....25

 Fitzgerald’s Self-Exploration: Before and After This Side of Paradise and The
 Great Gatsby31

Chapter Three.....36

 The Crack-Up of Fitzgerald: Tragedy of Real Amory Blaine through
 Psychoanalysis38

Chapter Four43

 Real Jay Gatsby: The Cost of Devastation through New Historicism43

Conclusion48

Works Cited:50

Introduction

“That is part of the beauty of all literature. You discover that your longings are universal longings, that you are not lonely and isolated from anyone. You belong.”

- F. Scott Fitzgerald

Literature reflects human nature through the experiences they gather in their lives, through their happiness, sadness, loneliness- circumstances overall. Human experiences give rise to philosophy and branches of knowledge which live timelessly. The literature representation is extensive, but it is understandable through regional diversion. By regional gap, it is understandable to know how people have come to this date by looking back to the country's history; history also shapes people's inner psyche. Therefore, Western literature often represents their social construction; if we look at English Literature, the diversity goes on through World Literature, Comparative Literature, Black Literature, Latin American Literature, and American Literature. Nevertheless, American Literature is quite different from other literature as it is comparatively new and modern.

American Literature holds its history from its independence, from the age of Puritanism to post-modernism. Interestingly, American Literature does not have any authoritative figures from the very beginning of it; they entirely focus on the lives of the commoners. The basics of American Literature are how commoners think, how they lead their lives and what they want to see in their lives. Though America was a colony of Britain, its literature is entirely different from what we see in English Literature today; American Literature also focuses on African-American Literature, Native American Literature and so on. Therefore, American Literature was at its most efficient after the Great War, as people coming back from the war was the pioneer of modernism in America.

Modernism in the history of American Literature lies in the sense of loss in this fragmented era. America was booming in its economy, but people coming from war already examined the loss and found nothingness among all of the glitters. Therefore, the 1920s in American Literature was a metric where it is evident to think of America's experience after the Great War. Consequently, America gained a lot after the war economically, but ideologically it crashed. No author in American Literature could have portrayed the emotional baggage more than F. Scott Fitzgerald up to the mark to this date.

F. Scott Fitzgerald is believed to have written most of his creative works, precisely novels, from his autobiographical standpoint. Fitzgerald's portrayal of America during the 1920s is accurate because he expressed the glittering hours with exactness. On the other hand, he also showed the emotional and generational gap between the people who served America during the Great War and those who did not go to the battlefield. He has accurately stated through his creative works that whoever goes to the battlefield does not return the same before joining the battlefield. His critical work *The Crack-Up* shows his motives and emotional standpoint as an author and human of the 1920s, dealing with the greatest depressing aspects of life. In addition, his nostalgia for the Jazz Age, youth and romance is the key to the greater aspects of his writings, though a constant nothingness is evident.

The key theme of Fitzgerald is his autobiographical mark, but with limited elitists. Therefore, none of his novels has the setting of a rural area, nor is anybody shown to starve for basics; rather, they are going after all that shines. Another paradox of his novels is that the title often represents something else rather than the title itself; it conveys deeper irony, i.g. *The Great Gatsby* Gatsby represents the great tragedy of the youths who nourishes the American Dream. In addition, in *This Side of Paradise*, paradise represents what youths think is comfortable and achievable but is not.

The main objective of this paper is to explore Fitzgerald's two most famous novels, *This Side of Paradise* and *The Great Gatsby*, from the perspective of Fitzgerald's critical work, *The Crack-Up*. Therefore, we will examine how Fitzgerald's autobiographical perspective is highly related to the approaches of the Lacanian and Freudian theories in *This Side of Paradise*. In addition, *The Great Gatsby* represents not only the autobiographical aspects of Fitzgerald but also the rising concepts of New Historicism by Stephen Greenblatt. Consequently, these ideas are the highest notions of modernism in American Literature, represented by Fitzgerald through his critical and creative works.

Research Question:

The connection of F. Scott Fitzgerald's *The Crack-Up* portrays what he has perceived in modern 20th-century America. Does it reflect his life as reflected in his creative works *This Side of Paradise* and *The Great Gatsby*? How can we call the "Romantic Elites" misfortune and how they hold the mirage in *This Side of Paradise* regarding the Psychoanalytic approach of Sigmund Freud? What was the perception was the failing American Dream through the eyes of Jay Gatsby concerning power, ambition and love regarding New Historicism?

Rationale:

This research takes chronologically to the evident gap relating to *This Side of Paradise* and *The Great Gatsby* to defend the thoughts portrayed in *The Crack-Up*, which provides the actual thoughts reflected in his other novels. The voice of Amory Blain in *This Side of Paradise* can be the narrative of the author himself and also in *The Great Gatsby*.

Theories and Methods:

The paper draws on several secondary resources, mainly peer-reviewed journal articles and books. This not only helped structure the paper and support the arguments made and allowed for a gap to be discovered and addressed. Close textual reading has been used to analyse and explore the relevant themes to answer the research questions. This paper uses a few philosophical ideas and literary theories to examine the primary text, followed by a comparative analysis.

The paper shall primarily focus on *This Side of Paradise* by referencing *The Crack-Up* to discuss how the narratives shaped the psychoanalytic approaches of the time of Fitzgerald's glittering 20th century in America. Therefore, how *The Great Gatsby* is relatable to the thoughts of F. Scott Fitzgerald as his novels are mostly autobiographical with the perspective of New Historicism.

Literature Review:

1. The article titled "The Social Thinking of F. Scott Fitzgerald" by Richard Greenleaf argues whether Fitzgerald was thinking of socialism in his late life hours. Therefore, It is not implausible to draw the conclusion that Fitzgerald was not completely hostile to communist ideas, as the Authorities claim (Greenleaf 101). The author also states from the reference to *The Crack-Up* that Fitzgerald, later in his life, thought about what he could not achieve in his earliest hours of life. Nevertheless, Scott Fitzgerald was unconcerned about losing this illusion, much less than a realistic study of postwar world affairs. More importantly, he had lost his illusions: that he would play football for Princeton. Also, he would become the President of the Triangle Club and go 'overseas' to be a hero of the Great War. In addition, the author points out that in his critical works, Fitzgerald always seemed concerned with money: because he suffered a lot from insufficient money. Therefore, his thirst for money is clearly evident in *The Great Gatsby* and *This Side of Paradise*. Lastly, the author concludes that nothing in Fitzgerald's work is directly associated with him being a socialist.
2. Alan Margolies argues in his article "The Maturing of F. Scott Fitzgerald." He does this by saying that criticism of Fitzgerald's attitude toward Jews and criticism of his attitude toward African Americans are not the same. So, Fitzgerald's short stories were published in popular magazines, and the fact that he used racial stereotypes did not bother his publishers. Possibly some of these were Fitzgerald's effort to depict current speech; at the time, this was how some whites spoke to blacks. In *Tender Is the Night*, the narrator refers to several black characters as "coloured men," "Negro," "Afro-European," and "Afro-American."

However, Fitzgerald's writing contains much fewer references to Jews, despite the troubling prejudices. Next, Wolfshiem, a sly character from *The Great Gatsby* who wears human teeth as cufflinks and offers Nick "a business connection," is shown (Margolies 78). Fitzgerald's stance towards Jews was inconsistent, in any case. In 1931, about the same time he composed "The Hotel Child," he claimed in "Echoes of the Jazz Age" that the Americans of the period touring Europe 'had the human worth of Pekingese, bivalves, cretins, and goats.' They were referred to as "neanderthals" by him. In *The Crack-Up*, he criticised, among others, 'a fat Jewess encrusted with jewels.'

3. "The Political F. Scott Fitzgerald: Liberal Illusion and Disillusion in *This Side of Paradise* and *The Beautiful and Damned*" by Craig Monk states that people have been ready to credit Fitzgerald's fiction with any degree of political substance; even Fitzgerald's closest friends believe he understood little about politics and had little interest in political issues. Therefore, the return to power of the Republican party in 1920 changed the course of American foreign policy. Fitzgerald's fiction reflects this period as Monk states, "This fundamental ideological transition experienced during the post-war years in America can be seen as central to a reading of F. Scott Fitzgerald's first two novels, *This Side of Paradise* (1920) and *The Beautiful and Damned* (1922). It can be argued that the consistently developing sense of despair in Fitzgerald's early works can be traced back to the spiralling mood of liberal disillusion prevalent in the United States at the time surrounding the Republican ascendancy (Monk 62)." *This Side of Paradise*, F. Scott Fitzgerald's first book, was written during his military training for World War I. Author Matthew Bruccoli contends that "The Romantic Egotist" is a 120,000-word draft of his later book effort. The

main character in *This Side of Paradise*, Amory Blaine, reaches the peak of his growth when he feels he can do the most. Most of the narrative focuses on Amory's immaturity and ambition to be one of the "hot cats on top" at Princeton. Lastly, Amory's realisation that contemporary life is experiencing tremendous change is brought to the point of resignation by his observations. This transformation is attributed to the war, with Amory concluding that 'no man can bear prominence these days.'

4. "This Side of Paradise": The Dominating Intentions" by Barry Gross rates *This Side of Paradise* by F. Scott Fitzgerald as one of the most significant books of the 20th century at the suggestion of many reviewers. The story is a traditional bildungsroman, but unlike *Gatsby*, Amory Blaine does not realise what he should aim for until the novel's conclusion. Long before he realises it, Amory believes the world is in upheaval in Fitzgerald's *The Great Gatsby*. He creates many lists in an attempt to 'get something definitive.' In *Pride and Prejudice*, Amory sees a very important link between man's metaphysical and social nature. Kenneth Eble says that Amory's awareness is not meant to help him see an abstract evil but rather to help him understand the differences that make one person or part of society different. Dick and Amory come to New York for a night out with a buddy and two Princeton women. At the same time, drinking at a bar, Amory witnesses a guy with a peculiar look that concerns him. At the very time "temptation stole over him like a warm breeze, and his imagination caught fire," Amory is at risk of literally and symbolically "going to the Devil." For the first time, Fitzgerald's Amory has to deal with his family history, the ideal kind of aristocracy shown by Dick Humbird, and the dangers that come with the hopes of the upper class. This compound of beauty and sex, liberty and luxury,

aristocracy and death is too familiar for him to recognise its pattern. Because he lacks a system to maintain, he must seek one to 'direct and govern life.'

5. "The Crisis of Fitzgerald's Crack-Up" by Scott Donaldson goes back to 1936; the three "Crack-Up" pieces published in *Esquire* by F. Scott Fitzgerald prompted an unusual reaction from the magazine's readers. The sheer essence of Fitzgerald's writing necessitated a reaction. Fitzgerald wrote to Arnold Gingrich on March 20: "I get letters from all over the world." These letters were written by old friends who identified with Fitzgerald's description of emotional fatigue. Fitzgerald's "The Crack-Up" explains his breakdown, and the three essays are more of an apology than a confession.

Fitzgerald argues that he is not to blame for his mental breakdown but rather the weak genes he inherited, the milieu of materialism and insincerity, and even the development of cinema. By the time Fitzgerald wrote his autobiographical essay "Early Success" in the middle of 1937, he was old enough to see through this lie.

6. "The Allusive Past: Historical Perspective in *The Great Gatsby*" by John Rohrkemper states that "...The *Great Gatsby* not only suggests a Gatsby who is an idealistic dreamer, who, like the country he represents within the novel, is a boat "against the current, borne back ceaselessly into the past", but it also suggests Fitzgerald's aim in writing the novel: to explore America's past, to recover some idea of ourselves as a people, to look to a starting place and "find out what that thing was" that was America (Rohrkemper 153)." The author also says that Fitzgerald does not write his meditation in the style of a traditional historical novel, which he had thought about doing. Rather, he gets a stronger effect by keeping the

novel firmly in the present and putting the corrupted present next to the bright possibilities of a quickly fading past through several evocative references to that time. In addition, the author explains that many reviewers of *The Great Gatsby* lack touching the ground by pointing out the book from a historical perspective. Fitzgerald is to blame, though, because he wrote about Americans in a general way to keep the 1920s alive. The author also talks about Benjamin Franklin's Autobiography, which has similar ideas to *Gatsby* when *Gatsby* tried to touch and rewrite history against him.

7. "Style As Politics In The Great Gatsby" by Janet Giltrow Aand David Stouck refer to *The Great Gatsby* as "...valued for the vividness with which it renders an historical era; perhaps more than by any other American novel written in the 1920s, we are convinced that we hear the voices of people speaking from that decade before the advent of talking motion pictures (David and Stouck 476)."

In its most basic form, *Jay Gatsby* follows the romance pattern in its most basic form, which interprets individual existence as an identity search. Joseph Campbell and Northrop Frye have characterised the romance story framework. Michel Foucault's definition of modernity is not related to a particular historical era but to a mindset about current affairs. Daisy Fay embodies both success and the unknown for *Gatsby*; her exalted social background makes her a mystery focus of sexual desire, riches, and social belonging. The metanarrative central to American culture is at the heart of *Gatsby's* story: the very conservative philosophy of capitalism, the story of poverty to riches. The goal of the person telling the story is to dispel this myth by telling a story about violence, loneliness, and ghostliness.

A second component, which is frequently syntactically superfluous, may elicit emotions and unspecified excitements. He makes the Great Gatsby's mansion by using different syntax-based ways to show more than one voice in a single phrase, such as changing between direct and indirect reported speech and naming the speech act. His treatment of Catherine's words reveals them to be artefacts of a lower socioeconomic level since they are different from his style of speech. Nick makes fun of Tom Buchanan and his class in *The Great Gatsby* by having him talk about the Dukes of Buccleuch. This reveals layers of social and political beliefs that are so complex that we are no longer surprised by them.

On the other hand, Nick pays attention to a steady, deep, original, and everlasting order of experience. Nick Carraway in Fitzgerald's *The Great Gatsby*, Nick Carraway can imagine the American romance, which is a simple topic that is both sensitive and hard to look into. Even if Nick's tale refutes the romanticism of money and rank, the American cultural myth inspires an artistic tribute that sympathises with Gatsby's desires. Style is not a one-time thing or an afterthought in *The Great Gatsby*; it is the heart of the book and is always changing, growing, and adding to its political and psychological complexity. Nick's voice shows how some American cultural critique traditions may have different interests.

8. "Fitzgerald's Early Reputation" by G. Thomas Tanselle and Jackson R. Bryer marks that Fitzgerald wrote many further works, but they consider *The Great Gatsby* his crowning effort. Fitzgerald's career would remain historically and biographically significant despite the subsequent works that culminated in his skill. At first look, the remark may seem prescient and insightful when seen in the light of contemporary thought. However, it is only a normal reviewer's observation when viewed in context without the perspective

obtained through years of Fitzgerald worship. The ability of a commentator to foresee a future masterpiece, especially when the work eventually becomes regarded as a masterpiece, indicates its period.

9. Matthew J. Bruccoli, in his article, "Fitzgerald's Maturation as Reflected in the Novel", explores how the maturity of the organisation and using different styles between *This Side of Paradise* and *The Great Gatsby* is significant. The author states that much of the endurance of *The Great Gatsby* results from its investigation of the American Dream as Fitzgerald enlarged a Horatio Alger story, into a meditation on the New World myth. The innocence and generosity he perceived in American history profoundly moved him. Gatsby becomes an archetypal figure who betrays and is betrayed by the promises of America. The reverberating meanings of the fable have never been depleted. Therefore, the author further includes, "Gatsby's car "was a rich cream colour, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool boxes, and terraced with a labyrinth of windshields that mirrored a dozen suns." Its ostentation expresses Gatsby's gorgeous vulgarity. There is something overstated about everything he owns, and Daisy recognises the fraudulence of his attempt to imitate the style of wealth. His car, which Tom Buchanan calls a "circus wagon," becomes the "death-car." (Bruccoli 79).
10. Milton R. Stern, in his article "The American Dream and Fitzgerald's Romantic Excesses", finds what the American Dream senses to be and what it is to Fitzgerald that he portrays in

The Great Gatsby. He argues that Defining the concept of "the American dream" in this context is essential since the word is often used and, if not understood precisely, becomes an all-encompassing and imprecise generalisation. Except for some Utopian notions, the ideal is a dream of the individual, not the society. Therefore, in every instance, whether in a short story or a book, the dream of Fitzgerald's characters is a dream of the self at the moment of emergence from desiring greatness to being great - Amory's dream in *This Side of Paradise*. The state of yearning is a present expectant tense dictatorially bound by the future, a repudiation of the present as a state of impatient placelessness in being less than the imagined self, and a state of loss to be replaced in the future by being the sublime self whose name history of American expectations—from the conquistadors' greedy vision merged with eighteenth-century ideas of perfectibility and with nineteenth-century Romantic ideologies of the self. The dream of the self is the ultimate emancipation from the world of conditions, from the world of sweat, from the world of future things, and from exhibiting the marks. In its innocent magnificence, the secular rapture is nothing less than what may be termed freedom from death. Everyone is aware. No matter how unrealistic it sounds, it is a fantasy of the self.

Therefore, Stern also states how Fitzgerald's and Gatsby's dreams shatter, "Both Fitzgerald and Gatsby were broken by the extravagance of the emotional expenditure. Both were willing to enter the world of the next things and to try to keep the sweat and marks from showing, old sport, to earn the appearances that would permit them to win the dream girl. Gatsby knew full well that when he made Daisy the receptacle of his dreams, he would be forever wedded to her (Stern 105)." In addition, Stern finds similarities between Gatsby and Fitzgerald regarding their personal lives and visions of the American Dream. He argues

that despite the connections between Fitzgerald's and Gatsby's lives, *The Great Gatsby* is not a point-by-point retelling of history. Some readers have made the mistake of thinking that Fitzgerald's writing is an autobiography because there are so many references to his life, and clear links between his life and his fiction. Still, people who have responded to misreadings caused by analogies between fiction and biographical facts sometimes overreact when they say analyses of such connections are big mistakes. Fitzgerald's literature is autobiographical in the most profound sense, one that transcends facts. Fitzgerald's made-up autobiography describes his happy feelings and creative response to the exciting American promise of life.

11. James E. Miller, Jr., in his article "The Meaning of the Novel", opens with a quote from Fitzgerald as he once said to Edmund Wilson that the reviewers must have very little idea about what *The Great Gatsby* is about. Therefore, the author argues, "The meaning of the novel is, presumably, neither obvious nor to be comprehended in a simple statement. In one sense, the theme is the potential tragedy of passionately idealising an unworthy and even sinister object. But this narrow definition does not suggest the subtlety and complexity of meaning brilliantly achieved by the symbolism, imagery, and language itself (Miller 111)." Therefore, the author goes back to the concept of the American Dream with the symbols in *The Great Gatsby*; the green light at the end of Buchanan's pier will entice us forever. However, we will never be able to own Daisy since she is an illusion. Nick Carraway sees the green light when he gets his first fleeting glance at his neighbour; he sees Gatsby standing on his lawn and extending his arms toward the black river that divides East Egg from West Egg—Daisy from himself. When Nick looks out over the lake, he sees

nothing except a solitary, tiny, far-green light, which may have been the end of a dock. The green light, the modern indication that forcibly beckons the passenger forward, is an apt metaphor for a man pursuing an alluring but elusive ambition. Furthermore, suppose Gatsby's ambition has special relevance to America, as Lionel Trilling has claimed. In that case, there is perhaps no greater metaphor for America's restless, reckless pursuit of the American Dream than the green light.

Chapter One

Rise of Modernism: War and Power

Modernism is evident up to the date-changing literary movement beginning in the 19th century and ending in the mid-20th century. Therefore, Modernism started after the horrors examined by the people who experienced World War I. The key concept of Modernism is that it allows people to express themselves in unique ways and understand their feelings and others. Evidently, Modernism is rooted in the time of the Industrial Revolution and the response to the rapidly growing society. Accordingly, Modernism emphasises individual feelings and experiences. The key characteristics of Modernism undoubtedly consist of multiple perspectives to create empathetic emotions in individuals, focuses on the individual rather than society as a whole, and experimentation in terms of storytelling, i.g., usage of absurdism, stream of consciousness, and fragmentation. *The Wasteland* by T.S. Eliot is a perfect example of what the world and lives have gone through emotionally, psychologically and physically after the Great War.

Epistemology is the philosophical term that describes how people perceive knowledge, and people must defend the knowledge they have gained. Philosophy has two terms while defending epistemology, empiricism and rationalism. Michel Foucault, the French philosopher, links knowledge with the thirst for power. During the Industrial Revolution, people's lives drastically changed regarding art, philosophy, science and lifestyle. Before the Industrial Revolution, Church held a state's authority. However, the advancement of science and technology made remarkable progress in the lives of the commoners. Therefore, people living in rural areas began settling in towns for a better life. Consequently, this leads to the emergence of the rising middle class with a

progressive civilisation. As Richard Gray states, "...the process of accelerating technological change would lead to an alteration of consciousness, vitally affecting every American's structure of perception, the way they thought about themselves and the world -and new forms of education, new epistemological and aesthetic structures would be needed to grasp the conditions of contemporary life, to register and at least to understand the "multiverse" (Gray 309).

Capitalism is not only an economic condition but also a lifestyle. Though capitalism creates instant gratification of unnecessary belongings quite drastically, it also makes humans selective because of multiple freedom of choice. Before the concept of Modernism was evident, there was Early Modernism, i.g., writings of Joseph Conrad and Gertrude Stein were established before 1914 (Wallace 77). The most evident conception of Modernism always was in the perception of the horrors of World War I. Simultaneously, Modernism is highly related to capitalism as the United States of America joined World War I on 6th April 1917.

Does the obvious question arise that what made the US join World War I? If we try to find the answer, we have to look back; during 1880, the industry had begun in America, and technology was gradually booming. The economy's growth was surprising as GNP more than tripled in 1882-86 (\$ 11.3 billion) and 1912-1916 (\$38.9 billion). In 1914, capital in the manufacturing industries was 20.8 billion dollars. Therefore, America was becoming great in terms of rising industrialisation, which resulted in a massive change in direction to the country and consciousness of the nation. Americans became highly ambitious about the bright future of massive production and authoritarian energy. The core of the booming industrial transformation depended on steel,

which led to a short span yet massive economic growth for America. America was a nation that understood the business well; they used to export steel to Great Britain and Germany. In addition, the USA was also doing great in their railway system, coal production, and oil production- therefore, Henry Adams urged to create new laws of history, which would be based on exponential energy. After all these successful businesses, America leapt towards electrics which also was successful (Lee and Reinders 178-179). As Richard Gray states,

The United States emerged from involvement in global conflict with an altered economic relationship with the rest of the world: from a debtor nation it had been transformed into a creditor nation, with loans to Europe worth thirteen billion dollars. For a while, under the leadership of Woodrow Wilson, it tried to assume the status of a moral and cultural creditor as well: in 1918, while war was still being waged, Wilson formulated his Fourteen Points, which outlined the need for a peaceful world and provided a “guarantee” of continued peace through a “general assembly of nations.” It was this League of Nations that was rejected by Congress in 1919, after which American foreign policy seemed to move decisively toward isolationism (Gray 311)

Consequently, industrial growth resulted in urbanisation, and the urban population increased daily as most people moved to urban areas who came from rural farm backgrounds. Surprisingly, America’s ten largest cities comprised 75 per cent of the total population were foreign-born or

only a generation that was removed from their foreign-born parents (Lee and Reinders 178-183). America was a nation with new money and wealth, and Americans were willing to invest more to gain more; this was a prominent reason for America to join World War I. After World War I, America became a world power and lost more to gain more.

America's Loss of Gain: Before the Great Depression and After

In terms of what America gained during and after World War I was massive production and excessive wealth, but people who joined the war during adulthood had to face the trauma of the war. Most of the young people were willing to serve their country, but on the battlefield, the situation was the opposite; as Mahmoud Darwish once stated, "The war will end, the leaders will shake hands, the old lady will still wait for her martyred son, and that woman will wait for her beloved husband, and those children will wait for their heroic father. I don't know who sold the homeland but who paid the price." It is the reality that the commoners face the consequences of the war, not the one who starts. However, under Woodrow Wilson's rule, America joins the war by declaring war against Germany. Though Wilson was not eager to join the war by avoiding it for three years, jumps into the war as America was in debt with its allies.

There are other reasons for joining the Great War. In the early hours of 1915, Germany introduced a policy aiming at unrestricted submarine warfare in the Atlantic. The USA faces trouble regarding

this policy; later, 128 Americans die who are about to go to Liverpool. In addition, Belgium, being in a neutral position, is attacked by Germany, which leads to anti-Germany sentiment all over the USA. Also, The Zimmerman Telegram is another example of the USA joining the war. Consequently, the USA is in trouble and lastly joins the war. It is not any secret that the USA joins the war to gain more from war.

Consequently, America gained wealth from the war and started using rapid paper currency, which led to a wealthy lifestyle for US citizens. In addition, Enlightenment is regarded as the initial step of Modernism, and the essence of enlightenment lies in logic and constructing life accordingly with the walls of logic and rationality. On the other hand, enlightenment also has certain drawbacks. Since the Enlightenment introduced capitalism, it also introduced fascism. Though capitalism has certain drawbacks, it is proven to be the most effective economy till now as capitalism has lessened poverty in many ways. Sadly, the drawbacks of capitalism are often caused by the state, as only some countries are flexible in their economy. Consequently, the rich get richer, and the poor get poorer. It is not surprising that only some states follow or fulfil three primary requirements of capitalism. One, labourers must sell their exertion; two, people of a state must decide what to produce and how based on their raw materials; and lastly, profit shall be the only matter when it comes to capitalism.

Since America gained a lot after World War I by losing some of it, American capitalistic society examined the glittering 20s, as the wealth was mostly dependent on stock markets. In 1931, F.

Scott Fitzgerald named the glorified economic decade of American history ‘the Jazz Age’ (Fear-Segal and McNeil 197).

Since the USA witnessed rapid changes in modern lives, Americans’ perception of life changed due to its economy. Therefore, their political values revolved around holding authority as long as possible, as they were the superpower after World War I. Lifestyles also changed as women gained voting rights, and they played a supportive role in the Great War. The lives of American women started to change afterwards; they no longer only provided domestic help, or their lives did not revolve around marriage; they started earning more, but not as much as men. However, they were in power to speak for their rights. In addition, as most youths suffered in the Great War, their perception of life was individualistic; most youths started to follow their ideas and rejected the old traditions. As Gray states,

Some 40 percent of working women, especially African-Americans, were still engaged in household labor. For that matter, while the “new woman” or the “flapper” might excite the public imagination with ideas of female freedom or female sexuality, most Americans still tended to believe that a woman’s proper place was in the home – and that the sexuality of anyone, but particularly the female kind, needed to be kept under lock and key. This was also the period of the Committee for the Suppression of Vice and a Motion Picture Production Code that prevented the depiction of a man and a woman, even husband and wife, together in bed

(Gray 313)

The Jazz Age was a cultural change in American society and a traditional one. The Jazz Age is often called the Roaring 20's- an era of American history that started after the Great War and ended with the hours of the Great Depression. The Jazz Age is highly connected to the 1920s and the high time of American Modernism. This era highly influenced F. Scott Fitzgerald; he cherished time through his critical and creative works. We can examine that Fitzgerald's novels or novellas often refer to some jazz music, which we have seen in *The Great Gatsby*; the movie of the same name also references jazz music. In addition, he was highly notable as an author for his interpretation of the Jazz Age; his short story collection *Tales of the Jazz Age* is a notable example of this. Life in the '20s in the USA was about rising power, gender and lifestyle: men and women experienced massive shifts in morality, family structure, education and sexual behaviour. Therefore, American life was no longer bound by some regular structures like prostitution; for example, they could choose pre-marital sex and extra-marital affair due to the collapse of structure: which is evident in the creative works of Fitzgerald, also in his confessions in *The Crack-Up*. The outlook of American women changed as the new woman was seen in bobbed hair, hiked skirts, cigarettes, and liquor: which is different from the image of the Victorian motherly figure of women (Fear-Segal and McNeil 197-201). Daisy Buchanan in *The Great Gatsby* and Isabelle Borges from *This Side of Paradise* are examples of how the image of women was different from the Victorian era in terms of personality and outlook. Marilyn Monroe is a perfect visual example of women during that glamorous era of the USA. In addition, Zelda Fitzgerald is also an example of a liberated woman.

As America's economy was booming, the commercial boom was also notable. Through commercial boom, we can talk about the rapid usage of radio, which made jazz music more famous day by day. Surprisingly, jazz music was a creation of the African-Americans, starting in the 1920s in Harlem, Manhattan, and New York City. The creation of jazz music also brought cultural movement regarding literature and dance; later, this cultural movement has named the Harlem Renaissance. The Harlem Renaissance also demanded the civil rights of the migrated African-Americans during the crucial hours of the Great Migration (Gray 314). As a result, jazz music paved the way for a popular culture idolised by the youth. Youths used to wear unique fabrics, smoking and drinking became more popular, and frozen and canned food were also introduced. For example, we can find many similarities between *The Great Gatsby* and *This Side of Paradise* regarding the youths' new lifestyle with the American sense of optimism. As Gray beautifully explained concerning Fitzgerald,

...the dreams of power, possibility, and wealth that have fueled America and individual

Americans and of how those dreams can be negotiated in a world dedicated to consumption, a

surfeit of commodities. "There never was a good biography of a good novelist," Fitzgerald

observed in his notebooks. "There couldn't be. He is too many people." And, as usual, when he

as being most perceptive, that comment sprang from observation of himself. Fitzgerald was, as

he once put it, "a cynical idealist." He could maneuver his way through the dreams and realities

that captivated him and his fellow Americans and moderns: he could measure both the necessity

and impossibility of idealism, the "green light" in the distance that heroes like Jay Gatsby stretch

out toward and never quite reach (Gray 403).

In 1776, a Scottish named Adam Smith wrote *The Wealth of Nations*. The book was regarding the inefficiency occurring by slavery due to improper actions. Smith believes a free slave could contribute more as he will be working willingly, whereas it is not possible for a caged one. However, in a capitalistic society, it is not unsurprising to have an economical crash, which happened in America; we know it as the Great Depression. The Great Depression occurred from 1929 to 1939 due to the stock market crash. The independent urban industries of America had to suffer the most as GDP had fallen. Most people became penniless overnight, and the glittering 1920s was over.

Chapter Two

American Literature: The Great American Dream and Fitzgerald

Modernity is the term first used by French poet Charles Baudelaire in the mid-nineteenth century. His essay “The Painter of Modern Life” describes modernism as fashionable fleeting, and contingent, which is the opposite of eternity (Childs 14). Baudelaire did not only highlight romanticism or modern extractions or choose any of them; he blended both notions beautifully to show the reality of the modernist movement. As Gray states,

Above all, they became involved in what has become known as modernism. Modernism, the major and most widespread response to what Adams had seen as the “multiverse,” can be defined in terms of its feelings – principally, of cultural exile and alienation. It can be defined in terms of its forms, which incline toward the innovative, the disjunctive, associative, and experimental. It can be defined in terms of its more specific stylistic features: a willingness to disrupt traditional syntax and form, to mix together modes or levels of writing that had traditionally been kept separate, and to risk possible incoherence so as to challenge preconceived notions of order, stability, and value. Nevertheless, perhaps the most fundamental definition stems from the historical perception shared by so many different writers of this period, American or otherwise, that things had altered beyond established means of recognition (Gray 312).

The Modernist Period considered in American literature is 1910 to 1945. Therefore, Modernism in American literature was all about ejecting traditions. Most people coming from World War I were devastated to face reality; everybody examined that no life matters apart from politics. A significantly noticeable feature of American literature is that it blends all the extracts of other world literature, which is originally modern and international. America, by nature, is a land of hope and possibilities. Christopher Columbus finds a complex vision between the East and West, holding different possibilities (Ruland and Bradbury 3-5). The possibilities gave rise to Utopian social hopes and opportunities, the initial stage of the American Dream. As Ruland and Bradbury state, "... "American dream" that is still recalled in so much modern literature, not least in the famous ending of F. Scott Fitzgerald's *The Great Gatsby* in 1925- but a vision of task and nature of writing itself." (Ruland and Bradbury 9)

F. Scott Fitzgerald also was from an Irish background but was wholeheartedly American. As American life was unstable for the natives, it mainly depended on outsiders or immigrants. American writing was slower to react to the American traditions; the American traditions in terms of writing are much different from the British style. For example, English literature has several ages and reformations; however, American literature started in the 17th century, known as the Colonial and Early National Period. There are five periods in total in terms of American Literature, The Colonial and Early National Period (17th-1830), The Romantic Period (1830-1870), Realism and Naturalism (1870-1910), The Modernist Period (1910-1945), and the Contemporary Period (1945-).

We can examine Puritan influences in American culture in the earliest days; they were the pilgrims who settled in New England in the 17th century. America is believed to be a land founded in its modern form by the Puritans. In his novel *A Scarlet Letter*, Nathaniel Hawthorne provides the historical background of the Puritan Age; Puritans believed that man is evil and that their repressive nature would put people on the right track (Stephen 335). The legacy of the Puritan Age is the rising individualistic ideology among Americans due to the extremism they faced. The 1920s was when several moral constructions were broken, primarily due to the Great War. Puritanism was under attack; Protestant churches lost their positions based on faith (Cowley 53). Consequently, Puritanism was the seed which was rooted in the American Dream later on in the lives of the Americans. Also, we can relate to F. Scott Fitzgerald as he portrayed the American Dream as a shattering one from the beginning before it shattered. Following this, people coming from war also faced the loss of faith regarding God, man and progress; they mourned grief all over the transition. As Callahan states,

The American story, Fitzgerald wrote late in life, "is the history of all aspiration-not just the American dream but the human dream...." The story that Fitzgerald told was his version of a dream hauntingly personal and national. "When I was your age," he wrote his daughter in 1938, "I lived with a great dream. The dream grew and I learned how to speak of it and make people listen." (Callahan 378)

The root of the American Dream was always embedded in the independence of America; Americans were by nature optimistic about freedom, equality, liberty, human rights and democracy. James Truslow Adams coined the following term in 1931 based on all Americans having equal rights to achieve anything in life, mostly materialistic. Therefore, the American Dream is a new concept that has been introduced previously in the cultural concept of America; it was also long embedded in literature. As J.A. Leo Lemay states,

The American Dream is a philosophy of individualism: it holds that the world can be affected and changed by individuals. The American Dream is a dream of possibility- not just of wealth or of prestige or of power but of the manifold possibilities that human existence can hold for the incredible variety of people of most assorted talents and drives. Generalized, the American Dream is the hope for a better world, a new world, free of the ills of the old, existing world. And for the individual, it is the hope for a new beginning for any of the numerous things that this incredible variety of human beings may want to do (Lemay 25-26).

The constant salvation from old conventions to be free is considered America's most significant subject and a significant problem. *The Autobiography of Benjamin Franklin* by Benjamin Franklin the book that emphasises the idea of a man making a choice in the New World, where an individual can create and recreate himself due to the optimism against reality (Lemay 32). However, Benjamin's authoritative voice in the following book demonstrates that everyone has to dream high and that everybody is equally compatible; consequently, the idea worsens during and after the Great War. In addition, looking at the other works of American Literature that contain the

theme of the American Dream, an example must be *Death of a Salesman* by Arthur Miller, portraying the reality and illusion of Willy Loman, a tragic hero of the modern era. From the beginning of the play, Willy seems to be puzzled by the unfortunate events of life as Merritt Moseley states, “One reason that Willy can no longer be a functioning salesman—aside from age, exhaustion, and the death or retirement of his old friends in the territory—is his increasing inability to remain psychologically in the here and there now (Moseley 48).

The *Great Gatsby* perfectly shows the pursuit of the American Dream and its consequences for someone from a rural background. Therefore, making the novel one of the finest works of American Literature of the 1920s. As the protagonist of the novel, Jay Gatsby is highly ambitious to gain wealth to get the girl he wants with him, and he decides his fate as he believes that he can repeat the past to get his girl, Daisy, who is already married when Gatsby was in the battlefield of the Great War. As Tanfer Emin Tune states, “Using Jay Gatsby to exemplify the rise and fall of the American Dream, Fitzgerald’s novel traces the arc of a life as it begins in wonder, reaches for the stars, confronts society’s spiritual emptiness and gratuitous materialism, and ends in a tragic death” (Tune 67). Like Willy Loman, Gatsby can also be considered a tragic hero of the modern era due to his high, unrealistic ambitions that the American Dream holds.

As the notion of the American dream is the optimism against the reality that any individual can have extraordinary achievements, it was also the beginning of the crash of America; in F. Scott Fitzgerald’s short story, *The Curious Case of Benjamin Button*, the Blind clockmaker Mr Gateau makes a clock for a train station which runs backwards to preserve the memory of those lost sons

in the Second World War, including his son; which indicates the aftermath of the war regarding the dead and alive of all age. On the other hand, by Lost Generation, we understand a group of directionless young adults who join the war and live with the trauma their whole lives. American writers that live in Paris after the 1920s often use this term. One is F. Scott Fitzgerald, and another is his friend and rival, Ernest Hemingway. Hemingway's novel, *The Sun Also Rises*, is also about post-war trauma, as the protagonist, Jake Barnes, cannot make love due to the wound he gets in the war. Consequently, F. Scott Fitzgerald also belongs to the Lost Generation; he bears the wound of the war till he lives. His first novel, *This Side of Paradise*, is a book about the time he is in Princeton and joining the war. His alter self, Amore Blain, is the protagonist of this book who serves his ideas of that hour. Moreover, the Lost Generation authors are mostly involved in the sense of loss that they never recovered from. As Ruland and Bradbury state,

John Dos Passos's two works of growing disillusion, *One Man's Initiation-1917* (1920) and *Three Soldiers* (1921); Cummings's *The Enormous Room* (1922) about the confinement in a French prison camp after expressing pacifist views; realistic battlefield works like Thomas Boyd's *Through the Wheat* (1925); novels about "separate space" of the disenchanted modern hero like Hemingway's *A Farewell to Arms* (1930) (Ruland and Bradbury 296).

The concept of American Literature is fundamentally new and diverse, yet unique as it serves the idea of individualism from the very beginning. If only focused on the American Dream, it is understandable that the notion revolving around it gave rise to the individualistic approaches to its

ambitions and consequences, as not everyone has the same purpose and efficiency. Therefore, Fitzgerald, though romantic, saw the crash from the beginning of the American Dream after the Great War, which he represented in *This Side of Paradise* through Amory Blaine from an egotist romantic perspective. Therefore, in *The Great Gatsby*, Gatsby's idealistic romantic world in search of repeating the past to fulfil his American Dream shatters tragically.

Fitzgerald's Self-Exploration: Before and After *This Side of Paradise* and *The Great Gatsby*

It is hard to find a person in reality who has intense emotions about his perceived realities that he blends with his creative works; for an author, it is more crucial to do so. Fitzgerald is an author who has the guts to confront the beliefs and struggles that he has gone through. He was born in the era where masculinity was subject to glorify, but he was a person, an author, a husband and a father who did not bother to make statements on how he felt after certain times. His essay collection, *The Crack-Up*, shows the nostalgia of his Princeton days, his love life, his career, his struggles regarding poor money management, etc. Surprisingly, his novels portray what he has witnessed in his life; as Matthew J Brucoli states, 'Everything F. Scott Fitzgerald wrote was a form of an autobiography (Shephard 10).

Francis Scott Key Fitzgerald was born in St Paul, Minnesota, on 24th September 1896, not long before the start of the roaring twenties. Surprisingly, it was the same year when New York saw theatres and movies appearing in America. Therefore, Fitzgerald was born during the transition of America, both physically and emotionally. However, Fitzgerald was not from an affluent background; therefore, it is much evidence that how he perceived the need for money and wealth and how he spent it without thinking of the consequences afterwards, which we see both in the cases of Gatsby and Amory: they represent bits of Fitzgerald fictionally. In the case of *This Side of Paradise*, Amory Blain represents Fitzgerald, except for the description of Amory's wealth. As Richard Shephard states,

This background of class and historical lineage on his father's side, money and Irish eccentricity on his mother's was already fermenting in the young Fitzgerald, so that the rather chaotic and humbling travails of his home life, and his need to dissimulate and create a better, if not perfect, world for himself, were starting to simmer away in the crucible of his imagination.

Of the many themes that resonate in his fiction, two dominate: love and money (Stephen 20-21).

This Side of Paradise is considered the novel that gained a reputation for Fitzgerald. There is no place for doubt that Princeton helped a lot to write this book. *This Side of Paradise* is a book that slowly explores maturity in every aspect of life; Amory Blain serves the idea of Fitzgerald as the novel continues. His friend at Princeton, Edmund Wilson, who later became a literary critic, was someone Fitzgerald admired and discussed in books and writers. However, Fitzgerald was entirely

dedicated to writing; therefore, his grades and the chances to shine as a football player were doomed. He wrote for the *Daily Princeton*, *The Tiger* and *Nassau Literary Magazine*. There lives an amazing combination of how Fitzgerald mixed the Middle West and East; Fitzgerald was a Middle Westerner, also partly Irish, who lived romantically and joined Princeton, which is in the East and his wife, Zelda Fitzgerald, was from the East. His romantic approaches are clear in *This Side of Paradise*, as his first love, Givera King, is fictionalised partly; also in his other works.

The craving for money and wealth is often evident in Fitzgerald's fictional works and in his personal life. Givera King was from a wealthy background and rejected Fitzgerald for not being wealthy. Fitzgerald's dilemma with class differences and wealth is completely evident when he wrote *The Great Gatsby*; Gatsby comes from a lower and rural background, hoping to gain the girl he lost during the Great War for not being wealthy. Autobiographically, Zelda Sayre serves the role of Daisy Buchanan serves the characteristics of Zelda; Zelda, too, accepts Fitzgerald after he is successful writing *This Side of Paradise*. Therefore, Fitzgerald made a remarkable statement in *The Crack-Up* after his experiences,

The married woman can now discover whether she is being cheated, or whether sex is just something to be endured, and her compensation should be to establish a tyranny of the spirit, as her mother may have hinted. Perhaps many women found that love was meant to be fun. Anyhow the objectors lost their tawdry little case, which is one reason why our literature is now the most living in the world (Fitzgerald, *Echos of the Jazz Age*).

Fitzgerald and Zelda had an amazingly lavish lifestyle where the spendings were more than the earnings: it was the midst of the Jazz Age when they used to party and drink hard; as Fitzgerald states in *The Crack-Up*, “...Contrary to popular opinion, the movies of the Jazz Age had no effect upon its morals...In any case, the Jazz Age now raced along under its own power, served by great filling stations full of money (Fitzgerald, *Echos of the Jazz Age*).” Consequently, it affected their relationship brutally; Zelda became mentally ill and spent most of her life in treatment. However, Fitzgerald became involved with another woman in life but could never forget her romantically and realistically. In *Tender is the Night*, Nicole Diver is portrayed as Zelda, and Dick Diver as Fitzgerald in many ways but not directly. The illness of Zelda affected Fitzgerald in all possible ways; he started selling his writings more and used to drink all the time with financial pressure. At that hour, he wrote *The Crack-Up* as the mark of nostalgia and regret; as Scott Donaldson states,

Here a well-known writer was admitting in print that he had cracked like a plate and lost much of the vitality that made him successful. Furthermore, at the end of the second article, Fitzgerald openly appealed for reader reaction. His story might not be of general interest, yet if anyone wanted more, he announced, there was plenty left. But perhaps his readers had already had enough. If so, he hoped they'd let him know (Donaldson 171).

It is also understandable how the Great War significantly marks Fitzgerald's personal and professional life. In *This Side of Paradise*, Amory Blain joins the army as the same Fitzgerald does, and both are from Princeton. In addition, In *The Great Gatsby*, Gatsby joins the army as he

holds the American Dream tightly, that anybody can become anything in America. It is interesting how Fitzgerald brutally portrays American society and the American Dream, both crashing. It is superficial to state, but Fitzgerald saw the crashing long ago and sensed something terrible was yet to come: the Wall Street Crash in 1929. It broke Fitzgerald wholeheartedly; what he sensed had become true in front of his eyes.

Fitzgerald died on December 21, 1940, due to heavy drinking and depression. He was a man who was not afraid to show his feelings, acknowledged how men felt before and after the Great War, how men felt when marriage became unstable, and how it felt not to become successful. Ironically, his works are critically acclaimed today, but when he was alive, the scenario was different; he could not see what he wanted to see in his life.

Chapter Three

The Crack-Up of Fitzgerald: Tragedy of Real Amory Blaine through Psychoanalysis

The irony of the names of Fitzgerald's book lies in the concept of a paradox; what it says and means is, somehow, it lives at a distance. In *This Side of Paradise*, paradise is a concept to Fitzgerald as a mirage; he accurately portrays what he has expected and what he got in life. Also, the connotation of war can be stated as Pearl James states,

The war gave men a chance to be men in an honorific and absolute sense: it gave them a chance to do something that women could not do, which—in a world where women were increasingly independent socially, politically and economically—had very tangible appeal. For reasons *Paradise* explores, some Americans felt a need for a more coherent sense of manliness. The war is imagined in *Paradise*, as it was at large, as an opportunity for men to put an otherwise stymied desire for heroism into action and to free themselves from the contagious "hysteria" of an overcivilized and feminized (James 25).

This Side of Paradise is clearly a book on the golden memories of Princeton University; when Fitzgerald was young, he aimed to have many dreams, most romantically, not practically enough: Amory Blaine is fictionally portrayed as Fitzgerald. The following book is about the versatility of the youths of the 1920s in America, by the vision of Fitzgerald and his perception of him- the

roaring 20s, the madness of the Jazz Age, new concepts and breaking the old traditions by the Lost Generation. As the closing paragraph beautifully states,

Here was a new generation, shouting the old cries, learning the old creeds, through a revery of long days and nights; destined finally to go out into that dirty gray turmoil to follow love and pride; a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all Gods dead, all wars fought, all faiths in man shaken (Fitzgerald 264)

Fitzgerald's paradise is full of the eternal attachment to money and wealth, consisting of good-looking men and women; good-looking men and women are unhappy in their lavish lifestyle and often stick to unhappy marriages. However, every marriage is a love marriage, good-looking men and women partying hard and drinking excessively like there is no tomorrow, good-looking men and women lose innocence to adapt to the new age and so on. However, no other writer in the history of American Literature could not blend the above ideas properly, which Fitzgerald has done remarkably. Though Fitzgerald can not be claimed as a feminist by the conventions, he somehow admired the rising woman's personality. Still, he could not differentiate what personality is needed in a partner and what is not. Therefore, we can find a prototype female figure in his creative works: Daisy Buchanan, Rosalind Connage, Beatrice Blaine, and Isabelle Borge- all hold very close similarities regarding real-life similarities with Zelda Fitzgerald. On the other hand, Jay Gatsby and Amory Blaine are ideologically very close to each other: both lack the basics of life regarding adaptation and excessively unhealthy high ambition over what is not required to achieve

in life. Understandably, both male and female characters in Fitzgerald's creative works present the Fitzgeralds, even after their world crashes. As Scott Donaldson states,

At that time he was suffering through an extremely low period in his life, during which he attempted to drive off with liquor and sex the awareness that Zelda would never be wholly well, the realization that his earning power had drastically diminished while the bills mounted ever higher, and the sense that he'd let his life and his talent waste away (Donaldson 176).

People can only sometimes get what they want; sometimes, what people want, in most cases, are not good enough: we can see that in the case of Amory. Starting with the family history of Amory, we can examine the existing gap between Beatrice Blaine and Amory Blain, and there is no existing warmth between mother and son. Rather, it is related to professionalism without any clue and wealth. Therefore, there is an existing theory named Family System by Murray Brown, who states that a child's development throughout its lifetime is bound to have family structure and value. As we can see, Beatrice says, "Dear, don't think of getting out of the bed yet. I've always suspected that early rising in early life makes one nervous. Clothilde is having your breakfast brought up (Fitzgerald 2)." As these lines explain how spoiled Amory can be for his mother; as Pearl James states,

Beatrice appropriates her son's act of disobedience as evidence of their similarity, rather than their difference: "we're all delicate; here." Surrounded by references to Freud, Beatrice's

dramatic gesture "here" assimilates Amory's exploit into a discourse of female hysteria: her hand on her body suggests the wandering womb that gives this "female trouble" its name. In contrast to the natural categories and physiological constants the word "hysteria" implies, Beatrice transmits it to Amory—despite his male body (James 5).

Sigmund Freud is considered the greatest war theorist, as evident in his essay 'Civilisation and Its Discontents.' Freud believes that the aggression of war comes from a deeper sense of growing the civilisation from a cultural, rational and reasonable point of view. In the following essay, he argues that the notion of becoming happy lies in conflict and that our civilisation is massively responsible for conflicts in real-life events. Freud also suggests that human beings are inclined to survive to grow civilisation more; no nation would like to give up when it comes to progress. However, he also recognises the price a nation or a country pays while the conflict; the price of the conflict is the loss of happiness and the sense of guilt (Bennett and Royle 277). Therefore, we can see the following in *This Side of Paradise* when it comes to the loss of innocence during and after the war as Monsignor Darcy states, "This is the end of one thing: for better or worse you will never again be quite the Amory Blaine that I knew, never again will we meet as we have met, because your generation is growing hard, much harder than mine ever grew, nourished as they were on the stuff of the nineties (Fitzgerald 146)." As Fitzgerald states,

This was the generation whose girls dramatized themselves as flappers, the generation that corrupted its elders and eventually overreached itself less through lack of morals than through

lack of taste. May one offer in exhibit the year 1922! That was the peak of the younger generation, for though the Jazz Age continued, it became less and less an affair of youth (Fitzgerald, *Echos of the Jazz Age*).

Ghosts are the metaphor for people subconsciously perceiving reality since ghosts are the example of the dead living inside someone's memory, trying to resolve or remind real-life conflicts. Therefore, literature plays a substantial role in portraying how people perceive sudden shock and how they show it in their lives (Bennett and Royle 133). In the Elizabethan period, William Shakespeare portrayed the inner conflicts of his tragic heroes through ghosts: Macbeth sees King Duncan after he kills him, Brutus sees Caesar after he kills him, and Hamlet sees King Hamlet in the remainder revenge. However, in the case of Amory, Dick Humbird is an idealistic figure, as Amory states him to be perfectly aristocratic. As Amory has no one to follow ideologically, the death of Dick shatters him; as Pearl James states, 'After Dick's death, Amory's search for identity takes on a more desperate quality. Amory must attach himself to an external reality that will transcend fate's vicissitudes and short attention spans. The sophistication of class superiority has exploded as a myth and a source of vulnerability (James 17-18).' As

This concerns itself with Amory's (and Fitzgerald's) life after the war and includes the death of his mentor, Monsignor Darcy; a potentially disastrous bender in New York, which is accompanied by a strange and somewhat clumsy supernatural episode; his faltering career as an advertising copywriter, and his break up with the girl of his dreams, Rosalind, who was

partly based on Zelda and shared the name of her sister (Shephard 119-120).

Though every work of Fitzgerald is believed to be autobiographical, he also blends it with something bit by bit. For example, Daisy Buchanan in *The Great Gatsby* is the fictional representation of Zelda Fitzgerald. However, Fitzgerald does not entirely portray Zelda in Daisy: rather, he blends it with another woman he knows, or some pieces can be entirely fictional in Daisy. Therefore, Amory is his fictional self presenting the wartime and Princeton days. However, it is also important to remember that Fitzgerald wrote *This Side of Paradise* after he had passed his Princeton days, so there are many ideological clashes explained through Amory by Fitzgerald. In addition, women in Fitzgerald's life played a major role, as he was not close to his family in his childhood, and he could never maintain a family relationship later on- he chose a lady who shines like a diamond. The flash blinds Fitzgerald later on in life. Amory, therefore also shapes his characteristics on the metric of how much he is involved with a woman- let it be Isabelle or Rosalind. However, Rosalind ultimately crashes Amory's paradise to create her own paradise.

In addition, Amory serves the idea of what Sigmund Freud states as the *Id*, where instant gratification lies without thinking of the consequences. Id serves not only the desire for pleasure but also the desire for power, amusement and food (Tyson 25). Therefore, the instincts of the Id have an impetus which demands energy, an aim supporting satisfaction, an object through which the aim is achieved and lastly, a source which is the stimulus of pleasure (Peters 5). We can examine that Amory has the instinct of being 'romantically egotistical', which does not go parallelly in real life; to love somebody, you have to let go of your ego, which is evident in terms

of Isabelle and Rosalind. On the other hand, Amory lacks the guts to be on the journey to achieve a certain destination. He is interested in many paths but chooses none as he lacks strong philosophy and has ego problems and laziness.

Therefore, Fitzgerald portrays Amory as a romantic egotist with the mirage of paradise, which crashes slowly; the same happens in Fitzgerald's real life. The tragedy of the real and reel lies in instant gratification, as we can examine.

Chapter Four

Real Jay Gatsby: The Cost of Devastation through New Historicism

The Great Gatsby is considered to be one of the most influential novels of 20th-century American Literature based on solid ground; it covers all the elements of the roaring 20s- lavish parties, lavish lifestyle, rising and fashionable women with opinionated minds, the aftermath of the Great War, rising class difference, the deeming American Dream, and the power of the Jazz Age wrapped up with the Lost Generation. However, the irony lies in the name of the book itself; Gatsby is a tragic hero, though not fit in the conventions of Aristotle's tragic hero, rather he is a modern tragic hero: who wants to get the "Golden Girl" his dreams which were lost as Gatsby joins the Great War. It is not only a lost love story but a story of the losing American Dream, deeming moral values in the figure of Daisy Buchanan. Therefore, Gatsby can be claimed as "Great" because he represents the highly optimistic figure of the American Dream, a great lover with the strength to fight against the odds, but he is not great; on the other hand, as he forgets the reality, as Americans forget to cherish the American Dream, their excessive-high ambition killed American Dream long ago. Consequently, Gatsby's greatness lies in a paradox. As Scott Donaldson states, "The power of Gatsby's imagination made him great (Donaldson 117)."

Fitzgerald's ideological differences from all the contemporary writers lie in the romantic nostalgia to live it. If he could get the chance, he would do what Gatsby has done to get Daisy back. As Fitzgerald states, "As the twenties passed, with my own twenties marching a little ahead of them, my two juvenile regrets—at not being big enough (or good enough) to play football in college, and

at not getting overseas during the war—resolved themselves into childish waking dreams of imaginary heroism that were good enough to go to sleep on in restless nights. The big problems of life seemed to solve themselves, and if the business of fixing them was difficult, it made one too tired to think of more general problems (Fitzgerald, *The Crack-Up*).”

As *The Great Gatsby* opens up with a statement by Nick Carraway, the narrator of the book states, ‘Whenever you feel like criticising anyone,’ he told me, remember that all the people in this world haven't had the advantages that you've had (Fitzgerald 3).’ The following opening lines are enough to justify Gatsby from the perspective of Nick, as he is the story's narrator and knows what happened. Though Nick is partial to Gatsby, maybe the reason is that he has observed him closely. However, it is guaranteed that Gatsby's failed American Dream awakened his dreams of Nick, “...what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men (Fitzgerald 4).”

The deep-rooted autobiographical elements of this book lie in the life of Fitzgerald back in 1914 when he meets Ginevra King, a wealthy girl who makes distances from Fitzgerald when he joins the army in the Great War and later gets married to a wealthy suitor. However, in Daisy, there is a mixture of two characters in her: Ginevra and Zelda. Zelda said the same as Daisy after the Fitzgeralds' daughter was born, “I'm glad it's a girl. And I hope she'll be a fool- that's the best thing a girl can be in this world, a beautiful little fool (Fitzgerald 16).” Therefore, it is evident that extreme emotions and nostalgia controlled Fitzgerald's entire life. However, after the detestable hours, Zelda was a mirage to Fitzgerald, who was the golden girl of his dreams whom he earned

after long hardship (Stern 107). Both Gatsby's and Fitzgerald's life meets at a point: both are tragic, and both golden girls are a mirage.

In the concept of New Historicism, historians believe that there is no clear access to history for the commoners; from that point of view, they point out the idea of interpretation to their perceptions of history; Stephen Greenblatt is the pioneer of the theory which aims that history itself is complexed, and there is no certain aspect of history rather than it depends on culture, background, social structure and so on. Michel Foucault influences the idea of new Historicism, as his philosophy infrastructure depends on power: the state is nothing without its people, as a state can not hold power entirely. Though power distribution will not be equal, marginalised people can give their voices. Therefore, literary text can be logically analysed as the power dynamics, and multiple perspectives are open to the readers (Tyson 267-280). Therefore, Gatsby aims to become a self-made man because, during that time, poor boys from rural areas used to read success manuals: work hard, have a clear purpose, and not procrastinate and so on. In addition, after Gatsby's death, Gatsby's father, Mr Gatz, shows Nick a book called Hopalong Cassidy, which includes goals in life- both short and long-termed (Tyson 287-297)

Fitzgerald's nostalgia for finding the old spot in life is the same as Gatsby's remains throughout real and reel life. Therefore, Gatsby spots Nick as an "old spot" to repeat the past regarding Daisy, which Nick warns that one can not repeat. However, to repeat the past, Gatsby erases the memory of his past life and tries to recreate it through the falsehood about his root, i.e., he belongs to a wealthy background and joined Oxford: all indicate the fake flattering of money. Milton R. Stern

states, “Both Fitzgerald and Gatsby were broken by the extravagance of the emotional expenditure. Both were willing to enter the world of next things, and try to keep the sweat and marks from showing, old sport, in order to earn the appearances that would permit them to win the dream girl (Stern 105).”

Though Fitzgerald himself, too, was not from a wealthy background and had a thirst for money, he did not fake it; maybe he knew the consequences of it. The literary magic of Fitzgerald lies in this part of his books: he blends it with his autobiographical elements, but with two opposite directions; one exists, and one does not. He states, “...the test of a first-rate intelligence is the ability to hold two opposed ideas in mind at the same time, and still retain the ability to function. One should, for example, be able to see that things are hopeless and yet be determined to make them otherwise (Fitzgerald, *The Crack-Up*).”

Lastly, Gatsby’s death resents the deeming American dream, which fails, the metaphorical way of Gatsby. The dream of Gatsby matters more than Daisy herself to Gatsby, and he wants to rebuild the past with glory; the Green Light portrays the optimism of Gatsby, which represents the excessive desire to fulfil the American Dream. The Valley of Ashes represents the rising class the difference with the eyes of Doctor T.J. Eckleburg, blue and gigantic with pair of yellow spectacles; representing the fake ‘god-eye,’ George Wilson does not understand but sees him as a godlike figure who watches everything- that is why he kills Gatsby labelling him as the murderer of his wife because his representation of life is as vague as the billboard itself; he believes what he sees. As Adam Meehan states,

Fitzgerald's valley of ashes can be said to serve the same function in relation to American civilization as manifested in the views of Tom and other nativists of the time. "Civilization's going to pieces," Tom says in the first chapter of the novel, before referencing "The Rise of the Coloured Empires." The valley of ashes thus becomes a symbolic reservoir for society's abject, a fact that is compounded by the eyes of Doctor T.J. Eckleburg that "look out of no face but, instead, from a pair of enormous yellow spectacles which pass over a nonexistent nose" and "brood on over the solemn dumping ground." (Meehan 86)

To conclude, New Historicism might be a recent concept, but to understand *The Great Gatsby* and Gatsby himself, New Historicism is a better lens to understand this book. Fitzgerald once said to Edmund Wilson that everybody reviewing the book when it was published, said the same thing but barely understood what it was about in depth. *The Great Gatsby* will always remain the best among all the bests as it covers an entire life with one story, from each possible aspect, even when it comes to the autobiographical visions of Fitzgerald.

Conclusion

America's psychological and historical dilemma is a broad subject in the lives of Americans during the Great War and after it, even today. The notion of the American Dream, though it failed but has a stronger root to this day; the USA would not have become a great political power without the boundless dream that each American have had. The economical shift from rural to the lavish city has made people more opposed to the older traditions, which led to the rebellious Lost Generation who came back after the Great War: this is what F. Scott Fitzgerald did in his life and portrayed beautifully through Amory Blaine from *This Side of Paradise* and Jay Gatsby from *The Great Gatsby*. Fitzgerald's life, being an open book, is understandable through his critical work *The Crack-Up* to analyse Amory and Gatsby: because two of them hold what Fitzgerald has seen in life, both personally and professionally.

Though Fitzgerald is highly admired for his Great American Novel, *The Great Gatsby*, he still is underrated for being an emotionally vulnerable and romantic persona who celebrated the vulnerability in men when it was not socially acceptable. His works remained less known when he was alive, but nowadays, more people acknowledge the vulnerability men hold, especially after the Great War. Therefore, *This Side of Paradise* remains a notable work of Fitzgerald, which can be analysed from a psychological point of view- as Fitzgerald has remarkably portrayed his Princeton days, hard hours of war and being romantic while his youth was growing. On the other hand, the Great American Novel of the 20th century American Literature, *The Great Gatsby*, can be explained by the theory of new historicism, as Fitzgerald portrays what he perceived in his life.

To sum up, Fitzgerald portrays individual idealism and the consequences from a personal level to a broader level regarding the notion of the American Dream.

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