INVESTIGATING THE NARRATIVE TECHNIQUES IN F. SCOTT FITZGERALD'S THE GREAT GATSBY AND TENDER IS THE NIGHT: A DECONSTRUCTIONIST ANALYSIS

A thesis submitted to the Department of English in fulfilment of the requirements for the Degree of PhD

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dedication

To my father

Who was behind it all
Acknowledgement

The preliminary idea of this study first saw light when I was studying at the University of Cambridge in 1999. Dr. Laura Wright, my first supervisor, sociolinguist and stylistician at the Faculty of English, was the first to share my enthusiasm about ‘tackling Fitzgerald’ as she used to call it. She was the one who impressed upon me the importance of engaging in multidisciplinary research particularly between the disciplines of applied linguistics and literary criticism. I am thankful for her close supervision and guidance in formulating the Proposal of this study. For documentation purposes, it should be mentioned that this study had been formally registered at the Faculty of English, University of Cambridge under the supervision of Dr. Wright from 1999 till 2001. For funding constraints, however, I was unable to proceed with it.

I am grateful to Mr. John Abaza, Professor of English at the Department of English, Faculty of Art, University of Khartoum with whom I registered this research, upon my return from the UK for the many fruitful discussions we have had on the topic.

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Research is usually written at times deducted from loved ones – my final words are therefore to my family: to my mother, for her enduring support and boundless patience, to my brother and sisters, and their children, particularly to Wail, for bearing with me during all the hard work and lengthy hours and for all their encouragement and love.
Abstract

The purpose of this study at the macro-level, is to underscore the importance of ‘Theory’ to the field of Literary Criticism Studies. It is argued that Literary Criticism cannot regard itself as a science, as a discipline of excellence, without this theoretical grounding. The importance of ‘Theory’ to the field of Literary Studies is based on the contention that it is necessary to bind the readings and interpretations reached by various literary studies within a developing body of research knowledge.

At the micro-level, the study discusses the most influential literary works of F. Scott Fitzgerald, the highly controversial American writer of the 1920’s. The main proposition is that these literary productions were informed by an underlying Principle of Dual Vision. It is argued that a profound grasp of this duality of conceptualization is integral for any attempt at a critical engagement with this writer’s ideas and themes. In order to provide evidence supporting this argument the study applied a systemic deconstructionist analysis of Fitzgerald's narrative techniques and structural architecture in his two most influential literary achievements: *The Great Gatsby* (1925) and *Tender is the Night* (1935).

The study begins with Chapter One, a Background highlighting the socio-cultural dynamics governing the Jazz Age as well as the focal personal events that have contributed in shaping Fitzgerald’s intellectual growth and artistic maturity.
Chapter Two presents an account of the Conceptual Framework, within which the study has been conducted, focusing on the Post-structuralist theoretical approach and its applied method of Deconstructionist analysis. Chapter Three provides a detailed chronological Review of the Literature on Fitzgerald studies up to the present time, highlighting critical studies pertaining to the two novels scrutinized in this research.

Chapters Four and Five conduct a Deconstructionist Analysis at the Thematic and Characterization levels of *The Great Gatsby* and *Tender is the Night* respectively. Chapters Six and Seven, the core of the study, implement the Deconstructionist Analysis of the Narrative Technique and Structural Organization of the two novels respectively.

Chapter Eight provides a Comparative Analytic account of the two novels highlighting areas of commonalities and divergences. The research is wrapped up by a Conclusion where the aims of the study are recapitulated and the Recommendations for Further Study are presented.
لا يمكنني قراءة النص العربي من الصورة.
كتاب

الذكي والثقافي الاجتماعي

الحركة برفقة تقديم

فصل

رأس

قد يتنوع

الممثلي في

العصر

الولايات في العشرينات

على يطلق

كما

الامريكية المتحدة

فيس

الحدث

إلى إضافة

الذهن

تكوين

الدراسة

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على

المرجع لما

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عميقة

والتبادلة

والنهايات

تعرض

بحث

وختتم
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Introduction
Introduction

1. Research Area and Topic

The major purpose of the present study is to emphasize the importance of ‘theory’ to the field of literary criticism. The underlying rationale behind such a claim is the fact that while it is very easy to come up with research topics and information, the more demanding task is to draw this together within a developing body of research knowledge and to explore and test the underpinning explanations.

Much research in the discipline of literary studies lacks theory. This is worrying because if everything becomes an ad hoc description or evaluation we will not be able to link our studies into a general framework.

It is the contention of this study therefore that without theory literary criticism is seriously diminished. Likewise, research in this field will be uneconomic if every study is seen as different, beginning afresh
rather than building upon and contributing to a body of past knowledge and understanding. Many of the questions and issues that define literary projects have been approached in the literature and the task of any new study is to further analysis in the context of inherited understanding. We, literary critics, cannot regard ourselves as a science, as a discipline of excellence without such a deep approach to the development of knowledge and understanding in our field.

For the purpose of this particular study, a theoretically-grounded critical analysis of the two most influential literary works of the highly controversial American writer of the twenties, F. Scott Fitzgerald is undertaken.

Politically, the twenties have been described as the vacuum between the idealism and reform achieved by Franklin Roosevelt's "New Deal" of the thirties. It is the time between the end of the First World War and the Depression of 1929. The group of writers who appeared on the American scene during that time was referred to as *The Lost
"Generation." They include, in addition to Fitzgerald, Faulkner, Hemingway and John Dos Pass.

Fitzgerald was a fictional writer, with facets of the dramatist, the essayist and the social historian. During a professional career, which lasted 20 years, he wrote three of the best American novels. In 40 years, since his death, 27 new volumes of his writing have been published, together with some 50 biographical books and pamphlets. His works have been translated into 35 languages.

The issues and themes discussed in his works include:

- The American Dream of the creation of an earthly paradise which lured migrants from different nations to the American shores.

- The fascination of the American Imagination with money - its power and glory, delusion and devastation.
• The code of behaviour governing American values and ideals and the image of an acutely individualized society.

• The impact of the First World War and the sense of dissatisfaction Americans felt with the limitations of their civilization.

• The Jazz Age and the dramatization of this decade of confidence, cynicism, disillusionment, exuberance and moral upheaval, and the young embittered war generation of the time.

• The restless American middle and upper classes that lived at the time, and the escape of many of them from the moral and intellectual confinement of their society to the freer atmosphere of Continental Europe.

• The American way of life and exposure of what Fitzgerald saw as aspects of its "shallowness" and "social hypocrisy".
• The fleeting nature of beauty, the need for dreams and the tragedy springing from their inevitable breakdown.

Although Fitzgerald has been widely researched, as will be demonstrated in the Literature Review Chapter, the greater part of the studies conducted about him focused mostly with on issues as the relationship between his life and work and his being a social historian of the Jazz Age.

Not much attention, however, has been directed to analysis of the artistic function of the narrative techniques and structural architecture he employed particularly in his novels which are his major literary achievements. Consequently, the assumption of this research is that, as important as the biographical, historical and sociological approaches are, it is equally critical to examine Fitzgerald's narrative techniques in his novels through a deconstructionist analysis.
2. Research Aims

Thus the aims of this study are as follows:

- To undertake a critical *literary analysis of Fitzgerald’s two major novels, The Great Gatsby and Tender Is the Night* from the point of view of *Post-structuralist Theory*, and its applied method of *Deconstructionism*.

- To demonstrate that Fitzgerald’s themes, characterization, narrative techniques and structural architecture in his two major novels, *The Great Gatsby* (1925) and *Tender is the Night* (1935) are informed by what I have termed the *Dual Vision Principle* (explained in the Conceptual Framework Chapter).

- To apply a systematic Post-structuralist reading with its accompanying Deconstructionist analysis of the above two novels.
To trace the distinguishing characteristics of the different narrative techniques used in both novels and their aesthetic functions.

To explore the interplay of character, the relationship between plot and theme and the extent to which both novels are expressive of a particular artistic vision or ideological position. The rationale here is not only to substantiate an impressionistic sense of meaning, but also to suggest the possibilities of reading different interpretations into a text, of both an individual and a social significance.

To uncover meanings, multiplicity of significance and provide insights which would not be possible through a traditional stylistic analysis.

To offer a new reading/interpretation of Fitzgerald's novels in light of the results reached through such an analysis.
3. Research Questions

The study will investigate the following issues:

- How does the Principle of Dual Vision operate artistically, within the two novels at the two levels of:
  - Themes and Characterization
  - Narrative Techniques and Structural Organization
- What are the narrative techniques and artistic choices employed in both novels?
- How are these techniques employed to reflect the above central themes in the two novels?
- How is the innocence of complete involvement combined with a scientific coolness of observation?
- What are the influences of other writers on his writing techniques, for instance:
- The impact of Eliot's *The Wasteland* on *The Great Gatsby*.

- The influence of John Keats, *Ode to a Nightingale* in his other major novel, *Tender is the Night*.

- The use of Conrad’s "dying fall" technique instead of the "dramatic ending" in order to appeal to the "lingering after-effects" in the reader's mind.

### 4. Proposed Methodology

- The framework within which the study will be conducted is a post-structuralist one, which aims at ‘reading the text against itself’ with the purpose of ‘knowing the text as it cannot know itself’.

- A Deconstructionist analysis practices what has become known as ‘textual harassment’ or 'oppositional reading', reading with the aim of 'unmasking' internal contradictions, and uncovering the 'unconscious', rather than the 'conscious' dimension of the texts.
In this deconstructionist analysis specific linguistic features are identified and adduced to support literary interpretation. For the purpose of this demonstration, attention will be focused on how perspective/focalization is achieved through different modes of speech and thought representation and how these are complemented by other linguistic features of the text. Other textual features of course will be subjected to close scrutiny as well, e.g. how language is patterned by the intricate interplay of imagery, or symbolism.

- Analysis will be made at the micro-structural level (e.g. extracts, paragraphs) and the larger macro-structural units (e.g. structural organization). The assumption here is that what the micro-text reveals has particular relevance to the interpretation of the macro-text.

5. Rationale

- Informed by Post-structuralist theory, the contention of this study is that text can be read as saying something quite different from
what it appears to be saying. In other words, it may be read as
carrying a plurality of significance or as saying many different
things which are fundamentally at variance with, contradictory to
and subversive of what may be seen by criticism as a single 'stable'
meaning. Thus a text may 'betray' itself.

- Choice of narrative techniques results from a selection of options
  and structures are the outcome of intentional operations.

- A Deconstructionist model of analysis will be adopted in order to
  bring into sharp focus elements in the structural pattern of the
  novels not so clearly defined by other methods (e.g. conventional
  statistical analysis, tabulation of occurrences of certain linguistic
  features, and the like).

6. Research Significance

The main significance of this research lies in its nature – in being a
‘theoretically-grounded’ study of literary criticism, thereby departing
from conventional, impressionistic and holistic types of literary studies which characterize the majority of research produced by Sudanese and many Arab universities. It seems that such studies either have not been following the revolutionary changes which have taken place in the domain of Literary Studies in the past decades or have not been able to critically engage with them. The second contribution of this research is the fact that it is basically an interdisciplinary study. Structuralism derives ultimately from Linguistics and Post-structuralism from Philosophy. As we know, works regarded as ‘Theory’ have effects beyond their original field. Though they are tied to arguments in these two fields, they have become ‘theory’ and of relevance to disciplines like Literary Studies because their arguments and visions offer new and persuasive accounts on issues like Language and Meaning, Mind and Understanding and similar textual matters. Thirdly, this study is not exclusively of a theoretical or applied nature: it is theoretically-driven but possesses a strong applied core.

7. Nature of Data

The data will comprise the two novels being investigated, namely:
- The Great Gatsby (1953),
- Tender is the Night (1958).

Needless to say, many other documents judged to be relevant to the research topic will constitute ‘data’. A few examples of such data include:

- Notes and Accounts of Literary Discussions
- Fitzgerald Personal Ledgers and Notebooks
- Biographies
- Historical and Social Accounts of the "Jazz Age"
- Studies on the Political and Social Situation in America

8. Data Collection

I am grateful to have had the opportunity of gathering rich data on Fitzgerald's life and works. This data is available in certain American institutions, the most important of which is The F. Scott Fitzgerald Papers at the Princeton University Library. This is a comprehensive literary archive containing the original manuscripts, working drafts,
corrected galleys, personal and professional correspondence, autobiographical scrapbooks, and other original materials of F. Scott Fitzgerald. I am grateful to have had the opportunity to collect such data through the generous funding provided by the Bill Gates Foundation which enabled me to participate as a Resident Scholar in the Five Colleges Program at Massachusetts and the International Visitors Program (IVP) in January 2005 and March 2006. These visits and research work in the Unites States enabled me to exploit excellent digital sources and online libraries which were very resourceful in studying the Fitzgeraldian material analyzed in this study, particularly Fitzgerald’s Ledgers, Memo’s Scrapbooks and Notebooks.

9. Research Challenges

It was necessary to explain from the outset that the selection of the Deconstructionist model of analysis was due to any conviction on part of the researcher that it is ‘necessarily’ the ‘best’ or most effective approach to critical literary analysis but that it was considered to be the most ‘appropriate’ and ‘functional’ one for the purposes of this study.
Deconstructionist methodology is a complex and difficult one by its very nature. Choosing it to apply in this research was a challenge in itself, yet I feel that the results it provided at the end and the insights it revealed were intellectually rewarding.

10. Research Limitations

The major limitation of this study is as follows: Because of the intensive nature of the Deconstructionist paradigm used in this study, the research had to be limited to an in-depth analysis of two works of Fitzgerald’s literary productions. It was judged that if the study expands to include more texts, (e.g. other novels or even short stories) it may achieve a wider ambit but that it would have sacrificed the depth and intensity of analysis.
Chapter One

Background
Chapter I

Background

1.0 Introduction

This introductory chapter has three major purposes. Firstly it aims at providing a social and cultural background of the period of the nineteen twenties in America, specifically the years between the end of the First World War and the Great Crash in 1930 during which F. Scott Fitzgerald wrote. Secondly it intends to provide a brief biography of Fitzgerald, highlighting the most significant events in his life that influenced and shaped his intellectual development and creative maturity as a writer. Thirdly, it seeks to demonstrate one of the most interesting observations about Fitzgerald: how his personal life and literary career were interrelated, mirroring each other at certain stages, and the impact this had on his literary works, particularly his two novels, the subject of this study, *The Great Gatsby* and *Tender is the Night*. By fulfilling these goals, the chapter aims to be the necessary background required to usher in the discussion that will ensue in the following chapters.
1.1 The Roaring Twenties

‘It was a time when corks popped, music played, life was full of extravagance and laughter and there was the heartbreaking emptiness behind it all.’

The ‘Jazz Age’ was the name given to the period between the end of the First World War and the Great Crash in 1930. The version of the Negro Jazz which represented the base of the era’s characteristic dance style reflected the overwhelming atmosphere of excitement and confidence of the period, which was characterized by popular faith in enduring peace and prosperity. Although America had emerged from the First World War as the most powerful nation, the war had left a sour aftertaste. The ideals for which the Americans fought or had been told they were fighting for were, in the opinion of some American writers superficial to expediency and European corruption. Consequently the war generation was feeling embittered, betrayed and lost. They did not know why they fought and what their fighting achieved. They were uncertain of the future. The war had its own rules, many of which were contrary to what they were taught as virtue and morality. Faith in values had been
shaken, if not shattered. ‘it was impossible to recapture the pre-war mood from the images of the fighting and the dead (Mellow, 1984).

Politically, the 20’s have been described as the vacuum between the idealism and reform achievement of Franklin Roosevelt’s ‘New Deal of the 30’s. The young generation about whom and for whom Fitzgerald wrote his fiction were the young men who were disillusioned by the First World War. It was a decade when prosperity and technology combined to give young people that the sky was the limit. ‘The new generation was dancing, so to say, round the old and Fitzgerald was one of the people playing the music and even composing it’ (Broccoli, 1981: 26). In fact, he was the one who ‘named’ it, The Jazz Age.

Disillusioned by their experiences in World War I, these young people rebelled against prewar attitudes and conventions. Women refused to give up the independence they had gained from the jobs they got during the war. In 1920, the Nineteenth Amendment gave them the right to vote, and they demanded to be recognized as equals. Women adopted a masculine look: they bobbed their hair, were more open about sex, quit
wearing corsets, and smoked and drank in public. Most Americans were brought up to at least a modest level of comfort. They worked fewer hours and were making more money, so the development of leisure activities became important. Prohibition, enacted by the Eighteenth Amendment in 1919, attempted to get rid of alcohol. Instead of ending the use of alcohol, Prohibition prompted the growth of organized crime. (Meyers, 1994: 51).

It was an unusual time. In ‘Some Sort of Epic Grandeur’, it is referred to as the era of ‘wonderful nonsense’, and the ‘roaring twenties’ (Broccoli 1981: 133). The young men and women of that decade were intoxicated by the Jazz music and the prohibited liquor that went with it. The ambience was one exhilarated hunger for excitement and the urge for adventures. They were the years when ‘corks popped, music played, life was full of extravagance and laughter and there was the heartbreaking emptiness behind it all’ (ibid, 1981: 134). It was a decade of confidence, cynicism, disillusionment, exuberance and moral upheaval.
The name given to the group of brilliant writers who emerged on the American scene during this time is The Lost Generation. They included among others, Fitzgerald himself, Faulkner, Hemingway and John Dos Passos. The generation felt that there was nothing in the tradition they inherited, nothing in the conventional moral attitudes or political assumptions existing in American in their time that they could accept. They felt they had to start over again from the beginning to work out a code of personal conduct they could live by and to construct a conception of the purposes of American society they could respect. As the hero of Hemingway’s The Sun also rises says, ‘All I wanted to know was how to live in the world. Maybe if you found out how to live in the world. Maybe if you found out how to live in it you learned what it was all about (Hemingway, 1926: 53).

In this sense, then, the sense that all maps were useless and that they had to explore a new found land for themselves, this generation was lost. However it was anything but lost in the sense that they felt despair at the situation. On the contrary, though it was fashionable in the 20’s to talk about being ‘disillusioned’, Fitzgerald and his contemporaries were
filled with a typically American kind of energy and optimism. In fact, Fitzgerald was described that he had the sense of living in history more than any other writer. In Some Sort of Epic Grandeur, we are told that, ‘he tried hard to catch the colour of every passing year: its distinctive slang, its dance step, its song, its favourite quarterbacks and the sort of clothes and emotions its people wore (Bruccoli, 1981: 64).

1.2 Personal Life

As Fitzgerald himself was acutely aware, his life and career were uncannily paralleled. His life in the 1920s was a mirror to events occurring nationally during that decade. The 20’s, or the Jazz Age, as we have seen was a time of challenge to the established order, of personal indulgence and even self-destructive excess - Fitzgerald was its self-proclaimed spokesman and symbol.

Francis Scott Key Fitzgerald was born in St. Paul on September 24, 1896. On his mother's side he was the grandson of an Irish immigrant who did well in the wholesale grocery business. His grandfather's estate
was worth three to four hundred thousand dollars when he died at the age of forty-four (Meyers, 1994:54).

Fitzgerald's mother's family belonged to this sound merchant class. What security he enjoyed in his youth was of a shaky sort and came from the wealth amassed by his grandfather, P. F. McQuillan, before the turn of the century. When he died in 1877, Grandfather McQuillan left a million-dollar wholesale grocery business and a considerable personal fortune. The wealth and prestige of his mother's family, however, was balanced against his father's inability to support a family by his own efforts. In practical terms, this may have meant the preoccupation peculiar to families living solely on limited inherited wealth: keeping the principal intact. It meant the postures of affluence constantly bowing to the necessities for economy. It meant grave family conferences when Scott was to be sent to Newman School in New Jersey and later to Princeton (ibid, 1994).

Fitzgerald's sense of tragedy may also have developed out of his parents' past. Their life, observed by a sensitive boy, conveyed its share of pain. Both came to marriage late: he was thirty-seven, she was thirty.
Their first two children died a short time before Fitzgerald was born; a subsequent child died in infancy. By the time Fitzgerald had reached the keenly sensitive years of adolescence, both parents were past fifty: the father, a man who couldn't hold a job, who dwelt in the past, and on some image of himself superior to the one he was able to maintain; the mother, a woman of odd appearance and manner whose thwarted affections found some release in a sentimental devotion to her only son. Not until later was Fitzgerald able to see the true pathos of lives beginning late and slowly running down. After his mother's death, when he was going through the many small treasures of the past she had saved, he wrote: ‘When I saw all this it turned me inside out realizing how unhappy her temperament made her and how she clung to the end to all things that would remind her of moments of snatched happiness’ (Mizener, 1965: 42).

Yet, despite the dominant financial position of his mother, Fitzgerald's deepest mature feelings are not toward her family. It is rather the Maryland ancestors of his father that exercised the greatest fascination. The treasured image is that of his father, the Southern
gentleman who can trace his ancestry back to the colonies and the Revolution and who should have possessed wealth as he possessed manners: as a natural gift unaffected by falling sales or declining energies. In a moving passage in the manuscript "The Death of My Father," written in 1931, Fitzgerald said, "I loved my father--always deep in my subconscious I have referred judgments back to him, [to] what he would have thought or done" (ibid 1965: 53).

Fitzgerald’s loyalty to his father may have been partly a way of defending him against failure in business. As a boy of eleven Fitzgerald shared intensely the embarrassment of his father's being fired as and the family's subsequent return to St. Paul to live under the protection of the McQuillan money.

The other half of his inheritance was much more pleasing to his keen sense of himself. His admiration for his gentlemanly but ineffectual father, who was descended from a seventeenth-century Maryland family, he put into his two major novels, the subject of this study, *The Great Gatsby* and *Tender Is the Night*. In the thirties he wrote that he had early developed an inferiority complex in the midst of a family where the
"Irish half who had the money and looked down upon the Maryland side of the family who had, and really had, that series of reticence and obligations that go under the poor old shattered word 'breeding.' (Meyers, 1994: 35).

It was this McQuillan money from his mother’s side that gave young Scott Fitzgerald the advantageous background and gave him eventually his expensive education in private schools and at Princeton.

1.2.1 Early Years

Fitzgerald was sent for two painfully lonely years to private school, the Newman School in Hackensack, New Jersey, where he was perceived as an imaginative, vital, and attractive boy. At the same time, he felt the social insecurity of a ‘poor boy in a rich boys’ school.’ Fitzgerald mined his boyhood years, as he did every stage of his life, for story material. He wrote youthful stories to the Saturday Evening Post stories of his youth in St. Paul and at Newman School at the end of the twenties. In them, he would show how exactly he could recall a moment of a boy's deep feeling about a person, or a place, or the ‘way it was’ as he called it. As
Way stated, one of the safest generalizations that can be made about Fitzgerald is that he is America's most sentient novelist of ‘manners’ (1980:54). He was deeply interested in recording the history of his own sensibility at the same time that he wanted to describe a typical American boyhood.

The details of these years reveal a somewhat pampered and sheltered boy, an occupant of apartments and rented houses, an inheritor of a sense of family superiority without much visible evidence to support it (Mizener, 1965: 23).

Fitzgerald's first boyish successes were literary and they were important to both his emotional and his social life. In an autobiographical essay written in the mid-thirties he recalled a piece of schoolboy writing and remembered how necessary it had been to his ability to meet the world. The story, according to Fitzgerald was that at Newman School the football coach had taken him out of a game unfairly. The coach thought he had been afraid of an opposing player and had let the team down. Fitzgerald was able to dominate the whole situation, the coach, his lack
of success at football, and probably his own cowardice by writing a poem about the experience that made his father proud of him. He says:

‘So when I went home that Christmas vacation it was in my mind that if you weren't able to function in action you might at least be able to tell about it, because you felt the same intensity - it was a back door way out of facing reality’ (Turnbull, 1995: 64).

The need to feel the same ‘intensity’ of social success that more popular, better-balanced schoolboys felt kept Fitzgerald writing stories, poems, and plays. His academic record always suffered, but as a young poet, editor, and playwright he could express his considerable ego and win the kind of public acclaim that was necessary to him. By the age of sixteen he had written and produced two melodramas that had public performances in St. Paul School and earned over two hundred dollars for a local charity. He was learning to depend on his literary talent very early in his life. (Meyers, 1994: 16)
1.2.2 Princeton

When it came time to choose a college he chose Princeton because he learned that you could be a ‘big man’ at Princeton if you could provide librettos for its musical comedy organization, the Triangle Club. He was admitted to Princeton University in 1913 when he was just 16 years old and he soon devoted most of his time to writing short stories, poems, plays, book reviews, for the *Nassau Literary Magazine* and the humor magazine *Princeton Tiger and for* Princeton's Triangle Club (Gale, 1998). Princeton's contribution to Fitzgerald's education as an American writer can be best discovered in his autobiographical first novel, *This Side of Paradise*. For the writer as a person it was, from the first moment, a lovely place, an atmosphere full of poignant emotions. "...the sense of all the gorgeous youth that has rioted through here in two hundred years" - that was one of the feelings expressed in the novel, and as Fitzgerald's young men left Princeton for the army camps of World War I they wept for their own lost youth. Through most of the pages of the novel Princeton is primarily a richly complex American social order with very attractive possibilities for a bright young man on the make. The
world you aspired to, as soon as you learned your way around, was composed of admirable, even glamorous men, in the classes above you, who could be envied and imitated both for themselves and for their functions in this ‘specialized’ society. They were the athletes, writers, campus politicians, or just the Men with an Aura. As a freshman you chose your models, entered the intense but secret social competition, and with good luck and much clever management you would be accepted, by the middle of your second year when you joined a club, as one of the best of your generation (Dolan, 1996). This was the Princeton that first consumed Fitzgerald's imagination.

What Fitzgerald as an educated man owed to Princeton is harder to discern. Arthur Mizener (1965) believes that the group of literary friends that he was lucky to find there - Edmund Wilson and John Peale Bishop were two of them - gave him "the only education he ever got, and, above all, they gave him a respect for literature which was more responsible than anything else for making him a serious man." Beginning early in his life, F. Scott Fitzgerald strove to become a great writer. Edmund Wilson, his friend, wrote that Fitzgerald told him soon after college, "I want to be
one of the greatest writers who have ever lived, don't you? (Roulston, 1995:37).

It was one of the great blows of Fitzgerald's life that his formal Princeton career as he had carefully plotted it and at first began to achieve it was in the end a failure. By the close of his second year he seemed to be well on his way to the first public display of his personality. He had made the right club, had written the book for a Triangle show, and was an editor of a magazine called *The Tiger*. The aura was beginning to form. But he had overextended himself. Too many academic deficiencies piled up, and under cover of an illness he left college at the beginning of his third year. A year's absence meant forfeiting all the tangible prizes he had aimed for, and he could still relive the pangs of his disappointment twenty years later. When he returned to college in the fall of 1916 he had improved his notion of the superior Princeton type. He began to see more of "literary" men and to fill the literary magazine with his poems and stories. This was the only year of serious education for him at Princeton, and what he learned came chiefly through private reading. He read especially Shaw and Butler and Wells,
and read and then imitated Tennyson, Swinburne and Rupert Brooke. He discovered the prototype for his first hero and novel when he read Compton Mackenzie's *Sinister Street*. In other words, he started to develop literary aspirations well beyond the confines of Princeton.

Then between his third and fourth years he applied for a commission in the army. What should have been Fitzgerald's last year at Princeton was only two months long and on November 20 he left the campus for Fort Leavenworth (Mellow, 1984).

The last year-and-a-half Fitzgerald spent at Princeton led directly to the famous remark he made to Edmund Wilson shortly after college: "I want to be one of the greatest writers who have ever lived, don't you?" (Bruccoli and Bryer, 1971: 23)

1.2.3 Zelda Sayre

Before Fitzgerald left Princeton for what was to be fifteen months of service in American training camps - he was never sent overseas - he finished the first of three versions of *This Side of Paradise*. Professor Christian Gauss read the manuscript and returned it to him, saying that it
was not ready for publication. During Fitzgerald's first six months as an officer in training he struggled not with army manuals and training exercises but with his manuscript. In the summer of 1918 *The Romantic Egotist*, as he first called the novel, was sent to Scribners, and in the fall that house rejected it by a vote of two editors to one. Meanwhile he had been transferred to Camp Sheridan near Montgomery, Alabama, and there, on the seventh of September, as he noted precisely in his journal, he fell in love. (Bruccoli, 1972). The girl, barely eighteen, was Zelda Sayre, the daughter of a judge.

The close resemblance between Zelda Sayre - who was going to become Zelda Fitzgerald after a courtship of a year and a half - and the heroines of Fitzgerald's fiction, renders its important to try to see her clearly as a person. It is not a simple thing to do. Since her death she has always been referred to unceremoniously as Zelda, even in formal literary essays. But this informality is really a continuing acknowledgment that the combined destinies of Zelda and Scott
Fitzgerald are finally one and indivisible. Their tattered lives held together at the deep center by a remarkable human devotion.¹

When Fitzgerald first met Zelda Sayre he was just recovering from the collapse of a college love affair, the central story of his novel in manuscript. The romantic egotist of his novel was free to make another absolute commitment, to invest another beautiful young lady with the aura of "the top girl." He wrote later into his notebook, "I didn't have the two top things: great animal magnetism or money. I had the two second things, though: good looks and intelligence. So I always got the top girl" (Bruccoli, 1972).

Zelda was beautiful and desirable for herself, but she was also a prize to be won against very worthy competition, all the other presentable young officers in the two army camps near Montgomery. (At the moment of triumph when at last he made her his girl we must assume that he felt

¹ Nancy Milford's biography of Zelda (1970) makes use for the first time of her intimate journals and correspondence and focuses on the years after 1925 and tells their poignant story.
the same ecstatic joy that filled Jay Gatsby's ineffable moment in the love scene he was going to write five years later.)

The demands of feeling that Zelda Sayre brought to the courtship and marriage appear to have been as grand in their terms as Fitzgerald's. If we can trust his early descriptions of her in his fiction, she was above all ambitious, like the southern girl in "The Ice Palace" (footnote about the Ice Place) who was planning to live "where things happen on a big scale." And like the flappers (footnote defining the flappers) in the early stories who baited their elders and showed in all their responses to life that they valued spontaneity and self-expression before those duller virtues that required self-control, Zelda Sayre was daring and had a local reputation for recklessness and unconventionality (Milford, 1970). She did what she wanted to, and her parents discovered that they belonged to that generation upon whom, as Fitzgerald once wrote, "the great revolution in American family life was to be visited." Her youthful beauty gave her great confidence. The men in her life were expected on the one hand to make gallant gestures, and of these Fitzgerald was quite capable; on the other hand they were expected to promise her a solid and
glittering background – and here Fitzgerald's lack of expectations after he was discharged from the army in February 1919 sent them both into agonies of frustration.

For four months he struggled in New York to support himself by writing advertising copy by day and to make the fortune that would convince his love by writing short stories at night. He sold just one story for thirty dollars, and by June he had lost the girl: Zelda broke the engagement. His response to her decision in the summer of 1919 was to chuck his New York job, return to St. Paul, and rewrite his novel. By early September he had finished *This Side of Paradise*, by the middle of the month Scribners had accepted it, and by early November he had earned over five hundred dollars from three recently written short stories. Equally important, the continuing acceptances meant that the other prize--Zelda Sayre--was now within reach. With the confidence of a real capitalist and the conviction that he had written a best-selling novel, Fitzgerald returned to Montgomery, and there Zelda promised to marry him in the spring when his novel was published (Bruccoli, 1978).
His wooing became a kind of courtship by financial statement, a flurry of letters and telegrams conveying who had bought what and for how much. "All in three days," he wrote, "I got married and the presses were pounding out *This Side of Paradise* like they pound out extras in the movies." The book and the girl were the center of that short and precious time. The effects, as Fitzgerald carefully considered them twenty years later, were these:

*The dream had been early realized and the realization carried with it a certain bonus and a certain burden. Premature success gives one an almost mystical conception of destiny as opposed to will power--at its worst the Napoleonic delusion. The man who arrives young believes that he exercises his will because his star is shining* (ibid, 1978).

Fitzgerald's success was enticing: it came so fast and from such despair. The long-range effects of his quick and early success have been extensively debated. Its immediate effects are obvious: it gave him the things his romantic self most desired--fame, money, and the girl.
It is interesting however, that Fitzgerald did not hold Zelda Sayre morally responsible for the mercenary views she took of their engagement. They both felt poor, and they were both eager to participate in the moneyed society around them. In the United States in 1919, they agreed, the purpose of money was to realize the promises of life.

When Gatsby says, in his famous remark in The Great Gatsby that Daisy's voice sounds like money, we should read him sympathetically enough to understand, as Arthur Mizener has pointed out, that he is not saying that he loves money or that he loves both Daisy and money, but that he loves what the possession of money has done for Daisy's charming voice. And yet after we have said this, we must also say that Daisy Buchanan, because of her money, is seen at last as a false woman and Gatsby as a simple boy from the provinces who has not been able to tell gilt from real gold. The circumstances of the Fitzgeralnds' courtship and marriage seem fabulous - in the narrow sense of that word - because they often seem to suggest for us in outline the complex stories of women and marriage and money that Fitzgerald kept returning to in his fiction.
1.3 The Birth of the Writer

'I want to be one of the greatest writers who have ever lived.'

The novel with which Fitzgerald won Zelda, *This Side of Paradise*, is usually praised for qualities that pin it closely to an exact moment in American life. Later readers are apt to come to it with the anticipation of an archaeologist approaching an interesting ruin. Its publication is always considered to be the event that ushered in the Jazz Age. Glenway Wescott writing for his and Fitzgerald’s generation, said that it had "haunted the decade like a song, popular but perfect" (Callahan, 1972: 43). Social historians have pointed out that the college boys of the early twenties really read it. Anyone reading the novel with such interests will not be entirely disappointed. One of the responsibilities it assumes, especially in its first half, is to make the hero, Amory Blaine, the hero of the novel, reports like a cultural spy from inside his 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." "The 'belle' had become the 'flirt,' the 'flirt' had become the 'baby vamp.'" In the novel we read: *Amory saw girls doing things that even in his memory*
would have been impossible: eating three-o'clock, after-dance suppers in impossible cafés, talking of every side of life with an air half of earnestness, half of mockery, yet with a furtive excitement that Amory considered stood for a real moral let-down.’ The ‘moral let-down’ enjoyed by the postwar generation has given the work its reputation for scandal as well as for social realism.

However, the only interesting morality Fitzgerald’s first novel, *This Side of Paradise*, presented is the implied morality that comes as a part of his feelings when the hero distinguishes, or fails to distinguish, between an honest and a dishonest emotion. The highly self-conscious purpose of telling Amory Blaine's story was, one suspects, to help Fitzgerald to discover who he really was by looking into the eyes of a girl - there are four girls - or into the mirror of himself that his college contemporaries made. And the wonder of it is that such a self-conscious piece of autobiography could be imagined, presented, and composed as a best-selling novel by a young man of twenty-three.

The ingenuous emotions most necessary to the success of *This Side of Paradise* are vanity and all the self-regarding sentiments experienced
during first love and the first trials of pride. The satire visited upon them is often delicate and humorous. It offers the first evidence of Fitzgerald's possession of the gift necessary for a novelist who, like him, writes from so near his own bones, the talent that John Peale Bishop has described as "the rare faculty of being able to experience romantic and ingenuous emotions and a half hour later regard them with satiric detachment" (Roulston, 1995: 72).

The life of the Fitzgeralds after the appearance of *This Side of Paradise* in the spring of 1920 and self-destructive. It was reckless and careless, taxed by drinking and parties, redeemed by repeated attempts to find solid footing. As early as December, 1920, Fitzgerald found himself badly in debt. Debts harassed him, drove him to work, aggravated the feeling of conflict between Zelda's (and his) immediate desires and his dream of being a great writer. Almost always, at least until the mid-1930's, money would arrive in time. There are many stories showing Fitzgerald's attitude toward money-- and there is much evidence in his "Ledger," his letters, and his stories that the getting and spending of
money was a serious matter, but one kept less so by a deliberate effort to treat it lightly (Gale, 1998).

As the money flowed rapidly in and even more rapidly out, the life of the Fitzgeralds appears chiefly in the mixed truth and legends of splashings in the Plaza fountain, of riding down Fifth Avenue on the top of a taxi (ibid, 1998). An intoxicated life in both the literal and figurative sense, it was indulged in as if Fitzgerald were trying to sustain the ecstatic feeling that came with his first success. Yet throughout all the partying, Fitzgerald kept working and *The Great Gatsby* came into being.

### 1.3.1 The Great Gatsby

There is no clear explanation why Fitzgerald at this point in his career should have written a novel of such artistic excellence. Though it is usually conceded that he never reached such heights again, a claim I argue against when I discuss his novel, *Tender is the Night* in Chapters 4 and 5). Fitzgerald’s discovery of Conrad and James is sometimes given credit for teaching him a new sense of proportion and control over form. But *The Great Gatsby* does so many things well that "influences" will not explain them all as I will duly demonstrate in Chapter 4).
Fitzgerald's greater personal maturity, his increasingly complex sense of his era's place in world history, and his growing awareness of the technical and stylistic capabilities of the modern novel to convey these elements may have been some of the factors that led to the creation of The Great Gatsby, his story of the American dream gone wrong. Fitzgerald had found the quintessential story not only of the 1920s but also of the American experience, and he probed it in a novel written with unprecedented grace and power.

If we can trust Fitzgerald's backward glance from 1934 when he was writing an introduction to the Modern Library edition of Gatsby, it was a matter of keeping his "artistic conscience" "pure." "I had just re-read Conrad's preface to The Nigger, and I had recently been kidded half haywire by critics who felt that my material was such as to preclude all dealing with mature persons in a mature world." It would be like comparing a sonnet sequence with an epic." Fitzgerald's language of literary sources and literary analysis always has an innocent ring. It is probably best to remember the language he used when he wrote his editor
his plans for a new novel. "I want to write something new, something extraordinary and beautiful and simple and intricately patterned."

At the time of composing his third novel, Fitzgerald felt that he had “grown at last.” To both Edmund Wilson and John Peale Bishop he wrote of his new work with enthusiasm. He was convinced that he was writing something “wonderful” “something new – something extraordinary and beautiful and simple and intricately patterned.” His inspiration came so quickly as he worked that he finished the book in only ten months. In November 1924 the manuscript was already in the hands of the publisher, and yet he continued smoothing and polishing it so that in February of the following year he modified the structure of the Chapters VI and VII by cutting and adding material and by rewriting an entire episode. It was only when the book was published on April 10, 1925, that Fitzgerald’s labor o give it an organic form was completed.

_The Great Gatsby_ is worthy of all these adjectives. It was new for Fitzgerald to succeed in placing a novel of contemporary manners at such a distance from himself. He told the story through a Conradian narrator, who was half inside and half outside the action. And Gatsby is not
allowed to be a character who invites questions about his credibility. He is a figure from a romance who has wandered into a novel, the archetypal young man from the provinces who wants to wake the sleeping beauty with a kiss. That's the whole burden of this novel," he wrote in a letter, "the loss of those illusions that give such color to the world so that you don't care whether things are true or false as long as they partake of the magical glory’ (Berman, 1994: 48).

T.S. Eliot, for instance, wrote the young author a letter that year in which he declared that "The Great Gatsby has interested and excited me more than any new novel I have seen, either English or American, for a number of years’ (Bruccoli et al., 1980: 66).

But Fitzgerald's glittering life would soon change, as the following section demonstrates.

1.3.2 Commercialization Years

‘It was all trash, and it nearly broke my heart’

The principal fact in Fitzgerald's life between his twenty-eighth and thirty-fourth year was his inability to write a new novel. He seems to
have known all along the kind of novel he wanted to write: in his terms it was to be the "philosophical, now called the psychological novel." He began a novel called The World's Fair, and in 1929 when he abandoned it he had written over twenty thousand words in the history of a failed life quite different from Gatsby's. (Mizener, 1963). Then after Zelda became psychotic in 1930 he felt he had to write a different kind of American tragedy.

Between the publication of Gatsby and the final return to America in 1931 the Fitzgeralds moved between Europe and America as if they could not find a home anywhere. In the south of France or in Paris Fitzgerald had even less control over his extravagance than he had in America. The sales of Gatsby were not up to the sales of his first two. Fitzgerald came home in 1931 with hardly any money. Fitzgerald, who maintained his high standard of living by continually borrowing money from Scribner as well as from his literary agent, Harold Ober, against the sale of future writing, was even further in debt. These are the years of the steady production of magazine fiction and articles. Thus he wrote and sold a number of short stories between late 1923 and March, 1924, both
to alleviate his financial situation and to permit him to devote time to his next novel (Bryer, 1996). Fitzgerald's reputation began the decline from which it never recovered in his lifetime.

During three years beginning in 1928 he sent the *Saturday Evening Post* a series of fourteen stories out of his boyhood and young manhood. The first eight were based on a portrait of himself as Basil Duke Lee. The last six were built around Josephine, the portrait of the magnetic seventeen-year-old girl of his first love affair. It was characteristic of Fitzgerald to relive his youth during the frustrated and unhappy days of his early thirties. His characters always know how much of their most private emotional life depends upon what Bloom calls the "brightest, freshest, rarest hours" which protect "that superiority he cherished in his heart." Fitzgerald was becoming acquainted with real despondency (1999: 39).

Following the financial disappointment of *The Great Gatsby* Fitzgerald returned to the Post as the steady market for his stories. Between 1926 and 1937, his most productive period as a magazine writer, the Post published fifty-two stories by Fitzgerald. Fitzgerald became one
of the magazine's most popular and highly paid authors. Then in accordance with magazine conventions, most of Fitzgerald's Post stories end happily, and nearly all contain some representation of romantic love (ibid, 46).

Yet personal crises of the early 1930s, coinciding with the economic crash, introduced a somber tone into Fitzgerald's magazine fiction and he explored in some of them both the tragic aspects of his own experiences and the reckless behavior of his generation. Although Fitzgerald's commercial stories proceed from the same genius that created his novels, they share characteristics that set them apart from his "serious" fiction. The stories display an expansive use of wit and romantic love, and an unashamed celebration of youthful success.

Because Fitzgerald's stories emphasized youthful concerns and characters, many readers regarded him as the spokesman for his generation. His fiction changed the conventional depiction of young people as naive or innocent, featuring them instead as witty, romantic heroes. He also challenged traditional standards by celebrating beautiful,
intelligent, independent, and determined young women in their quest to secure successful marriages.

After his initial exposure in the Post, coupled with the success of his first novel, Fitzgerald rapidly became a valuable commodity in the magazine marketplace. Periodicals competed to lure the author away from the Post. Although the sale of short stories financed the writing of his novels, Fitzgerald believed that writing commercial fiction depleted his creative reserve (Shain, 1990: 71).

His inability to write serious fiction sent him into desperate moods and touched off public acts of violence that ended in nights in jail. In 1928 he wrote Perkins from France, "If you see anyone I know tell 'em I hate 'em all, him especially. Never want to see 'em again. Why shouldn't I go crazy? My father is a moron and my mother is a neurotic, half insane with pathological nervous worry. If I knew anything I'd be the best writer in America’ (Kuehl et al, 1971: 47).

Fitzgerald's struggle with his literary conscience is often apparent in his letters and journals. He wrote Maxwell Perkins, his editor at
Scribners, that he knew he had "a faculty for being cheap, if I want to indulge that." When in the winter of 1923-24 he needed money, concentrated on producing commercial stories for *Hearst's International*, and made $17,000, he wrote Edmund Wilson that "it was all trash, and it nearly broke my heart." But he also had another way of imagining himself: "I'm a workman of letters, a professional," he would say in this mood, "I know when to write and when to stop writing’ (Bruccoli et al, 1980: 56).

In 1920 the *Saturday Evening Post* published six of his stories, *Smart Set* five, and *Scribner's* two. In 1919 and 1920 he made a significant amount of money from magazine stories and essays, and from the rights to two stories sold to the movies. His success with the *Saturday Evening Post* and the movies suggests how quickly he had discovered the formulas for popular fiction and the big money. Within fifteen years between 1919 and 1934 Fitzgerald earned, he estimated, four hundred thousand dollars, most of it writing for magazines and the movies (Meyers, 1994). From the beginning of his success Fitzgerald was quite
aware of the temptations of commercial writing and how well adapted he was to succumb to them.

Two months before his death, Fitzgerald reflected on the end of his career as a commercial magazinist in a letter to his wife, Zelda:

*It's odd that my old talent for the short story vanished.*

*It was partly that times changed, editors changed, but part of it was tied up somehow with you and me--the happy ending. Of course every third story had some other ending but essentially I got my public with stories of young love. I must have had a powerful imagination to project it so far and so often into the past* (Brucooli et al, 1994: 467-469).

He wanted to be both a good writer and a popular one. His high living, he knew, depended on magazine money and it is significant that he devoted most of his time to short fiction during those years between 1926 and 1931 when his life became most disordered and the completion of a new novel came hard. Yet he thought of himself most proudly as a novelist. His most poignant confession of a failure to be true to his talent
he expressed to his daughter six months before he died: "Doubt and worry - you are as crippled by them as I am by my inability to handle money or my self-indulgences of the past. . . . What little I've accomplished has been by the most laborious and uphill work, and I wish now I'd never relaxed or looked back’ (Turnbull, 1963: 38).

The question as to whether the conflict between the use and misuse of his talent opened the crack in Fitzgerald's self-respect that at last killed him as a novelist has been argued by many of his friends. Dos Passos spoke at his death for those who thought it did. Fitzgerald had invented for their generation, he said, the writing career based on the popular magazines and he was 'tragically destroyed by his own invention’ (Shulberg, 1961: 73).

1.3.3 Tender is the Night

At this point Fitzgerald, and after Zelda's breakdown, and his own divided self, began to write the stories of self-appraisal and self-accusation that led up to Tender Is the Night. In the autumn of 1930 the Post published the first of them, "One Trip Abroad," a story of the deterioration of two American innocents in Europe. Fitzgerald once
wrote in his notebook, "France was a land, England was a people, but America . . . was a willingness of the heart ' (Kuehl, 1965: 53). The pathos inherent in these years is that he seemed fated to create his own agony, and study it as if it wasn't his, before he could use it in the confessional novel he felt driven to write.

That summer, he had just begun work on his fourth novel, *Tender Is the Night*, a book he wouldn't finish for another nine years--a period marked by heavy drinking, marital infidelity and madness.

Today, *Tender Is the Night* is regarded as a classic psychological novel and what is considered by many to be Fitzgerald's 'second-best' work, after *The Great Gatsby*.

Fitzgerald's second major novel *Tender Is the Night* was written in its final form while Fitzgerald was living very close to his wife's illness. She was being treated by doctors in Baltimore. During 1932 and 1933 her health seemed to improve and he finished the manuscript. Then, early in 1934 when he was reading proofs of the novel, she had her most severe breakdown, and for the next six years, except for short periods of
stability, she lived her life in hospitals. Their life together was over. It is astonishing that, written under such emotional pressures, *Tender Is the Night* turned out to be the powerfully moving novel it is.

On the simplest level, it is the story of an American marriage. Dr. Richard Diver, a young American psychiatrist, practicing in Switzerland in 1919, falls in love with his wealthy patient, Nicole Warren of Chicago, knowing quite well that her transference to him is part of the pattern of her schizophrenia. By consecrating - to use Fitzgerald's word - himself to their marriage, she is finally cured but he is ruined. Slowly, however, their idyllic life unravels. She suffers a mental breakdown, and his self-doubt propels him into affairs, with him blaming her money for his own loss of direction.

This downward spiral wasn't the sort of plot Fitzgerald originally conceived for his fictional couple, though. He struggled, as he never had before, to form a clear idea of how the story would play out. His first version, called "Our Type," was about a young man who made his fortune as a technician in Hollywood and went on vacation with his mother to the French Riviera, where he intended to kill her. (Fitzgerald,
who would soon find work in Tinseltown himself, most likely got the idea for the main character after spending the winter in Rome, where he watched Ben Hur being filmed and got to know many people on the set.)

Fitzgerald began writing the book on the Riviera, during the summer of 1925, between parties in Antibes with Gerald and Sara Murphy, a pair of Riviera socialites who would become models for the Divers' charm and grace. (He would later describe the time as one of "1,000 parties and no work.") The Fitzgeralds had first gone there the summer before for a break from Long Island, where they had been living, and to allow him to finish Gatsby. Zelda--who wanted to prove to herself that she was still attractive after giving birth to Scottie, their only child--wound up having an affair with a French aviator, an indiscretion that haunted her young husband (Tate, 1997).

In December 1925, Fitzgerald wrote his editor, Maxwell Perkins, claiming that "the novel is progressing slowly but brilliantly’ (Kuehl et al, 1971). The letter didn't raise any eyebrows, though; he rarely delivered a manuscript on time. He continued to work on the book, intermittently, for the next three years, releasing All the Sad Young Men,
a collection of short stories, in 1926. Fitzgerald soon made his first trip to Hollywood to write for film--Scott and Zelda were moving back and forth between California and Delaware at the time--and it was there that he had his first affair, with an eighteen-year-old starlet who inspired the *Tender Is the Night* character Rosemary Hoyt, Dick Diver's young lover. But despite the growing similarity between the novel and his own life, Fitzgerald soon told the Murphys that the book was instead about them.

As work progressed, Fitzgerald's marriage continued to show signs of strain. Zelda had her first mental breakdown in April 1930, while in Paris. Fitzgerald used money made from short stories to put her in Prangins, a Swiss sanitarium that was considered first-rate and where he hoped she would make a full recovery, which she never did. The episode was the catalyst for shifting *Tender Is the Night* from a lush evocation of life on the Riviera to a more complex rendering of the Divers' inner lives: Nicole Diver has a nervous breakdown in Paris, and the letters Zelda wrote at the time were used as a basis for dialogue.

Zelda showed improvement and was eventually discharged, and the couple returned to the United States. In 1932, however, she
experienced the first of several relapses and Fitzgerald institutionalized her in Baltimore. He rented La Paix, a nearby Victorian mansion, and there he was finally able to maintain his focus on the book--despite a worsening drinking problem. Fitzgerald even refused to move out after Zelda, who had returned from the hospital, accidentally set fire to the second floor while burning some old clothes. Hard at work, he apologized to the house's owners but asked them not to repair the damage. "With his novel nearly finished, he did not want to be disturbed by the din of workmen," recalls the owners' son, Andrew Turnbull. (Turnbull was a child at the time and went on to write a biography of Fitzgerald) (Turnbull, 1971: 60).

By October 1933, a draft of *Tender Is the Night* was ready, but when Fitzgerald wrote Perkins to tell him the good news, his past bravado was gone. "Be careful in saying it's my first book in seven years not to imply that it contains seven, years work," he warned, referring back to *All the Sad Young Men*. "People would expect too much in bulk and scope." (As he revised the draft, Fitzgerald even made a suggestion to Perkins that he pile the accumulated manuscript in the window of the
Scribner's store on Fifth Avenue--just to assure his fans that he had not stopped writing. Perkins declined.) Just a month before the novel's publication, he wrote another letter to his editor, saying: "I have lived so long within the circle of this book and with these characters that often it seems to me that the real world does not exist but that only these characters exist."

To imagine Nicole, Fitzgerald uses Zelda in her illness and partial recovery. But his heroine is also depicted as a beautiful princess of a reigning American family, whose wealth is the source of a monstrous arrogance. Dick Diver is stigmatized with Fitzgerald's understanding of his own weaknesses. He suffers a kind of moral schizophrenia, for his precarious balance comes to depend on Nicole's need for him. After his morale has cracked he still tries to play the role of a confident man, and out of sheer emotional exhaustion he fades at last into the tender night, where he hopes nothing will ever be required of him again. Dick Diver is Fitzgerald's imagination of himself bereft of vitality, but also without his one strength of purpose, his devotion to literature.
Sadly, *Tender Is the Night* didn't live up to *The Great Gatsby*. It was largely dismissed by critics and sold a meager 13,000 copies—perhaps because on the surface it was a story of the super rich and by this time most readers were struggling through the Great Depression. Its poor sales barely covered Fitzgerald's debts and, worse, they broke his confidence.

The poor reception of *Tender Is the Night* was a stiff blow to his confidence in himself as a writer when that confidence was about all he had left. Nearly all the influential critics discovered the same fault in the novel that Fitzgerald was uncertain, and in the end unconvincing, about why Dick Diver fell to pieces (Marvin, 1969). Fitzgerald could only fight back in letters to his friends by asking for a closer reading of his complex story. Also in 1934 he wrote to his friend Bishop saying that he thought of *Gatsby* as his *Henry Esmond* and *Tender Is the Night* as his *Vanity Fair*: ‘the dramatic novel has canons quite different from the philosophical, now called the psychological novel. *One is a kind of tour de force and the other a confession of faith*’ (Kuehl et al, 1971: 32).
However, *Tender is the Night* sold merely 13,000 copies. His short stories in *Taps at Reveille*, the next year, were greeted by even more hostile reviews and the volume sold only a few thousand. For a writer who in 1925 had received letters of congratulation from Edith Wharton, T. S. Eliot, and Willa Cather, it was depressing to realize that during 1932 and 1933, while he was writing *Tender Is the Night*, the royalties paid for all his previous writing had totaled only fifty dollars. His indebtedness to his agent and his publisher began to grow as the prices paid for his stories went down (Bruccoli, 1987). Between 1934 and 1937 his daily life declined into the crippled state that is now known after his own description of it as "the crackup." He first fell ill with tuberculosis, and then began to give in more frequently than ever before to alcohol and despondency. Twice before his fortieth birthday he attempted suicide. By 1937 at the age of forty-one he had recovered control sufficiently to accept a writing contract in Hollywood, where he could begin to pay off his debts allow (ibid, 1987).

Despite all he was going through during those difficult times, Fitzgerald was working diligently. "My room is covered with charts like
it used to be for *Tender Is the Night*, telling the different movements of the characters and their histories," he wrote to his wife in October (Milford, 1970: 52). In this final novel Fitzgerald portrayed the Hollywood of the 1930s, with special emphasis on the studio system and its need for a strong leader, embodied in the character Monroe Stahr. Stahr is fashioned in the tradition of the great leaders who have contributed to the success of the United States despite flaws in their natures.

In Hollywood, Fitzgerald needed any strength he could muster to try to stay away from drinking and hold on to his contract as a movie writer. For a year and a half he commanded a salary of over a thousand dollars a week, and, given the breaks, he said, he could double that within two years. But late in 1938 his contract was not renewed and in February 1939 he drank himself out of a movie job in Hanover, New Hampshire, a disaster that was turned into a novel and a play, *The Disenchanted*. For several months in 1939 he was in a New York hospital but by July he was writing short stories again for commercial magazines (Gale, 1998).
During the last year of his life Fitzgerald wrote as hard as his depleted capacities allowed him on the novel he left half-finished at his death, *The Last Tycoon*. It is an impressive fragment. When it was published in 1941 many of Fitzgerald's literary contemporaries, including John Dos Passos and Edmund Wilson, called it the mature fulfillment of Fitzgerald's great talent, and a belated revaluation of Fitzgerald as a writer began.

Fitzgerald wrote this novel during an era that clearly indicated how living excessively and recklessly has serious and destructive consequences. The Jazz Age was, in essence, a period of excess. Following World War I, the social climate reached an energetic peak during the Roaring Twenties. With a new emphasis on individualism and the pursuit of pleasure and enjoyment, this period was filled with raucous gaiety that, in the end, had serious negative consequences. The excesses of drink and pleasure that cause the destruction of characters in *Tender is the Night* reflect Fitzgerald's sensitivity to the excesses of the Jazz Age prior to the Great Depression.
Thus, after *Tender is the Night*, Fitzgerald never again completed another novel, dying a forgotten Hollywood hack just six years after its release.

### 1.3.4 The Crack-Up

Fitzgerald's public analysis of his desperate condition was published in three essays in *Esquire* in the spring of 1936. But some kind of public penance was probably a necessary part of the pattern of Fitzgerald's life. "You've got to sell your heart," he advised a young writer in 1938, and he had from his first college writing to *Tender Is the Night* (Meyers, 1994: 13) "Forget your personal tragedy" Hemingway wrote him in 1934 after reading *Tender Is the Night*. "You see, you're not a tragic character. Neither am I. All we are is writers and what we should do is write" (Bruccoli, 1994: 30). Hemingway disapproved of Fitzgerald's confessions as bad strategy for a writer. The only explanation one can imagine Fitzgerald making to them is Gatsby's explanation in the novel, that ‘it was only personal’. 
The crack-up essays have become classics, as well known as the best of Fitzgerald's short fiction. The spiritual lassitude they describe is attributed to the same "lesion of vitality" and "emotional bankruptcy" that Dick Diver and all Fitzgerald's 'sad young men suffer'. Fitzgerald calls it becoming "identified with the objects of my horror and compassion." As Fitzgerald describes it here it closely resembles what in Coleridge's ode "Dejection" is called simply the 'loss of joy'. He describes the process of its withdrawal from Coleridge as a power which he had drawn on too often as stealing "From my own nature all the natural man."

Fitzgerald was conscious of his relation to the English Romantics in his confession. He calls up the examples of Wordsworth and Keats to represent good writers who fought their way through the horrors of their lives. The loss of his natural human pieties that Fitzgerald felt he associated with a memory of "the beady-eyed men I used to see on the commuting train from Great Neck fifteen years back - men who didn't care whether the world tumbled into chaos tomorrow if it spared their houses." Fitzgerald's style was never more gracefully colloquial or his metaphors more natural and easy than in these Esquire pieces. "I was
impelled to think. God, was it difficult! The moving about of great secret trunks." The grace of the prose has made some readers suspect that Fitzgerald is withholding the real ugliness of the experience, that he is simply imitating the gracefully guilty man in order to avoid the deeper confrontation of horror. But his language often rises above sentiment and pathos to the pure candor of a generous man who decided that ‘there was to be no more giving of myself’ (Ronald, 1997: 51) and then, in writing it down, tried to give once more.

Face to face with his own breakdown, Fitzgerald traced his drastic change of mind and mood in his letters and the *Crack-Up* pieces. The autobiographical essays in *The Crack-Up* tell us a great deal about Fitzgerald's sense of sinning against himself, against his gift of life and his gift of talent.

**1.4 Concluding Thoughts**

Fitzgerald, at the end of his life, came to embrace "the sense that life is essentially a cheat and its conditions are those of defeat, and that
the redeeming things are not 'happiness and pleasure' but the deeper satisfactions that come out of struggle' (Mellow, 1984).

In recounting the inner civil war he fought to keep his writer's gift intact he said, "I am not a great man, but sometimes I think the impersonal and objective quality of my talent and the sacrifices of it, in pieces, to preserve its essential value have some sort of epic grandeur." "Some sort" he qualifies, as if preparing for the ironic, self-deflating admission in the next sentence. "Anyhow after hours I nurse myself with delusions of that sort (Mizener, 1965: 43). But Fitzgerald did preserve the "essential value" of his talent; the pages he left confirm that.

He had not written order into his life, though he once noted wryly that he sometimes read his own books for advice. But his devotion to his writing up to the end shows how much his work flowed from his character as well as from his talent. It is hard in coming to terms with Fitzgerald to follow Lawrence's advice and learn to trust the tale, not the author. But if we succeed we shall learn that the aspects of himself that he continually made into the characters in his fiction are imaginatively
re-created American lives. He often wrote that a ‘high order of self-revelation reveals humanity’.

The Fitzgerald novel, then, was a result of his acute awareness of a unique American style of life and of his complete willingness to use his own experience as if it were typical. Fitzgerald's life encompassed much pathos, irony, and final agony. Alienated ceaselessly striving for the unattainable security of wealth and class, Fitzgerald lived a morality play in which money and happiness were at odds.

He dramatized that decade of confidence, cynicism, exuberance and disillusionment. As Bruccoli stated in Some Sort of Epic Grandeur, he tried hard to catch the color of every passing year: its distinctive slang, its dance step, its songs, its favourite quarterbacks and the sort of clothes and emotions its people wore’ (1981:64).

However, the general acceptance of Scott Fitzgerald into the ranks of serious and ambitious American novelists had to wait until his death in 1940. He was forty-four when he died and the story of the early rise and abrupt fall of his literary reputation - as well as his personal fortunes -
can be fitted with neat symmetry into those two dramatic decades of the American twentieth century, the twenties and the thirties. At the time of his death, his novels were unread and had virtually been forgotten.

In December 1940, after working on dozens of film scripts and making a start on The Last Tycoon, he died at age forty-four in his mistress's Hollywood apartment.

Journalists reporting Fitzgerald's death mourned the passing of youthful promise, stagnated genius, and unfulfilled talent (Bryer, 1984). They reduced Fitzgerald to a cultural artifact, a symbol of the "lost generation." With his literary reputation conspicuously suspended in the 1920s, Fitzgerald represented for these critics the excesses and decadence of his generation.

Before he died he was dead as a writer. No one was buying his books though seven were still in print (Gale, 1998: 11). What has become clearer since his death in 1940 is a final irony, at the expense not of Fitzgerald but of American literary culture: the neglect he suffered during the 1930's was hugely undeserved. It took a long time for critics to
discover how much serious work he had accomplished against great odds during the last ten years of his life.

The critical neglect of Fitzgerald had of course the effect of making the popular neglect seem deserved. That he shortened his own life by dissipation and wasted his fine talent all along the way was the judgment passed by most of the critics at the time of his death. The severity of their judgments may have been justified, but this did not excuse the failure to see how hard Fitzgerald had written all his life, or the failure to distinguish his best work from the rest and to recognize how much good work there was. It will perhaps become less of a temptation as the decades pass to be preoccupied with Fitzgerald as a person, and with his life as a cautionary tale, at the expense of a close concentration on his stories and novels. He used himself so mercilessly in his fiction, there is often such a complete fusion between his life and his stories, that conscientious criticism will always have to remember D. H. Lawrence's warning to biographically-minded critics: ‘don't trust the artist, trust the tale’.
However since the 1950's (as will be detailed in the Literature Review Chapter), a Fitzgerald revival spawned new interest in his writings and praise as a leading American author of the twentieth century. *The Great Gatsby* was voted "one of the nation's 100 best-loved novels" by the British public as part of the BBC's The Big Read, 2003. *Tender Is the Night* also made either of the two lists of the finest English-language novels of the century, with a ranking of 28 on the first, and a ranking of 62 on the second. Fitzgerald's works have been translated into thirty-five languages and, according to Scribner, his books sell at some half a million copies per year (Meyers, 1994: 7).
Chapter Two

Conceptual Framework and Methodology
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2.0 Introduction

The purpose of this chapter is to present an account of the conceptual framework within which this study will be conducted. It starts with an overview of literary criticism and the function of literature. This is followed by a discussion of the issues of Perspective and Interpretation and the dialectic relationships between them. The next section focuses on the question of perspective in narrative fiction and the concept of Focalization is introduced. The difference between Perspective in First-Person Narrations and Perspective in Third-Person Narrators is then discussed. Following that, the questions of Literary Theory and Ideological Positioning are investigated. The concept of Reconstruction and Negotiation of Meaning is then examined followed by a discussion of Changes in Schemata. The core literary theory adopted in this study, namely Post-structuralism, with its applied method of Deconstruction is exhaustively addressed and the controversy of its being
categorized as theory or practice is then discussed. Its implementation as a critical method is illustrated. The Dual Vision Principle which informs the current study is presented. The Research Methodology is detailed at the end and a Summary closes the Chapter.

2.1 Literary Criticism

The scholarly study of literature, long established under the name of Literary Criticism, has yielded a vast amount of insightful commentary, both on individual works and on the socio-cultural and aesthetic trends that they exemplify.

The 1980’s saw the height of Literary Theory. That decade was the ‘moment’ of theory where the topic was fashionable and controversial. In the 1990’s there has been a steady flow of books and articles with titles like After Theory, or Post-Theory. I am not attempting, for obvious reasons, by any means to be comprehensive in this survey.

The term Liberal Humanism became current in the 1970’s as a shorthand (and mainly hostile) way of referring to the kind of criticism which was dominant in literary criticism before theory. The word
‘liberal’ in this formulation roughly means not politically radical and hence generally evasive and non-committal on political issues. ‘Humanism’ implies something similar; it suggests a range of negative attributes such as ‘Non-Feminist’, ‘Non-Marxist’ and ‘Non-Theoretical’. There is also the implication that ‘liberal humanists’ believe in human nature as something fixed and constant which great literature expresses. (Eagleton, 1983: 52). Liberal humanists did not (and do not as a rule) use this name of themselves, but, it has been generally accepted that if you practice literary criticism and do not call yourself a Marxist critic, or a structuralist or a stylistician then you are probably a liberal humanist, whether or not you admit or recognize this.

2.2 The Transition to Theory

The growth of critical theory in the post-war period seems to comprise a series of ‘waves’, each associated with a specific decade, and all aimed against the liberal humanist consensus, which had been established between the 1930s and the 1950s. In the 1960s, firstly, there were two older, but still unassimilated, rival new approaches, these being
Marxist, criticism, which had been pioneered in the 1930s and then reborn in the 1960s, and psychoanalytic criticism, which was of the same vintage and was similarly renewing itself in the 1960s. At the same time two new approaches were mounting vigorous direct assaults on liberal humanist orthodoxies, namely linguistic criticism, which came into being in the early 1960s, and early forms of feminist criticism, which started to become a significant factor at the end of the decade.

Then, in the 1970s news spread in literary-critical circles in Britain and the United States of controversial new critical approaches, in particular structuralism and post-structuralism, both of which originated in France. The effect of these two was so powerful as to produce, by the late 1970s and early 1980s, a situation which was frequently referred to as a 'crisis' or 'civil war' in the discipline of English. The questions these two approaches centred upon concerned matters of language and philosophy, rather than history or context. In the 1980s a shift occurred which is sometimes called the 'turn to history', whereby history, politics, and context were reinstated at the centre of the literary-critical agenda. Thus, in the early 1980s two new forms of political/historical criticism
emerged, *new historicism* from the United States and *cultural materialism* from Britain. Both these take what might be called a 'holistic' approach to literature, aiming to integrate literary and historical study while at the same time maintaining some of the insights of the structuralists and post-structuralists of the previous decade.

Finally, in the 1990s a general flight from overarching grand explanations seems to be taking place, and there is what looks like a decisive drift towards dispersal, eclecticism, and 'special-interest' forms of criticism and theory. Thus, the approach known as *postcolonialism* rejects the idea of a universally applicable Marxist explanation of things and emphasises the separateness or otherness of post-imperial nations and peoples. Likewise, *postmodern ism* stresses the uniquely fragmented nature of much contemporary experience. Feminism, too, shows signs of dissolving into a loose federation known as gender studies, hence implying and generating appropriate and distinct critical approaches. Also part of this 1990’s federation is black feminist or (womanist) criticism.
2.2.1 What is Theory?

Theory in Literary Studies is not simply an account of the nature of Literature or Methods for its study (although such matters are an integral part of Theory). It’s a body of thinking and writing whose limits are exceedingly hard to define. Terry Eagleton (1993) speaks of a new mixed genre that began in the nineteenth century:

Beginning in the days of Goethe and Carlyle and Emerson, a new kind of writing developed which is neither the evaluation of the relative merits of literary productions, nor intellectual history, nor moral philosophy, nor social reflection, but all of these mingled together in a new genre.

The most convenient designation of this miscellaneous genre is simply ‘Theory’ which has come to describe works that succeed in challenging and reorienting in fields other than those to which they apparently belong. This is the simplest explanation of what makes something count as Theory. Works regarded as Theory have effects beyond their original field.
Though this explanation may seem too simple and an unsatisfactory definition it does seem capture what has happened in the past decades. Works from outside the field of Literary Studies have been taken up by people in Literary Studies because their analysis of Language or Mind or History or Culture has inspired new ways of thinking about these issues. Theory in this sense, is not a set of methods for literary study but a whole body of thinking and unbounded group of writings.

2.3 Recurrent Concepts in Literary Theory

These different approaches each have their separate traditions and histories, but several ideas are recurrent in critical theory and seem to form what might be regarded as its common bedrock. Hence, it makes some sense to speak of 'theory' as if it were a single entity with a set of underlying beliefs, as long as we are aware that doing so is a simplification. Some of these recurrent underlying ideas of theory are listed below (Newton, 1988):

a. Many of the notions which we would usually regard as the basic 'givens' of our existence (including our gender identity, our individual selfhood, and the notion of literature itself) are actually fluid and unstable
things, rather than fixed and reliable essences. Instead of being solidly 'there' in the real world of fact and experience, they are 'socially constructed', that is, dependent on social and political forces and on shifting ways of seeing and thinking. In philosophical terms, all these are contingent categories (denoting a status which is temporary, provisional, 'circumstance-dependent') rather than absolute ones (that is, fixed, immutable, etc.). Hence, no overarching fixed 'truths' can ever be established. The results of all forms of intellectual enquiry are provisional only. There is no such thing as a fixed and reliable truth (except for the statement that this is so, presumably). The position on these matters which theory attacks is often referred to, in a kind of short-hand, as essentialism, while many of the theories discussed in this book would describe themselves as anti-essentialist.

b. Theorists generally believe that all thinking and investigation is necessarily affected and largely determined by prior ideological commitment. The notion of disinterested enquiry is therefore untenable: none of us, they would argue, is capable of standing back from the scales and weighing things up dispassionately: rather, all
investigators have a thumb on one side or other of the scales. Every practical procedure (for instance, in literary criticism) presupposes a theoretical perspective of some kind. To deny this is simply to try to place our own theoretical position beyond scrutiny as something which is 'commonsense' or 'simply given'. This contention is problematical, of course, and is usually only made explicit as a counter to specific arguments put forward by opponents. The problem with this view is that it tends to discredit one's own project along with all the rest, introducing a relativism which disables argument and cuts the ground from under any kind of commitment.

c. Language itself conditions, limits, and predetermines what we see. Thus, all reality is constructed through language, so that nothing is simply 'there' in an unproblematical way - everything is a linguistic/textual construct. Language doesn't record reality, it shapes and creates it, so that the whole of our universe is textual. Further, for the theorist, meaning is jointly constructed by reader and writer. It isn't just 'there' and waiting before we get to the text but requires the reader's contribution to bring it into being.
d. Hence, any claim to offer a definitive reading would be futile. The meanings within a literary work are never fixed and reliable, but always shifting, multi-faceted and ambiguous. In literature, as in all writing, there is never the possibility of establishing fixed and definite meanings: rather, it is characteristic of language to generate infinite webs of meaning, so that all texts are necessarily self-contradictory, as the process of deconstruction will reveal. There is no final court of appeal in these matters, since literary texts, once they exist, are viewed by the theorist as independent linguistic structures whose authors are always 'dead' or 'absent.'

e. Theorists distrust all 'totalising' notions. For instance, the notion of 'great' books as an absolute and self-sustaining category is to be distrusted, as books always arise out of a particular socio-political situation, and this situation should not be suppressed, as tends to happen when they are promoted to 'greatness'. Likewise, the concept of a 'human nature', as a generalised norm which transcends the idea of a particular race, gender, or class, is to be distrusted too, since it is usually in practice *Eurocentric* (that is, based on white European norms).
and androcentric (that is, based on masculine norms and attitudes). Thus, the appeal to the idea of a generalised, supposedly inclusive, human nature is likely in practice to marginalise, or denigrate, or even deny the humanity of women, or disadvantaged groups.

To sum up these points: for theory, Language is constitutive, Truth is provisional, and Meaning is contingent.

However, the present study is informed by the view that Literature not only makes a direct reference to the world of phenomenon but provides a Representation of it through its different and unconventional uses of language and technical structure which invite and motivate, sometimes even provoke, readers to create an imaginary alternative world. Perhaps it is this potential of a literary text which is its essential function, namely that it enables us to satisfy our needs as individuals, to escape, be it ever so briefly, from our socialized existence, to feel reassured about the disorder and confusion of our minds, and to find a reflection of our conflicting emotions. If this is the case, we might
conclude that the function of literature is not *socializing* but *individualizing*.

Literature is distinctive, I am suggesting, because its texts are closed off from normal external contextual connection and this means that we need to infer possible contextual implications, including *perspective* or point of view, from the textual features themselves. But questions of *perspective* and the variable *Representation of Reality* are themselves controversial and complex.

**2. 4 Perspectives on Interpretation**

According to Lynn (1994), the prime objective of the discipline of literary criticism is the evaluation of literary works. This evaluative activity presupposes interpretation, as it makes no sense to say how good a text is unless one understands it. In criticism, intuitive understanding has to be made explicitly in the form of an interpretation. However, textual interpretation itself presupposes reaction to the structure of the text. In spite of the fact that evaluation is the goal of criticism, most of the effort in twentieth-century literary studies has been directed at interpretative matters (Selden, 1993). The effects a text results in depend
on the reader assuming that these features are a matter of motivated choice on the part of the writer, that they are designed to be noticed. This highlights once more general question of the relationship between *Intention* and *Interpretation*.

However there are some problematic aspects of the role that ‘evaluation’ and ‘interpretation’ play in literary criticism, suggesting the two are interdependent and ultimately founded on linguistic analysis and description. I am not claiming by any means, that this linguistic critical activity is the only one critics should be engaged in. Far from it. But I do believe that the detailed answering of ‘why?’ and ‘how’ cannot be ignored by critics and that recourse to careful structural and textual description linked to interpretation provides much (but not all) of what is required.

The interest of this research resides in making explicit the detailed relationship between textual structure and interpretation, and how the reader gets from the former to the latter. It is this explicit demonstration of the grounds for interpretation is as important as the need to state
clearly the interpretations themselves. Thus for the purpose of this research the two processes of *description* and *interpretation* are perceived as distinct activities.

Another pertinent issue is how to decide the status of evidence which is below the threshold of perception of all readers except professional literary critics and linguists. How for instance did such meanings get into the text? Were they deliberately planted by the author? In what sense are they ‘there’ at all if normally imperceptible except to a group of readers whose existence, except in the case of present-day texts, could not have been predicted? All the same the argument being made here is that we, as literary critics and linguists, should use our specialized knowledge not just to support existing readings but to establish new ones.

### 2.4.1 Literary Interpretation

Literary textual analysis is concerned with the possible significance of structural, linguistic features in texts, how they can be interpreted as representing an event or a situation from a particular *perspective* (Coyle, 1990). However assigning significance to textual
features is far from straightforward and we must now consider some of the difficulties. To begin with the notion of *perspective* is itself problematic.

Different perspectives in literary texts can be inferred from a close analysis of their structural, linguistic or stylistic features. A *Deconstructionist* approach itself, of course exemplifies a *perspective*, and although this is the one that is implemented in this study, it should be emphasized that it is not the only one, nor is it distinct from all others. As was mentioned in the previous section, we make sense of a text by relating it to the context of our knowledge, emotions, and experience. But since such contexts will be different for particular readers, so interpretations also vary.

At one level of perception, we might all agree on what text is about, but diverge greatly in our interpretation of it. Here we have touched on the central issue that literary criticism is concerned with: how far can we adduce textual and structural evidence for a particular interpretation? How far can we assign significance to particular textual and structural
features? What complicates matters is that the verbal perspective in texts is not always so easy to identify. This is particularly the case in literary texts, where multiple perspectives come into play. It is this diversity of perspectives which problematizes our literary critical analysis and renders it both challenging and interesting at the same time.

2.4.2 Hermeneutic Gap

One problem is the one highlighted by Newton (1992), who states that there is always a gap between the linguistic features identified in the text and the interpretation of them offered by the literary critic. We might call this problem the ‘hermeneutic gap’ (hermeneutic means concerned with the act of interpretation.) In other words, according to Fish, there is a moment when the critic passes from ‘describing’ linguistic data to ‘interpreting it – the moment when the ‘hermeneutic gap’ opens up – and consider how convincingly, or otherwise, it is bridged.

2.4.3 The Dual Significance of Perspective

For the purpose of this study however, the concept of perspective, will not be considered solely as a ‘point of view’ in the literal sense, but as a ‘metaphorical’ point of view in the sense that it is seen to represent
Fitzgerald’s attitude, or his sentiments about the themes he raises in his two novels. At the same time, this *Double Meaning* of Perspective also applies to the readers of the book. It will be argued that by structuring his writing from a dual perspective, Fitzgerald leads his readers to imagine that they occupy the very same vantage point as he did, while simultaneously inducing or tempting any perspective observer to wonder about the deeper, and in many cases, the opposed significance of the conspicuous positioning of the ideas he discusses. The rationale supporting this argument in this study is that is a very close link between ‘literal’ seeing and ‘metaphorical’ seeing, between ‘perception’ and ‘interpretation’. As readers, we will readily agree on what visual perspective is presented. The interpretation of its ‘metaphorical significance’ is of course a more complex matter.

### 2.4.4 Perspective in Narrative Fiction

Reading a novel is not only a matter of finding out ‘what’ is told, but also ‘how’ is told. Undoubtedly, the most important formal aspect is the author’s choice of perspective. It is the controlling consciousness through whose filter readers experience the events of the story.
Though using the medium of language, writers of narrative fiction exploit this ‘manipulative potential’ of ‘perspective’ in a similar way to represent characters, events and settings of a novel. One term which has, I think, a useful summarizing scope here is *narrative situation* (Lodge, 1988). We can indicate what this term covers by asking about the relationship between ‘the telling’ and ‘what is told’. Is the narrator personified, if so is he/she a character involved in the action of the work, is the narrative dramatic or immediate or distanced? Narrative situation thus includes both *perspective* and *voice*.

### 2.5 Focalization in Narrative Fiction

Similarly, ‘Point of view’ has been one of the most problematic terms in literary theory, all the more so because narratologists and critics have been in the habit of using it in various ways. In an attempt to clear up the consequent confusion, I will be introducing another term for the purpose of this study, namely *focalization* (Walder, 1990: 39).

A story in any novel is presented in the text through the mediation of some ‘prism’, ‘perspective’, ‘angle of vision’, verbalized by the
narrator though not necessarily his. Following Walder (ibid), I call this mediating ‘focalization’. However, since most of us are likely to associate ‘prism’, ‘perspective’ or ‘angle of vision’ with the more common term ‘point of view’, I shall begin by explaining why ‘focalization’ is more useful.

Walder considers ‘focalization’ to have a degree of abstractness which avoids the specifically visual connotations of ‘point of view’. It seems to me, however, that the term ‘focalization’ is not free of optical-photographic connotations, and – like ‘point of view’ – its purely visual sense has to be broadened to include cognitive, emotive and ideological orientation. My own rationale for choosing ‘focalization’ is different from Walder’s, although it resides precisely in his treatment of it as a technical term. His treatement has the great advantage of dispelling the confusion between ‘perspective’ and ‘narration’ which often occurs when ‘point of view’ or similar terms are used.

As Walder has shown, most studies of ‘point of view’ treat two related but different questions as if they were interchangeable. Briefly
formulated, these questions are ‘who sees?’ versus ‘who speaks?’ Obviously, a person (and, by analogy, a narrative agent) is capable of both speaking and seeing, and even of doing both things at the same time – a state of affairs which facilitates the confusion between the two activities. Moreover, it is almost impossible to speak without betraying some personal ‘point of view’, if only through the very language used. But a person (and, by analogy a narrative agent) is also capable of undertaking to tell what another person sees or has seen. Thus speaking and seeing, narration and focalization may, but need not be attributed to the same agent. The distinction between the two activities is a theoretical necessity, and only on its basis can the interrelations between them be studied with precision.

Moreover, there are signals in texts as to the centre of ‘focalization,’ and this does not necessarily coincide with the ‘narrative voice’, although it may. Neither is the focalizer (the one who sees) necessarily static, but may shift from one internal character to another, or to an external narrator. (ibid, 1990). The importance of the concept of
focalization is that it slants the emotive and ideological content of a text and represents the experience of the protagonists partially.

In fact, ‘focalization’ and ‘narration’ are separate in so-called ‘first-person retrospective narratives’, although this is usually ignored by studies of points of view, as the next section demonstrates.

2.5.1 Focalization in First-Person Narrators

Conventionally, first person-narrators who are also characters in the fictional world are taken to be reliable informants. But this is not always the case: first-person narrators often turn out to be uninformed, insincere, or even untruthful. The following section discusses what happens when we are confronted with such narrators.

We may begin to consider what happens when a narrator wilfully or unwittingly distorts, misleads, or suppresses information in the story. The topic of narrational unreliability is an extremely rich theme, and has been probed by critics and theorists extensively for a very long time (e.g. Lawrence’s warning: *Never trust the teller, trust the tale*), especially vigorously in the last forty years, (particularly since Booth’s *Rhetoric of*
Fiction appeared). Of particular concern is the (un)reliability of narrators, i.e. narrators visible – if only by ways of the first-person pronoun – within the narrative. That is to say, the detection of ‘corrupt’ narration is especially commonly a challenge set for readers by intrusive/evaluative first-person narrators.

According to Rice et al, (1992), we attribute unreliability to any narrator the veracity of whose account we come to suspect. Some narrators are liars, or consciously flatter themselves and are clearly intended to be seen as attempting to deceive; other narrators mislead for less culpable reasons: e.g. they may have the limited knowledge of a young narrator. Personal involvement with events – especially when the narrator is a direct or indirect victim of these events – may often give rise to ‘narratorial suppression, distortion, prevarication’, and so on. In a more general way, certain values may give rise to a type of unreliability that makes it difficult to decide whether we have a normal narrator telling wrong things with much covert irony, or simply a weak narrator. Thus, in assessing veracity and reliability, we have to act rather like a juror, weighing the evidence, looking for internal contradictions in what a
narrator says (especially whey they serve that narrator’s purposes) or a clash between a narrator’s ‘representation’ of things and those of (other) characters whom we have independent grounds for trusting and respecting.

However I believe that the great attraction and danger of unreliable narration stems from the fact that no clear moral or ideological stance is spelt out and held to and we as readers are not told what to think. Nevertheless a fully articulated theory of what ‘unreliability’ signifies, and of the grounds for attributing it to one narrator but not another, remains ambiguous and elusive. Still, it is the contention of this study that unreliable narration is to a large extent a matter of the rhetorical structure of the novel and that therefore a study of the novel’s structure is essential.

In the previous sections we examined how the fictional world is represented with reference to the notion of ‘perspective’, discussion, in particular, how language is used to express the subjective perspective of a first-person narrator and how this affects the positioning of the reader.
But of course language is used in literature to achieve other modes of representation, and these will be our concern in the next section. We begin by considering narrative perspectives other than that of the First Person.

2.5.2 Focalization in Third-Person Narration

The first-person narrator, as we have seen, necessarily assumes a participant role within the fictional context and so adopts a subjective perspective on events. We might propose that the third-person narrator, on the other hand, takes up the non-participant role of observer and so adopts an objective point of view. But things are not so simple. As Dollimore et al (1994: 52) put it, in the non-fictional world, it is true the normal convention would be to use third-person terms of reference to talk about objective events that can be observed and reported on. This is straightforward enough. However, in fiction we frequently find that the narrator uses third-person reference to describe things which it is quite impossible to observe.
However, sometimes the narrator moves inside the character’s mind. And so we have a convergence of what would conventionally be distinct perspectives: a third person expression of a first-person experience. And as the perspective changes, so does the use of language.

In certain cases, however, we observe what Lodge (1990) calls a shift in ‘narrative perspective’ from that of the third-person observer to that of first-person participant, and a corresponding change in the way language is structured to achieve an appropriate Representation. In this case, the narrator is not bound by the normal conventions of third-person reference, but is in effect a kind of omniscient witness. At one time, the narrator might describe things from a detached perspective distinct from that of the characters.

In other words, the narrator may be the outsider looking on. But at another time we find a quite different perspective: that of the insider who can reveal the most intimate and innermost experiences of the characters themselves. The narrator can shift perspective but remains within one fictional context of time and place. But narrators can also shift
perspective by taking up different contextual positions. They can be not only omniscient but also omnipresent. The omnipresent narrator can be in different contexts at the same time, and he is also omniscient, he knows what is going on there.

So far I have been discussing the third-person omniscient narrator from whose shifting point of view the reader perceives event and character. There are also times, however, when the narrator delegates perspective to the characters and leaves them to speak for themselves. Obviously, together with this shift, the point of view changes as well with the result that the ‘Reader’ is positioned in this role while the Perspective remains with the ‘Narrator’. Again, what is of interest is how structure and language are used to represent this unique multiple on events and to draw the reader into sharing it.

2.6 Literature and Ideological Perspectives

The discussion so far has focused largely in the individual interpretation of literary texts. I have argued that this literary effect, is a matter of realizing the potential in the text for creating new contexts and
representing what Kurzweil (1983) calls ‘alternative realities’. Needless to say, we bring to this process of realization the whole gamut of cognitive and emotive experiences we have built up in the course of our personal lives, which in turn generates an individual – and thereby always divergent – reading (ibid, 1983).

But individuality is also a ‘social construct’: it develops in response to, or in reaction to, various sociocultural influences. Individuals are also members of social groups of various kinds. Their response to literary texts is necessarily influenced by the sociocultural values and beliefs that define these groups, in short by their ideologies.

2.6.1 Literary Theory

One could accordingly shift emphasis and consider how literary interpretation is informed by such ideologies. This is what is done, for example in literary criticism informed by, for instance, Post-colonialist, Feminist or Marxist perspectives, the main aim of which is, in broad terms, to relate the understanding and interpretation of literary texts to particular socio-cultural, economic, and political contexts in the present
and past. (Rice, 1992). These theories have produced revisions of traditional critical readings of canonical texts, arguing that these traditional readings are not neutral but are themselves implicitly ideological.

However, an important question that raises itself in light of the above theoretical account according to Easthope, (1991) is: Is there a conflict between Art’s isolation and participation, between its artistic autonomy and ideological dependence, and in particular between the novel and social order?

One answer to this question for many literary theorists and critics is that the adoption of a social perspective is based on the belief that literary texts can be construed as verbalizations of socio-cultural and political values. But then all texts are verbalizations of this kind. All of them can be construed as social documents in which ideological positions are implicitly or explicitly expressed.
Two consequences would seem to follow from this social perspective on literature. The first is that there is no essential difference between literary and non-literary texts in that both are expressions of social reality. The distinction between representation and reference in this case become null and void. The second consequence is that the procedures of close textual analysis will be indistinguishable, no matter whether they are applied to literary or non-literary texts. Similarly, literary criticism as such ceases to exist, and is incorporated into linguistic criticism, which seeks to draw out the social significance of all textual practices (Lynn, 1994).

However, from the viewpoint of this research, art and, hence literature has its own reality, and no matter how much a writer may concede to the factors of social, moral, political and historical reality, the ultimate fidelity must be to the demands and promise of the artistic event. Thus this study is informed by the notion of Literature as Representation.
2.6.2 Social Reading and Ideological Positioning

So far, we have been discussing ‘Perspective’ as expressed through literary texts. Here we are concerned with it, as an ideological positioning of the Reader, and its effect on ‘Interpretation’. This shift from an Individual to a Social reading reveals all kinds of possible significance which would otherwise be unnoticed.

Once our attention is drawn to the potential ideological significance of literary texts, we become sensitized to the possibilities of alternative readings linked to socio-political values. So it is that ideologically-driven critics for example have produced revisionist interpretations and re-evaluations of literary works which are of great interest. As Newton (1992: 34) maintains, ‘it is worth noting that their ability to do this is again indicative of how the disconnectedness of the literary text naturally gives rise to a diversity of discourses.’ The alternative realities which the ideologically committed critic reads into the text are of a social rather than an individual kind.
However it is the contention of this study that this does not make them any more definite or authoritative: they remain partial and literary interpretations all the same.

2.6.3 Reconstruction and Negotiation of Meaning

Whatever form it comes, a reader will search the text for cues or signals that may help to reconstruct the writer’s discourse. However just because he or she is engaged in a process of Reconstruction, it is always possible that the reader infers a different discourse from the text than the one the writer had intended. Therefore one might also say that the inference of discourse meaning is largely a matter of Negotiation between writer and reader in a contextualized social interaction (Selden, 1989).

However, I argue that there is something distinctive about a literary text which prompts a different kind of response: one which is in a way more individual, more creative. In other words, the text seems to alert the reader to some significance which is implied but not made linguistically explicit, which is somehow read into the text.
Structural and stylistic choice is usually regarded as a matter of form or expression, that is, as choice among different ways of expressing an invariant or predetermined content. But this view is misleading for writers obviously chose content too. In our grammar, with its semantic and pragmatic components, both content and expression can be viewed as matters of choice. Choice of content involves choice of semantic structures; choice of expression involves choice of pragmatic functions and contextual features (such as what inferences can be conveyed and what consumptions made). Choices in both these components of the grammar are in turn the basis for phonological, syntactic and lexical choices.

Of course, as readers we know the textual or semantic meaning of these words, but we do not know their situational or pragmatic meaning. However, prompted by their experience of the real world and their knowledge of the stylistic conventions of fiction, readers will understand these linguistic expressions as Representations of the people, places and times in the story, and will act on them as cues to imagine themselves as participating in the situation of the fictional world of discourse.
This approach provides us with a new way of thinking about whether there is or is not a duality between form and content. This issue has been discussed in philosophy and aesthetics for centuries. A large number of critics and deconstructionists (as will be detailed in section 7.0) acknowledge such a duality, saying that given some particular content (meaning) a variety of surface forms are possible. In this view it is possible for there to be sentences that are synonymous, even though they have different forms. The opposing position is that every difference in form brings a difference in meaning and that synonymy is therefore impossible.

The alternative reality presented in literary texts is a function of the interaction between its linguistic features and the ideas, experiences, and emotions of the individual reader. It therefore stands to reason that the intellectual and emotional baggage we bring with us when reading a particular text will also contain remembered and half-remembered snatches or longer passages from other texts we have read. These texts in turn will have their own intertextual dimensions, and so it goes on endlessly (Lodge, 1990).
2.6.4 Changing Schemata

According to Barry (1987), Schemata (schemas) are cultural constructs, conventional ways of in which an individual constructs his/her reality. I argue that a major test for the success of literary discourses, typically, but not exclusively, is their ability disrupt and reorganize our mental, emotional and psychological schemata.

Experience may be divided into three types in Barry’s view: that which is perceived directly without the mediation of language (though it may also include language); that which comes to us entirely through language, but we believe represents an independent reality; and that which exists only through language, with no accessible corresponding reality in the world, though it creates an illusion of one. Much literary discourse is of the last type. Even literary discourse derived from and representing independent ‘facts’ is unlikely to have the same immediate impact upon the reader as a discourse reporting a situation which directly affects the reader, or in which the reader can intervene. The boundaries here are fuzzy. Some discourses apparently derived from an independent reality may directly involve their reader, while others though
also representing reality may be so far beyond the reader’s control or experience, that they are to all intents and purposes of the same status as the illusory world of a literary text.

Despite this fuzziness and complexity, I propose that the aesthetic experience offered by literary texts provide the individual with the opportunity to reorganize their intellectual and emotional schemata.

However we experience the particular effects a literary text possesses as elements of a dynamic communicative interaction between writer and reader, in which our expectations are fulfilled or frustrated and our emotions roused or soothed by incentives in the text whenever we turn to it. Of course, given the fact that we all have different expectations and varying emotions, the responses to these incentives, and thereby our interpretation of the text as a whole, are bound to differ from reader to reader and may include total rejection.

In light of the above, the *Post-structuralism* Theory with it applied method of *Deconstruction* which constitutes the conceptual premises of this research will be discussed.
2.6.5 Post-structuralism and Deconstruction

*Post-structuralism* emerged in France in the late 1960s. The two figures most closely associated with this emergence are Roland Barthes and Jacques Derrida. Barthes's work around this time began to shift in character and move from a *Structuralist* phase to a *Post-structuralist* phase (Derrida, 1988). The fundamental aims of each movement, what it is they want to persuade us of will be discussed in the following account.²

2.6.5.1 Origins

Structuralism derives ultimately from Linguistics. Linguistics is a discipline which has always been inherently confident about the possibility of establishing objective knowledge. It believes that if we observe accurately, collect data systematically, and make logical deductions then we can reach reliable conclusions about language and the world. Structuralism inherits this confidently scientific outlook: it

² This account is summarized from Jonathon Culler’s *On Deconstruction: Theory and Criticism*, Richard Harland’s *Superstructuralism: The Philosophy of Structuralism and Post-Structuralism*, Geoffrey Bennington’s *Jacques Derrida* in addition to Derrida’s books documented below.
too believes in method, system, and reason as being able to establish reliable truths.

In contrast, post-structuralism derives ultimately from philosophy. Philosophy is a discipline which has always tended to emphasize the difficulty of achieving secure knowledge about things. Philosophy is, so to speak, and usually undercuts and questions commonsensical notions and assumptions. Its procedures often begin by calling into question what is usually taken for granted as simply ‘the way things are.’

Post-structuralism inherits this habit of ‘scepticism’, and intensifies it. It regards any confidence in the ‘scientific’ method as naïve.

2.6.5.2 Tone and Writing Style

Structuralist writing tends towards abstraction and generalizations: it aims for a detached, ‘scientific coolness’ of tone. Given its derivation from linguistic science, this is what we would expect. The style is neutral and anonymous as is typical of scientific writing.
By contrast, Post-structuralist writing tends to be much more emotive. Often the tone is urgent and euphoric and the style more self-conscious and subjective. Titles may well contain ‘puns’ and ‘allusions’, and often the central line of the argument is based on an allusion of some kind. Overall deconstructive writing aims for an ‘engaged warmth’ rather than ‘detached coolness.’

*Structuralism*, firstly, questions our way of *structuring* and *categorizing reality*, and prompts us to break free of habitual modes of perception or categorization, but it believes that we can thereby attain a more reliable view of things.

*Post-structuralism* is much more fundamental: it prefers the notion of the 'dissolved' or 'constructed' subjects, whereby what we may think of as the individual is really a product of social and linguistic forces that is, not an essence at all, merely a 'tissue of textualities' (ibid, 1991).

The difference can be seen by comparing two different accounts
by Barthes of the nature of the narrative, one from each phase, namely the essay *The Structural Analysis of Narrative* (1966) and *The Pleasure of the Text* (1975). The former is detailed, methodological and forbiddingly technical, while the latter is really just a series of random comments on narrative, arranged alphabetically, thereby, of course, emphasising the randomness of the material. Between these two works came the crucial essay *The Death of the Author* (Barthes, 1968) which is the 'hinge' round which Barthes turns from structuralism to post-structuralism. In that essay he announces the death of the author, which is a rhetorical way of asserting the independence of the literary text and its immunity to the possibility of being unified or limited by any notion of what the author might have intended, or 'crafted' into the work.

Instead, the essay makes a declaration of radical textual independence: the work is not determined by intention, or context. Rather, the text is free by its very nature of all such restraints. Hence, as Barthes says in the essay, the corollary of the ‘death of the author’ is the ‘birth of the reader’. So the difference between the 1966 essay and the 1973 book is a shift of attention from the text seen as something produced by the
author to the text seen as something produced by the reader, and, as it were, by language itself, for as Barthes also says, in the absence of an author, the claim to decipher a text becomes futile.

Hence, this early phase of Post-structuralism seems to license and revel in the endless free play of meanings and the escape from all forms of textual authority. Later there has come in revised Post-structuralism theory an inevitable shift from this textual permissiveness to the more disciplined and austere textual republicanism. Thus, according to this revised perspective, deconstruction is not a hedonistic abandonment of all restraint, but a disciplined identification and dismantling of the sources of textual power and potential.

The key figure in the development of post-structuralism in the late 1960s is the philosopher Jacques Derrida. Indeed, the starting point of post-structuralism may be taken as his 1966 lecture 'Structure, Sign and Play in the Discourse of the Human Sciences' (variously reprinted, most recently in abbreviated form. Newton's Twentieth Century Literary Theory: A Reader, 1988). In this paper Derrida sees in modern
times a particular intellectual 'event' which constitutes a radical break from past ways of thought, loosely associating this break with the philosophy of Nietzsche and Heidegger and the psychoanalysis of Freud.

The event concerns the 'decentering' of our intellectual universe. Prior to this event the existence of a norm or centre in all things was taken for granted: thus 'man', as the Renaissance slogan had it, was the measure of all other things in the universe: white Western norms of dress, behaviour, architecture, intellectual outlook, and so on, provided a firm centre against which deviations, aberrations, variations could be detected and identified as 'Other' and marginal (Derrida, 1988).

In the twentieth century, however, according to Derrida, these ‘centres’ were destroyed or eroded; sometimes this was caused by historical events - such as the way the First World War destroyed the illusion of steady material progress, or the way the Holocaust destroyed the notion of Europe as the source and centre of human civilization; sometimes it happened because of scientific discoveries - such as the
way the notion of relativity destroyed the ideas of time and space as fixed and central absolutes; and sometimes, finally, it was caused by intellectual or artistic revolutions - such as the way modernism in the arts in the first thirty years of the century rejected such central absolutes as harmony in music, chronological sequence in narrative, and the representation of the visual world in art.

Consequently, in the resulting universe there are no absolutes or fixed points, so that the universe we live in is 'decentred' or inherently relativistic. Instead of movement or deviation from a known centre, all we have is 'free play' (or 'play' as the title of the essay has it). In the lecture Derrida embraces this ‘decentred universe’ of free play as liberating, just as Barthes in 'The Death of the Author' celebrates the demise of the author as ushering in an era of joyous freedom. The consequences of this new decentred universe are impossible to predict, but we must endeavour not to be among 'those who... turn their eyes away in the face of the as yet unnameable which is proclaiming itself' (ibid: 154). This powerful, almost religious appeal to us not to turn our eyes away from the light is typical of the often apocalyptic tone of post-
structuralist writing. What they are essentially saying is that if we have the courage, the implication is, we will enter this new universe, where there are no guaranteed facts, only interpretations, none of which has the stamp of authority upon it, since there is no longer any authoritative centre to which to appeal for validation of our interpretations.

The rise of Derrida’s ideas to prominence was confirmed by the publication of three books by him in the following year (translated as *Speech and Phenomena, Of Grammatology, and Writing and Difference*). All of these books are on philosophical rather than literary topics, but Derrida's selected aspects of other philosophers' works, and these *deconstructive methods* have been borrowed by literary critics and used in the reading of literary works. Essentially, the *deconstructive reading* of literary texts tends to make them emblems of the decentred universe we have been discussing.

Texts previously regarded as unified artistic artefacts are shown to be fragmented, self-divided, and centreless. They always turn out to be representative of the 'monstrous births' predicted at the end of 'Structure,
A key text in Post-structuralism is Derrida's book *Of Grammatology* (1976). The slogan 'There is nothing outside the text' is the most frequently quoted line from this book, but it is usually quoted out of context to justify a kind of *extreme textualism*, whereby it is held that *all reality is linguistic*, so that there can be no meaningful talk of a 'real' world which exists without question outside language.

Likewise, the meanings words have can never be guaranteed one hundred percent pure. Thus words are always 'contaminated' by their opposites – you can’t define ‘night’ without reference to ‘day’ or ‘good’ without reference to ‘evil’. Or else they are interfered with by their own history, so that obsolete senses retain a troublesome and ghostly presence within present-day usage, and are likely to materialize just when we thought it was safe to use them. Thus, a seemingly innocent word like 'guest', is etymologically cognate with 'hostis', which means an enemy or a stranger, thereby inadvertently manifesting the always potentially unwelcome status of the guest. Likewise, the long-dormant metaphorical
bases of words are often *reactivated* by their use in philosophy or literature and then interfere with literal sense, or with the stating of single meanings. *Linguistic anxiety*, then, is a keynote of the post-structuralist outlook.

Likewise Derrida discussed Rousseau's 'Essay on the origin of languages', but he stopped to question his own method of interpreting this text, and hence the nature of all interpretation. He debated the concept of the 'supplement', a word which in French can also mean a replacement, in the sense that language replaces or stands in for reality. (This idea is outlined in the *Grammatology*, 141-57.) But what exactly is the nature of this 'standing in', since 'the person writing is inscribed in a determined textual system' (ibid: 160), which is to say that we all inherit language as a ready-made system, with its own history, philosophy, and so on already 'built in'? In this sense one might argue that we don't express ourselves in words, merely some aspect of language. He says, ‘The writer writes *in* a language and *in* a logic whose proper systems, laws, and life his discourse by definition cannot dominate absolutely. He uses them by only letting himself, after a fashion and up to a point, be governed by the
system. And the reading must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of the language that he uses. This relationship is not a certain quantitative distribution of shadow and light, of weakness or of force but a signifying structure that critical reading should *produce* (ibid: 161).

For Derrida, reading cannot legitimately transgress the text toward something other than it is, or toward a signified outside the text whose content could take place, could have taken place, outside of language, that is to say, in the sense that we give here to that word, outside of writing in general.

Reading and interpretation, then, according to Derrida are not just *reproducing* what the writer thought and expressed in the text. This inadequate notion of interpretation Derrida calls in his book a 'doubling commentary', since it tries to reconstruct a pre-existing, nontextual reality of what the writer did or thought) to lay alongside the text. Instead, critical reading must *produce* the text, since there is nothing behind it for
us to reconstruct. Thus, the reading has to be *deconstructive* rather than *reconstructive* in this sense (ibid: 163).

### 2.6.6 Post-structuralism

An initial problem that confronts us however is that Post-structuralism often claims that it is more an attitude of mind than a practical method of criticism (Jackson, 1991). This is, in a sense, quite true, but perhaps no more true of Post-structuralism than of any other critical orientation. After all, in what sense could, say, Marxist or Feminist or Post-Colonialist - or even Liberal Humanist - criticism be called a method? Only in the loosest way, surely, since none of these provide anything like a step by step procedure for analysing literary works. All they offer is an orientation towards a characteristic central issue (that is, towards issues of class, gender, and personal morality, respectively) and a body of work which constitutes a repertoire of examples.

What, then, seem to be the characteristics of post-structuralism as a critical method? The Post-structuralist literary critic is engaged in the
task of 'deconstructing' the text. This process is given the name 'deconstruction', which can be roughly defined as applied post-structuralism. It is often referred to as 'reading against the grain' or 'reading the text against itself, with the purpose of 'knowing the text as it cannot know itself' (These are Terry Eagleton's definitions) (Eagleton,1983). A way of describing this would be to say that deconstructive reading reveals all the elements which its overt textuality glosses over or fails to recognize – that a deconstructive reading uncovers the unconscious rather than the conscious dimension of the text,

This repressed unconscious within language might be sensed, for instance, in the example used earlier when we said that the word 'guest' is cognate with (that is, has the same original root as) the word 'host', which in turn comes from the Latin word hostis, meaning an enemy. This hints at the potential double aspect of a guest, as either welcome or unwelcome, or as changing from one to the other. This notion of 'hostility', then, is like the repressed unconscious of the word, and the process of deconstruction, in revealing the unconscious of the text, might draw upon such disciplines as etymology in this way.

Deconstruction is not synonymous with 'destruction'. It is in fact much closer to the original meaning of the word 'analysis', which etymologically means 'to undo' ... The deconstruction of a text does not proceed by random doubt or arbitrary subversion, but by the careful teasing out of warring forces of signification within the text (5).

Derrida's own description of deconstructive reading has the same purport. A deconstructive reading:

...must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of language that he uses... [It] attempts to make the not-seen accessible to sight (32).
J. A. Cuddon (1991) asserts that:

...a text can be read as saying something quite different from what it appears to be saying... it may be read as carrying a plurality of significance or as saying many different things which are fundamentally at variance with, contradictory to and subversive of what may be seen by criticism as a single 'stable' meaning. Thus a text may 'betray' itself. (from the entry on Deconstruction)

In other words, the Deconstructionist practices what has been called textual harassment or oppositional reading, reading with the aim of unmasking internal contradictions or inconsistencies in the text, aiming to show the disunity which underlies its apparent unity.

The aim of the 'New Critics' of the previous generation, by contrast, had been precisely the opposite of this, to show the unity beneath apparent disunity. In pursuance of its aims, the Deconstructive process will often fix on a detail of the text which looks incidental- the presence of a particular metaphor, for instance and then use it as the
key to the whole text, so that everything is read through it.

When talking about *Structuralism* above, we discussed how Structuralists look for such features in the text as parallels, echoes, reflections, and so on. The effect of doing this is often to show a unity of purpose within the text, as if the text knows what it wants to do and has directed all its means towards this end.

By contrast, the deconstructionist aims to show that the text is at war with itself: it is a house divided. The deconstructionist looks for evidence of gaps, breaks, fissures and discontinuities of all kinds.

While the structuralist seeks Parallels/Echoes Balances, Reflections/Repetitions, Symmetry, Contrasts and Patterns. Their effect is to show textual unity and coherence. On the other hand, the *post-structuralist* seeks, contradictions/Paradoxes Shifts/Breaks in: Tone, Viewpoint, Tense, Time, Person, Attitude, Conflicts, Absences/Omissions and Linguistic quirks. The effect is to demonstrate textual ambiguity and elusiveness. Internal contradictions of this kind
are indicative, for the deconstructionist, of language's endemic unreliability and slipperiness. For the deconstructionist, again, such moments are symptomatic of the way language doesn't reflect or convey our world but constitutes a world of its own, a kind of parallel universe or virtual reality.

2.6.7 Deconstruction as a Critical Methodology

To sum up this issue, the Post-structuralist literary critic is engaged in the task of deconstructing the text. This process is given the name Deconstruction which can be roughly defined as ‘Applied Post-structuralism’.

Precisely, these are the methodological steps that Post-structuralists engage in when analyzing a text:

1. They ‘read the text against itself’, so as to expose what might be thought of as the ‘textual subconscious’, where meanings are expressed which may be directly contrary to the surface meaning.
2. They fix upon a specific metaphor and bring it to the foreground, so that they become crucial to the overall meaning.
3. They look for shifts and breaks of various kinds in the text and see these as evidence of what is repressed or glossed over or passed over in silence by the text. These discontinuities are sometimes called ‘fault-lines’, a geological metaphor referring to the breaks in rock formations which give evidence of previous activity and movement.

4. They concentrate on certain passages and analyze them so intensively that it becomes difficult to sustain a ‘univocal’ reading and the language explodes into ‘multiplicities of meaning’.

2.7 The Dual Vision Principle

To move from the macro-level to the micro-level, the fundamental argument informing this particular study is that in order to attain a deep insight and engage critically with Fitzgerald’s works, we need to grasp the concept of duality or what I have technically termed the Principle of Double Vision. At the heart of this Double Vision principle is the ability to conceive and artistically articulate two opposed ideas at the same time.
By *Double Vision* I refer the ability to express opposite ideas at different levels of abstraction – in other words the artistic expression of two opposed ways of perception and conceptualization. The core of this *Double Vision* principle is idea of *polarity* - the setting of extremes against one another and the artistic dramatic tension that results from such juxtaposition of opposed ideas. I argue that in order to engage in a critical evaluation of F. Scott Fitzgerald, the man and the writer as well as the themes, technical structure, and style of his novels, it is crucial to apply this principle in any critical analysis we undertake.

What I will be examining in this study is the extent to which Fitzgerald was able to conceive, project and convey this *double vision* he possessed to the reader. I argue that the success of both novels largely rests on his ability to artistically translate this *duality of vision* at the thematic, characterization, structural and stylistic level.
I will demonstrate how in the two novels, the subject of this study, *The Great Gatsby*, and *Tender Is the Night*, Fitzgerald’s work is characterized by the aesthetic and intellectual principle of dual vision.

### 2.8 Research Methodology

Informed by the above conceptual framework, the methodology adopted in this research will be as follows:

1. To conduct a deconstructionist analysis of the structure of *The Great Gatsby* and *Tender is the Night* narratives, focusing on particular structural features and techniques.

2. To explore the interplay of character, the relationship between plot and theme and the extent to which both novels are expressive of a particular Arististic vision or ideological position. The rationale here is not only to substantiate an impressionistic sense of meaning, but also to suggest the possibilities of reading different interpretations into a text, of both an individual and a social significance.
3. To demonstrate procedures of deconstructionist analysis whereby specific linguistic features are identified and adduced to support literary interpretation. For the purpose of this demonstration, attention will be focused on how perspective is achieved through different modes of speech and thought representation and how these are complemented by other linguistic features of the text. Other textual features of course will be subjected to close scrutiny as well, e.g. how language is patterned by the intricate interplay of imagery, or symbolism.

2.9 Conclusion

In this chapter, I have attempted to demonstrate how Post-structuralism as a Literary Theory and its applied method of deconstructionist analysis of literary texts lends support to literary critical appreciation by providing further substantiation of significance, enhancing the critical awareness of its literary effect.
I have tried to explain how through the implementation of this approach, requires theoretical and methodological underpinnings which are more sophisticated and more ambitious that those presupposed in conventional literary criticism. The aim is to substantiate the literary value of both novels, discuss wider issues of literary significance, avoid impressionism and permit a coherently articulated debate.

It is important to note, however, that I am not making a claim here that such a Deconstructionist analysis provides the means of arriving at a definitive interpretation. On the contrary, such an analysis would reveal divergent and various the effects of different textual features of a narrative can be, how a consideration of such the shape and texture of such narrative features are used to position readers in the imagined reality of the fictional world. In addition it seeks to illustrate how the very richness of language as a resource for ‘creating’ meaning can end up making this meaning unstable, uncertain and elusive. My argument is that such an analysis enables readers to adduce textual evidence for their
own sense of what the novels mean to them and serves to bring critical appreciation into clearer focus, avoid impressionism and permit a coherently articulated debate.
Chapter Three
Literature Review
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Literature Review

3.0 Introduction

The purpose of this chapter is to present a review of the critical literature published on F. Scott Fitzgerald and his works. In the first part of this chapter, the literature review is delivered chronologically, covering the decades between the fifties up to the present. I have chosen the chronological approach in order to demonstrate the various stages through which Fitzgerald’s literary reputation has passed since his lifetime, in the years following his death and until his literary revival in the last decades. In the second part emphasis will be placed on critical opinions of the novels, discussed in this study, namely The Great Gatsby and Tender is the Night. It is intended that such a method in critical review would reveal the different literary, cultural and social dynamics which have influenced the critical appraisal and evaluation of Fitzgerald and his productions and thereby further enhance our understanding of the controversy surrounding this writer.
3.1 Early Reviews

In the years following his passing away, Fitzgerald’s career and reputation had literally gone from top to virtual obscurity. Newspapers across the country and overseas, which totally Fitzgerald ignored at least since 1934 and 1935, when his last two books had appeared, ran editorials on his passing (Bryer, Critical Reputation, (1967), 202-9).

While several of the newspapers asserted that he had outlived his career – Fitzgerald, said the Raleigh News and Observer, "did not die before his time. His time was already gone before he began to be old" (Bryer, 202) there was abundant praise as well. The Los Angeles Times hailed him as a brilliant, profound writer." The Indianapolis news predicted that his fiction "will have a permanent place in American literature," and the New York World-Telegram called him "the Gibbon of the jazz age, the Boswell of 'all the sad young men,' of 'the beautiful and the damned'" (Bryer, Critical Reputation, 204, 203, 206). Then, in two issues of the venerable New Republic (March 3 and March 17, 1941), a group of Fitzgerald's most respected literary colleagues - John Peale
Bishop, Malcolm Cowley, John Dos Passos, John O'Hara, and Glenway Wescott – weighed in with more substantial appreciations which almost a half-century are still regarded as key documents in the restoration of Fitzgerald's critical reputation.

This flurry of attention accorded Fitzgerald shortly after his death was not only an omen of what was to come; it also was a reprise, even if abbreviated and more limited, of the sort of coverage Fitzgerald and his wife Zelda had received during the 1920’s and early 1930’s, when they were among the most famous couples in the world. Their celebrity is graphically documented in the clippings which both Fitzgeral ds carefully preserved in their scrapbooks. Numerous excerpts from these scrapbooks are reproduced in *The Romantic Egoists: A Pictorial Autobiography From the Scrapbooks and Albums of Scott and Zelda Fitzgerald* (1974), edited by Matthew J. Bruccoli, Scottie, Fitzgerald Smith, and Joan P. Kerr.
3.1.1 The Forties

The contemporary critical scrutiny which Fitzgerald received is more fully represented in Jackson R. Bryer's *F. Scott Fitzgerald: The Critical Reception* (1978), which reprinted 338 contemporary reviews which Fitzgerald's books received between 1920 and 1941. Taken together, these two books show the heights from which his reputation and visibility had descended in 1940. A brief but comprehensive survey of Fitzgerald’s critical reception during his lifetime can also be found in Breyer’s (1974) bibliographical essay on Fitzgerald in *Sixteen Modern American Authors* (292-5).

The late 1940’s had seen the appearance of a series of important articles on Fitzgerald by Arthur Mizener. These culminated with the publication, in 1951 of Mizener's critical biography, *The Far Side of Paradise*, the first book on Fitzgerald. That same year, the second important date of what soon came to be called the "Fitzgerald Revival," also saw the publication of the first comprehensive gathering of Fitzgerald's short fiction, *The Stories of F. Scott Fitzgerald*, twenty-eight stories selected by Malcolm Cowley, and the first collection of
Fitzgerald criticism, Alfred Kazin's *F. Scott Fitzgerald: The Man and His Work*.

Most commentators agree that, despite this immediate recognition in 1940-1, the first significant date in the history of Fitzgerald's critical reputation is 1945. In that year, two major books appeared: Edmund Wilson's edition of *The Crack-Up*, which contained essays, notebook entries, and letters to and from Fitzgerald, along with critical essays about him (including reprintings of three of the 1941 *New Republic* tributes by Bishop, Dos Passos, and Wescott); and *The Portable F. Scott Fitzgerald*, selected by Dorothy Parker, which contained the full texts of two novels, *The Great Gatsby* and *Tender is the Night*, and nine short stories.

The publication of these two collections, especially Wilson's, prompted several of America's leading men of letters to write extensive review-essays which used the occasion to re-evaluate Fitzgerald's career and his place in American literary history. These assessments - by, among others, J. Donald J darns, Malcolm Cowley, Alfred Kazin, Joseph
Wood Krutch, John O'Hara, W P. Powers, Mark Schorer, Lionel Trilling, William Troy, and Andrews Wanning - represented the first and remain some of the best serious critical essays directed at Fitzgerald's work.

3.1.2 The Fifties

Interestingly and up to the moment, nearly a half-century later, two of these books have not really been superseded. Mizener's biography, a model balance of a detailed and carefully documented account of the life and an informed, sensitive, and authoritative analysis of the work, remains the best single biographical source (although, inevitably, new information has surfaced in subsequent biographies) as well as one of the most reliable critical studies. Similarly, while since 1951, there have been many collections of reprinted and of original essays and reviews about Fitzgerald's works, Kazin's work remains the most comprehensive such gathering of reprinted materials.

Along with the Cowley story collection and the Kazin anthology of criticism, it also elicited many of the same kind of review-essays which had been generated by *The Crack-Up* and *The Portable Fitzgerald* in 1945 - in this instance by William Barrett, Joseph Warren Beach, Horace
Gregory, Charles Jackson, R.w. B. Lewis, V.S. Pritchett, Delmore Schwartz, James Thurber, Perry Miller, Lionel Trilling and Charles Weir, Jr. The decade of the 1950s also saw the publication of major critical essays in literary Journals and book chapters. Three of the best of the former were written by Malcolm Cowley, a contemporary and friend of Fitzgerald’s who was to become one of his most articulate and perceptive critics. The first, ‘The Scott Fitzgerald Story,' registered its author's dissatisfaction with Mizener's biography and offered Cowley's own account, placing the emphasis on "the moral atmosphere of the period in which Fitzgerald flourished and declined."

3.1.3 The Sixties

While, up until 1960, there had been only one book-length critical study of Fitzgerald, the decade of the 1960s saw eight books and two pamphlets, as well as the American edition of Miller's book, referred to earlier. Several of these remain important and frequently consulted critical resources. In the latter category are Richard D. Lehan's *F. Scott Fitzgerald and the Craft of Fiction* (1966), which provided excellent explications of the novels and expertly placed Fitzgerald among his
contemporaries; Robert Sklar' *F. Scott Fitzgerald: The Last Laocoon* (1967), which was notable for its locating of Fitzgerald at the end of the genteel tradition, for its Sections on the influences of Twain, Tarkington, and Joyce on Fitzgerald's female characters, and for its explications of the short stories; and Sergio Perosa's *The Art of F. Scott Fitzgerald* (1965), which stressed "the interdependent links" between the stories and novels and ranged over the full extent of Fitzgerald's career. Of the briefer volumes, Kenneth Eble's *F. Scott Fitzgerald* (1963; rev. 1977), K. G. W Cross's *F. Scott Fitzgerald* (1964 and Milton Hindus's *F. Scott Fitzgerald: An Introduction and Interpretation* (1968) were useful although somewhat superficial in their analyses.

In 1969, Matthew J. Bruccoli founded the *Fitzgerald/Hemingway Annual* as a successor to the *Fitzgerald Newsletter*. From its inception until its cessation in 1979, this substantial hardbound volume, which often contained over 350 pages per issue, was the source of valuable critical essays, bibliographical and textual pieces, newly discovered letters and texts by Fitzgerald.
3.1.4 The Seventies

The 1970’s saw the continuation and expansion of the trends established in the 1960’s: significant bibliographical studies; even more new Fitzgerald works, mainly collections of stories and of letters; a major biography of Zelda Fitzgerald along with two book-length biographical studies of her husband and more personal reminiscences; five collections of reprinted essays and reviews; seven full-length critical books; and the usual torrent of critical books and book chapters.

Moreover, the decade of the 1970’s is notable in the history of Fitzgerald studies for the abundance of bibliographical and textual work it produced. Matthew J. Bruccoli’s *F. Scott Fitzgerald, A Descriptive Bibliography* (1972) along with its Supplement (1980) and revised edition (1987), came to represent the definitive primary listing of Fitzgerald’s writings. Exhaustive and meticulously detailed, it included everything that any researcher could conceivably want to know about Fitzgerald's works and it belittled all previous and subsequent bibliographical research on Fitzgerald primary sources.
The decade of the 1970's was a transition period in Fitzgerald studies during which numerous primary documents such as scrapbooks, notebooks, and letter collections, with material previously unavailable except through special collections in various libraries and private collections, were made available in book form. Likewise, bibliographical studies and volumes containing previously uncollected Fitzgerald short stories published during this decade provided a rich source of material for Fitzgerald scholars.

3.1.5 The Eighties

The 1980s saw significant book-length updated revisions of the two major bibliographical resources on Fitzgerald, the first bibliography of foreign criticism, and a detailed composition study of This Side of Paradise; the first edition of Fitzgerald's poetry and the most comprehensive collection to date of his short stories; the largest and most comprehensive volume of Fitzgerald correspondence we have ever had; four new book-length biographies; three collections of original essays, one the first to be devoted
exclusively to the short stories; seven full-length critical studies, including the first Fitzgerald's women characters.

Of the eight books on Fitzgerald published in English during the 1980’s, the most worthwhile was the shortest, British scholar Brian Way's *F. Scott Fitzgerald and the Art of Social Fiction* (1980). Way sensibly avoided a biographical interpretation and concentrated on skilled close readings of the novels and stories of "a novelist more subtly responsive to the cultural and historical aura that surrounded him than any American contemporary save Faulkner, a social observer more intelligent and self-aware than any since Henry James."

### 3.1.6 The Nineties

By any measure, the 1990’s was probably the most eventful period in the history of Fitzgerald's critical reputation. Highlighted in 1996 by the celebration of the centenary of the author's birth and the numerous publications which it occasioned, the decade also saw the founding of the *F. Scott Fitzgerald Society*, which sponsored four international Fitzgerald conferences, thereby generating dozens of
potentially publishable essays; the first three volumes of an ongoing standard edition of Fitzgerald's complete works; an eighteen-volume facsimile edition of Fitzgerald manuscripts and typescripts; the most comprehensive collection of reprinted secondary material we are ever likely to have; some twenty full-length studies (including two groundbreaking books on _Gatsby_); and a comprehensive collection of twenty-four original essays on Fitzgerald's least studied stories.

_F. Scott Fitzgerald: Manuscripts_ (1990-1), edited by Matthew J. Bruccoli, with Alan Margolies as associate editor and Alexander P. Clark and Charles Scribner III as consulting editors, reproduced in eighteen volumes facsimiles of the manuscripts and typescripts of Fitzgerald's five novels, one play, short stories, and essays. As Bruccoli noted in his introduction, this set "democratized" Fitzgerald scholarship by affording all the opportunity previously available only to those able to access collections at Princeton and a few other libraries. These volumes also should greatly assist future textual scholarship and forever lay to rest what Bruccoli called ‘the myth of Fitzgerald's irresponsibility’ by demonstrating that ‘he was a painstaking reviser of
his work-in-progress’.

Bruccoli’s prediction that the *Fitzgerald Manuscripts* "will provide the basis for definitive editions of Fitzgerald's work" was realized when in 1991 Cambridge University Press inaugurated the Cambridge Edition of the Works of F. Scott Fitzgerald.

To conclude this part most of the studies on Fitzgerald agreed that, born on the doorstep of the twentieth century, coming to age during World War I, feeling himself immediately a part of youth’s postwar disillusionment, living in France with expatriates such as Hemingway, drinking and partying, Fitzgerald’s life perfectly paralleled the boom and the bust. Fitzgerald knew that his experiences embodied the glamour of the wild twenties and pathetically suggested the dead-end conclusions of that life and the horror of the thirties. He once said, ‘I am part of the break-up of the times.’ He came to believe this in a literal way. He tried to find visible forms— and he did not have to go very far outside of his own life — to objectify the spirit of his times. Fitzgerald was a spokesman and he knew it (Breitweiser, 1991).
Let us move now from the macro to the micro-level and review some of the most important critical ideas pertaining to the two novels which are the focus of this study.

3.2 The Great Gatsby

Critics and reviewers were understandably caught off-guard when Fitzgerald published at the height of the ‘Roaring Twenties’ a novel which would, not infrequently, be cited as the ‘Great American Novel’. Typical of the early reviews of The Great Gatsby was the first, whose spirit is caught in its headline: "F. Scott Fitzgerald’s Latest Dud." Even Mencken, who noted some of the book's redeeming qualities, saw it finally as "a glorified anecdote." In the minority was T.S. Eliot, who was deeply moved by the novel and hailed it as "the first step American fiction has taken since Henry James," an opinion that has now been echoed and elaborated upon in scores of books and more than a hundred journal articles dealing with The Great Gatsby.

The Great Gatsby, published in 1925, seemed to speak directly to its current audience about love and existential freedom (Ernest, 1968).
Yet the ideas we bring to the story may not be the ideas that the story brings to us. It inhabits a different world, with barriers between men and women, Protestants, Catholics, and Jews, rich and poor, capital and labour, educated and half-literate. It was a more defined and morally harder world then (ibid, 1968): at no point in the novel does Daisy Fay Buchanan ever appeal to the transcending authority of love, or Jay Gatsby to that of equality. Social judgment matters more. Daisy knows that life has many things more permanent than love, and Gatsby knows, or Fitzgerald knows for him, that equality is only a political virtue.

Part of the meaning of the text can be explained by sources, influence, background. Research on these issues has concentrated on three broad issues: the novel's development from Fitzgerald's earlier writing about love and money; the influence of other writers like Joseph Conrad and T. S. Eliot; and its powerful retelling of the story of Scott and Zelda (Goldhurst, 1963). Lionel Trilling's *The Liberal Imagination* (1953) makes a convincing case for it being the last in a great series of novels beginning in the early nineteenth century about the rise from poverty to wealth.
The Great Gatsby is a recollection of events that took place in the summer of 1922. Jay Gatsby, who began life as Jimmy Gatz, has moved steadily upward in an offbeat version of Making It in America. He has been farmboy, student, and fisherman; steward and mate for the rich and mindless Dan Cody; eventually the brave and decorated Major Jay Gatsby. He has loved and lost Daisy Fay, and understands that in order to get her back he needs a good deal of money. When we meet him he is a "success" - but as a bootlegger. We enter the story in its last stage, along with the narrator, Nick Carraway. A number of lives become swiftly entangled: Gatsby with Daisy Fay Buchanan; her husband Tom with Myrtle Wilson; Nick with Daisy's friend, Jordan Baker.

3.2.1 The Protagonists

From Donaldson Scotts viewpoint in his collection of critical essays on the novel (1984), Gatsby’s moral supremacy seems to stem from his obsessive fidelity to a Romantic conception of himself. His desire for money, is supposedly not an end in itself but a means toward winning Daisy – an explanation which is part true but which fails to take into account that James Gatz changed his name and modelled himself on
Dan Cody before – not after – he met Daisy. Gatsby is just as acquisitive as Tom Buchanan, and he is just as intent on having Daisy as Tom is on keeping her. Gatsby gave imaginative consent to the world of Tom Buchanan. Daisy, for example, so enchants Gatsby and the reader who identifies with him that only in retrospect (if at all) or through the detached observer, Nick, does it become clear that she and the other careless, moneyed people in the novel are villains of the highest order.

However, Rombert Emmet (1979: 34) states it is important to understand that Daisy embodied more than the dream, more than the pursuit of an ideal in a material world – an idea which is really a caricature in itself, because Daisy is a fraud, a living testimony to the impossibility of Gatsby’s dream in the first place. If one is willing to grant the possibility of this kind of unconscious connection in Fitzgerald’s thinking, we can see how in Daisy it was also the father who betrayed the son and how the son remained faithful to the father – faithful to the disastrous end. This idea is not as farfetched as it may first seem. Fitzgerald was fascinated by La Belle Dame Sans Merci, the fair maiden who leads the hero to his destructive end, an end, which in Tender is the
Night bring Dick Diver to the point where he feels a strange and sudden fidelity to his father. Daisy Fay is even more the femme fatale than Nicole Warren.

*The Great Gatsby* uses much contemporary historical material. The choice of place and subject, for example, was itself a statement. In Beloved Infidel, Sheilah Graham and Gerold Frank state that:

*Sinclair Lewis’s Main Street (1920) and Babbitt (1922) had recently been deserved successes, both of them making the bestseller list at the time. But, despite their example and his own capabilities, Fitzgerald decided to cover new ground. He and his main characters break with provincialism. An enormous amount of the telling of his story is about New York as well as about Gatsby* (1958: 195).

### 3.2.2 New York Culture

In 1924, H. L. Mencken (in Piper, 1965), then the most influential American critic, identified the life of post-war New York City as one of the new subjects of the novel. That life was monied, vulgar, noisy, chaotic, and immoral, hence more interesting than anything that could be
served up by the literature of gentility. He was fascinated by the same New York crowds that provide the background for Fitzgerald. He too understood their figurative meaning. The frenzied life of Manhattan, its open pursuit of sex, money, and booze was, Mencken wrote:

*A spectacle, lush and barbaric in its every detail, [which] offers the material for a great imaginative literature’ A new kind of American novel might not only capture the moment but also understand a new experience in American history, the replacement of Victorian public conscience by modern subjectivity* (ibid, 21).

For Millagate (1962), the opposite of this idea, against the panoramic vision of national development, responsibility, and obligation, a character like that of Tom Buchanan is a compendium of American failures: he is rich with no conscience, moralistic without being moral, exclusionary, racist, and, above all, *true* only to himself. As for *his* American dream, that seems undisclosable. He is a classic figure of *ressentiment* and of absolute, selfish subjectivity.
For Monk Craig (1995), Gatsby is not only the leading man of the Jazz Age but the last great figure of the gentleman hero. He understands and accepts that inequality is characteristic of his democratic moment. Unfair, but there is a benefit: his character is thickened, made more intense, by obsolete qualities of courtesy, thoughtfulness, and honor. Whether dealing with Nick Carraway or Daisy or with a girl who has torn her gown at his party, he has that nobility unknown to West Egg, forgotten by East Egg, and by our national memory. The irony of the novel is that he has become far more of a gentleman than his social adversaries - "the whole damn bunch" (120) of them - who have no use for honor. But, by succeeding, he has made himself vulnerable. By retreating from loyalty and honour, Tom and Daisy have protected their nfeeling lives.

3.2.3 Drifting Americans

As Modell (1989: 53) explains, the term "drift" is inherited from William James, who called it the complete opposite of moral consciousness; and from Walter Lippmann, who had used it as part of the title of a famous book, *Drift and Mastery*. Fitzgerald reminds his readers
of debates very much unfinished: Lippmann had said that if you did not use your freedom you hardly deserved it. And, indeed, you would not have it long. When Fitzgerald describes Tom and Daisy and the rest he brings back to his audience Lippmann's contemptuous line about Americans who have become a "nation of uncritical drifters," mindless and self-absorbed (Lippmann, Drift, xvii). A fatal lack of energy is implied, and necessarily of any moral tension. The language tells us, a long time before Tom and Daisy and Jordan ever make their decisions, how those decisions are likely to be made.

3.2.4 Modernism Movement

Like any other intellectual movement, Modernism had its sacred texts: from its use of Baudelaire to that of T. S. Eliot it was self-referential. We can see the hand of the leading modern writers in The Great Gatsby.

According to David Minter, in his excellent book A Cultural History of the American Novel (1994), the modern moment had after all found its correlative: the great literary and artistic movement of the
century's beginnings saw the social world from the urban, dislocated point of view of *The Waste Land*. Modernism provided Fitzgerald, Hemingway, and other writers not only with new tactics but a new sensibility. For example, as Susan Sontag writes of cityscape in photography, "bleak factory buildings and billboard-cluttered avenues look as beautiful, through the camera's eye, as churches and pastoral landscapes. More beautiful, by modern taste" (Sontag, *On Photography*, 78). Ezra Pound had written about the aesthetic power of city lights; Hemingway began his description of Paris in *The Sun Also Rises* (1926) with its "electric signs" (14); Blaise Cendrars theorized that billboard-cluttered avenues had really for the first time made urban landscape visually interesting) Ordinary things were accepted - welcomed - by Modernist writers. They challenged the high seriousness of art and artiness. One of the great moments of twentieth-century fiction comes in 1929 with the sharp, clear description in *A Farewell to Arms* of a bowl of *pasta asciutta* eaten in a dugout without forks. In *The Great Gatsby* Fitzgerald writes with authority about ads, photos, automobiles, magazines, and Broadway musicals as if these things too fuel the
energies of art: "the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the dreams of Castile" (GG, 34). Production, entertainment, style, and consumption are native subjects of Modernism, often displacing what is merely natural. And in the case of a certain billboard featuring Doctor T. J. Eckleburg - both symbol and sign of the times - they become part of the weave of a great American novel.

3.2.5 Transition to Tender is the Night

In the years between The Great Gatsby and Tender is the Night, John Stark (1972) tells us that Fitzgerald clearly felt the influence of what American literary style had evolved into by the 1930’s; that influence continued to train his trademark evocative genius toward narrative momentum without extended rhetorical flight. A rich history of literary, intellectual, social, and political influences provided an inevitable context for Fitzgerald's style in his economic dependence on magazine short fiction during the Depression and in his attempts to
write for the Hollywood studios. His fiction took on more tints of the realism that increasingly had characterized American fiction since the Civil War and also merged with the existentially energized anti-sentimentality of language and event that had characterized American fiction since World War I.

### 3.3 Tender is the Night

The themes in this novel are many and complex. They include war (the book's central metaphor—the destruction of humane values and relationships), identity (the overall theme), wealth, the movies, acting, swimming, the New Woman, the fathers, Europe and America, priestliness, past and present, sun and moon, heat and coolness, black and white, as probably the most prominent, though there are several more.

The novel opens and closes on the beach, and we have two contrasting portraits of Dick Diver—one in his prime and another in his decline. We are told by Wilber Stevens (1961), that it took a while before readers began to discover the book's enormous wealth: it was not especially well received upon publication on April 12, 1934, but by the close of the
twentieth century, it had become admiringly recognized, appreciated, and praised as one of America's great books.

Yet it also suffered badly from ideologically distorting criticism and simplistic readings stemming from an overidentification of Fitzgerald's work with his life and times during the Jazz Age.

3.3.1 The Protagonists

Fitzgerald portrays Dick as the brilliantly creative young American who promises a whole new world of wonders dives into disintegration. Fitzgerald ties him to America, so that their personal histories become metaphors for national history. Like America itself he began in revolutionary new visions, romantic expectations, and brilliantly transcendent promise.

We can see the pattern again in Tender is the Night. The father and the Warrens represent two different versions of the past. The father embodies the ‘old virtues’ of Southern aristocracy. The Warrens
represent the corruption of those values, a corruption that in this case has led to the disintegration of Dick Diver (Kallich, 1949).

According to Nathan (1958), the closest Fitzgerald came to depicting a hero who is the source of his own fate is in Tender is the Night where there is something self-destructive in Dick’s consent to be used, his desire to be loved. But this Osiris quality of Dick’s character as well as his self-destructiveness is not fully depicted, not brought into clear focus. The Warrens are made so brutally callous that in the end Dick becomes physically ruined but morally superior, blessing the hopeless people in the beach and going in search of the lost father whose spirit is as much on the beach as in upper-state New York.

There is in Tender is the Night, a sense of the son who has been cut off from the father, ‘goodbye my father – goodbye all my fathers,’ by forsaking the father’s world and by betraying what the father stood for. When Dick Diver disappears into upper state New York, he is in search of the father – a search which suggests that ‘the father was not a failure
after all and that his values are the ones that make life possible’ (Prigozy, 1980: 210).

Mary Tate in Tender is the Night: The Broken Universe (1994), emphasizes that Fitzgerald saw a strange parallel between the story of Dick Diver, his own father and Ulysses Grant. They were all men who knew two ways of life: who could look back on a glorious or proud past, but who had been defeated in various ways by life.

3.3.2 A Psychoanalytic Reading

According to Alan Margolies (1997: 89) by collapsing chronological time and putting events side-by-side, the psychoanalytic narrative suspends the plot of the psyche. He introduces an interesting ‘psychoanalytic reading’ of the novel:

A Freudian cure depends on introducing difference to the cycle of repetition, thereby starting time—and thus the story—moving again. The analyst assigns a beginning and an end to the repetition, thus bracketing it within a temporal framework that allows the patient to understand the sign/symptom and eliminate it. In a moment of narrative revelation, he explains the genesis of the symptom; and in so doing, he puts an end to it.
He masters the universe of signs and forces them into a plot--or rather, forces them to become one element in a plot, one episode in a life story.

He goes on to add: ‘This refusal of closure could be read as another sort of repression; but when we cast a backward glance over the narrative, perhaps repression is not all bad. It is a kind of unconscious editing of a story, eliminating undesirable events; it also creates a story, calling it into being by means of the symptoms that escape repression's boundaries and express what is individual in a life’ (ibid: 185).

Dick acknowledges this paradoxically rich phenomenon when he says: ‘Maybe the condition of emptiness is too shameful to be divulged" (Fitzgerald, 1935: 70). The carefully guarded structure of a performance--a patient's as well as an actor's--covers over the nothingness within the subject himself. According to Theodore Gross (1988), this sentence, which applies also to Dick's developing world view, points toward his eventual loss of control over the guard to his own ‘ego’, the vocabulary that psychologists use to conjure stories and selves for their patients.
'The epiphany marks a return to traditional models. The desire to remain in the chaotic realm of possibility could explain why Fitzgerald delays explaining how characters developed their pathologies; the action will eventually fit into a preexisting structure, so tradition and order ultimately prevail'.

Each time Dick lowers his moral values in order to weave his spell over a young woman, we chart another point in his downfall--but then he is the healthy half of ‘Dicole’.

### 3.3.3 The Post-War Society

It is helpful to place these themes in the context of *Tender is the Night's* relation to Western history surrounding World War I. The essential setting of the book is the post-war Western-world confusion as that world undergoes disintegrations and refashionings in a chaos of identity. As we read in A Cultural Re-Reading of The Lost Generation, ‘*Tender is the Night* is not a great American historical novel. Rather, it is a great American novel about history, a chronicle of post-war loss of the kinds of identities associated with stable societies, social altruism, and
personal responsibility’ (Dolan and others, 1996). The story of Dick Diver is a microcosm of that history. The suggestions of America's wars are brought up to date and interwoven with World War I through subtle references to war, weapons, and combat that pepper the novel and are associated with everyone in the story (ibid, 1996).

Dick is not just young American Dick in the Roaring Twenties: he is also Doctor Diver, who was formed by nineteenth-century forebears and who has some very old-fashioned virtues and ideas of morality - just as, astonishingly but essentially, did F. Scott Fitzgerald. Unlike the work of most of Fitzgerald's best-known contemporaries, *Tender is the Night* is not generally thought of as a war novel because it is not set in the war. But no novel written in the so-called "lost generation" more deeply or centrally probes the significance of the war's legacy. Like the American and European fathers, both the pre-war and post-war worlds have conflicting qualities within themselves. Both worlds are postulated against the book's dominant background, World War I. World War I changed the human universe, quite literally. The Western world, especially, was never the same again. The war was the last cataclysmic
gasp of British and French empire; it was the devastating interruption of an attempt at German empire; it brought about fundamental change in governmental structures and social foundations. In its aftermath of enveloping cynicism and profoundly anarchic disillusion, it gave enormous impetus to everything anti-establishmentarian, socially and politically, and to everything existential, personally and culturally.

When Abe mocks Dick by saying, "You want to hand over this battle to D. H. Lawrence," Dick replies in a way that reveals his romanticism and its related old-fashioned idealization of a historical legacy from his minister father's American context. The legacy extends from the pathfinding seventeenth century to the immediate pre-war past, and Dick nostalgically identifies it with altruism, stable values, and a predictable world: "All my beautiful lovely safe world blew itself up here with a great gust of high explosive love,' Dick mourned" (62.

3.3.4 America and Europe: Idealism and Decay

Ryanna Rapp and Ellen Ross (1986) assert that from the outset Dick exemplifies America in the fresh morning of its vigor and idealistic
expectations. Just as Dick is associated with young energy, Europe, on the other hand is at once associated with the decayed old world of aristocracy "when this story begins."

In other words, he believes that Fitzgerald develops a dualism in the legacy of the fathers, both American and European. The good European fathers leave a legacy of magnificent knowledge and civilization; the bad ones are internationally indistinguishable from the American Warrens. The bad American fathers represent a continuing legacy of "the forces of lust and corruption" (TITN, 74) in the historical America. But the good American fathers, the Divers, represent the legacy of the idea of America, a dream of goodness and transcendent self.

Because of what he associates with these determining "Diver" aspects of Americanness, Fitzgerald defines Dick's vulnerability as a self-annihilatingly romantic need to be used and to be loved. It was with the great words and great concepts and great idealism that Dick arrived at the snakepit of historical actualities epitomized by the operative America and Europe of a present day that has emerged from the international war. His
charm lay in his endless need to serve and be useful, to put into action his desire to redeem, to heal, to create love (Tavernier-Courbin, 1983: 461).

Tender is the Night, is about a world in transition, when established values crumble, when human society's ideas of goodness, stability, and moral purpose are lost in corruption, and when the emerging society has not yet discovered a reason or a way to regain them. Tender is the Night is about the moral chaos attendant upon violent, if inevitable, change in the Western world in the twentieth century - and perhaps in all human worlds in all places and times. The tale of a dying fall is told in the story of one good man ruined in that process of change and, in his way, representative of it, in all its sad and tremendous history (ibid: 465).

In The Metaphor of History in The Work of F. Scott Fitzgerald, Tolmatchoff (1992), claims that in Tender is the Night Fitzgerald was writing out of his own mature power and experience, knowing yearningly that there never was an American Eden, knowing sadly that the corrupting actualities of human life had always betrayed what Nick
Carraway had called that ‘last and greatest of all human dreams’ (Fitzgerald, 1925: 143), knowing darkly that America will be America only as long as it understands that dream, knowing hauntingly that it is no less than an impossible dream of the fulfillment of the best and most creative human aspiration in a world whose idealizations thereby become real. But Fitzgerald's generative paradox is that impossible as is its attainment, without the constant reinvigoration of that dream, America is lost, along with the promise of its youth, "somewhere back in that vast obscurity... where the dark fields of the republic rolled on under the night" (ibid: 144).

3.4 Review of Common Themes

Fitzgerald himself asserted in his book The Crack Up, (which contains his unpublished letters, and writings among other things) (1945) that intention in Gatsby and that in Tender Is the Night was quite different. Gatsby was a tour de force" while Tender was a "confession of faith,"; Gatsby was like a sonnet, Tender an  epic".

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3.4.1 Jay Gatsby and Dick Diver

In both Fitzgerald’s novels, in one way or another, ends on this note. Jay Gatsby realizes that the present is forever divorced from the past, that ‘he had lost the old warm world.’ (162). And Dick Diver shares this feeling because he ‘was not young any more with a lot of nice thoughts and dreams to have about himself” (311).

Tredell (1997) summed it up, by stating that Gatsby died - he lived with the terrifying probability of complete disillusion only for that one brief, final afternoon of his life. He did not have to live on after learning "what a grotesque thing" existence seemed to be once he had discovered what cheats the objects of his unattainably transcendent dream had been and what a fool he had been for" living too long with a single dream."I4 "Lucky Dick" Diver, another American believer in transcendent possibility, who also had a "heightened sensitivity to the promises of life" (GG, 6) fleshes out in pain what Gatsby would have had to bear had he had to linger on, as Dick did, moving from one small nothing town to a smaller one. Tender is the Night is Fitzgerald's continuation of his moral
history of his age, completing the international story where *The Great Gatsby* left off.

### 3.4.2 The American Dream

Walter Michaels (1995) tells us that Fitzgerald identified The American Dream with ‘the human dream’. As he felt the relationship between the depression and his lost youth, Fitzgerald also believed that the frontier embodied the youth of America, a time of great possibility, the beginning of ‘all aspiration.’ He worked this idea into both his novels.

‘O my American! My new-found land,’ Donne writes, describing his mistress at her moment of ‘full nakedness.’ On Gatsby’s final page, Fitzgerald reserves the metaphor: America at her moment of discovery becomes a woman; her discovery is the physical union which symbolizes incarnation. America promises to be the terrestrial paradise, God’s kingdom on earth, ordering spirit united with and uniting chaotic matter.

The values that Fitzgerald recalled *from* the years before the Jazz Age did not consist wholly of moral prohibitions. William James did indeed preach fully conscious responsibility for American moral
decisions; George Santayana did lecture the American public about its responsibility to create a meaningful social order; and John Dewey did repeatedly outline the conditions for an informed public adapting to necessary social change. But more was implied than public morality.

3.4.3 Youth and Romance

The causes for Fitzgerald’s concern with ‘youth’ are difficult to isolate. Perhaps Fitzgerald put a premium on youth because of his own experience. At twenty-four he wrote a best-selling novel; at twenty-nine he published his most accomplished work, The Great Gatsby. He once wrote about his early success, ‘The man who arrives young believes that he exercises his will because his star is shining….The compensation for a very early success is a conviction that Life is a romantic matter.’ Certainly Life was a romantic matter for Fitzgerald. He idealized beautiful girls, Princeton, the career of the novelist; he even idealized war. Youth excited him and he responded enthusiastically to it. ‘After all life hasn’t much to offer except youth,’ he once wrote. A time of hopeful longing, youth encouraged the dreams that eventually wilted with time. Youth for him was an ‘eternal morning of desire which passes to time
and earthy afternoon.’ These were the words of the twenty-one boy but ten years late, writing about his last days at Princeton, the theme is exactly the same: ‘Some of us wept because we knew we’d never be quite so young anymore as we had been here.’

3.4.4 Meaningful Existence

According to Fitzgerald’s interest was never in the meaning or the meaninglessness of Life. He took for granted that it had meaning – but in the promise of life in confrontation with the destructive element, the inexorable workings of Time. To this theme, Fitzgerald’s imagination could warm.

What Fitzgerald seemed to be striving for however, in Roland Marchland’s opinion (1984), was not just to ‘cope’ in life, or to just ‘get by’ – he was searching for that readiness to act in the world with something approaching one's full powers - "a willingness of the heart" - combined with enabling critical intelligence.

Although Fitzgerald lived a heightened life, he so feared the drab that he romanticized and heightened even further his own sense of
experience, and he found a ready-made audience waiting and willing to participate vicariously in the experience.

Fitzgerald's fictional alter egos, Jay Gatsby and Dick Diver, lost this stance of simultaneous detachment and engagement, if they ever possessed it, for they could live in the world only with a single, consuming mission. In his life, Fitzgerald, too, had to steel himself against the tendency toward Gatsby's self-destroying romantic obsession, and like Diver, he had to wrench free from the opposed, complimentary shoals of identification and alienation in his marriage with Zelda (Millgate, 1962).

3.10 Summary of Positive Reviews

A literary masterpiece, according to Alan Margolies (1997), is never "finished"-it is only abandoned. Tender Is the Night, after so many years of revision and reworking, was somehow "abandoned" by Fitzgerald; he was prevented from "finishing" it either by weariness or by his early death. But according to Margolies, the reasons for its greatness for its validity are unimpaired: ‘one might even say that the writer stopped reworking it at the right moment.’
According to Gerald Kennedy (1993), Fitzgerald was one of the half dozen masters of English prose writing in America at the time. They claim that we encounter in Fitzgerald’s work an extreme assertion of the self and the value of individual experience, together with the sense of the infinite and transcendental.

Other critics, (Kane, 1976) consider that Fitzgerald’s writing is vivid with actuality. According to her evaluation, he can convey atmosphere, or more accurately, a variety of atmospheres. He describes how in the course of both novels, he gives considerable emphasis to ‘settings’. They have their significance and are linked to the themes of the book. There are a variety of settings. The Riviera scenes, for example, reflect the social groups with the Divers at the top. It is an idle life in the sun. The setting provides the ideal background in which to indulge one’s cravings – it is the luxury against which you can make things happen. In the course of the novel, Fitzgerald uses many styles. There is he superb way he captures the fragments and movements in Nicole’s mind through here letters to ‘Mon Capitaine.’ One observes how Abe North’s speech
conveys the cynical, witty, already disintegrating man. One notes how the exploration of the consciousness seen in Dick’s reiterative recall of what he was told by Collis Call – ‘Do you mind if I pull down the curtain?’ or the use of song to underline situation, or as comment on the contemporary scene.

For other critics (Irwin, 1992), Fitzgerald’s talent resides in his ability to make constant and effective use of vogue expressions, fashions, real-life characters and events, places etc. All these are part of his ironic control and running wit; it is a style packed with relevance and immediacy. Fitzgerald himself often maintained that, granted the ability, the writer should choose from the interpretation of the experience around him what constitutes relevant material.

It was believed Fitzgerald’s work was full of precisely observed external details, for which he had a formidable memory and gift of observation, it appeared to some that he was nothing but a chronicler of social surface, particularly of the 20’s.
Similarly, Frances Kerr (1996), asserts that it is worth adding that there is joy in Fitzgerald's work that should not be ignored when dwelling upon profundities, complexities, and tragic implications. Edmund Wilson earlier (in The Twenties: From Notebooks and Diaries of the Period, 1975: 15) described this joyous characteristic as a ‘quality exceedingly rare among even the young American writers of the day; he is almost the only one among them who has any real lighthearted gaiety.’

Few readers can escape the effect of the "ordering" of his novels which comes from his strong moral sense. There is little of the naturalist in Fitzgerald's treatment of character, and his reputation probably profits from his disconnection from literary naturalism and his hewing to the moral line which runs through the best American writing.

An inescapable conclusion is that Fitzgerald's message has not been heeded, in other words, that those who have, in the quarter of a century since his death, boosted his reputation in American letters to such a high point have not fully understood the significance of what Fitzgerald said through the body of his work.
Fitzgerald's fiction, set free from the frustrations and weaknesses of his life, rises in standard to rank with the work of the greatest and most exemplary American writers; with Cooper, Hawthorne, Melville, and James, whose fiction portray among whatever else, the most decent and most gracious values in American life.

3.5 Summary of Negative Reviews

Fitzgerald could depict the meaning of defeat as a state of mind because this would be to admit its causes were also a state of mind. He could convincingly portray the dream and the nostalgia for the lost past. But he could not render the aftermath of waste, the reality of failure, in any other terms but those of flight and self-pity. Nick Carraway and Dick Diver take flight. The fact that Fitzgerald believed, in Tender is the Night, that the hero should fade away – believed that is, in what he called, the ‘dying fall’ – may be interpreted that he was trying to find artistic justification for his inability to pursue Dick down the path of defeat.

Similarly, for a doctrinaire communist like Philip Rahv Tender was merely a source of annoyance. Rahv stated clearly enough that the
book represented "a fearful indictment of the moneyed aristocracy" and that Fitzgerald was chronicling "the collapse of his class." But he also thought that the author was "still in love with his characters" and discerned "a certain grace even in their last contortions." Rahv was afraid that the careless reader might float on the surface and fail to gauge "the horror underneath."

For other critics (e.g. Shain, 1961, Sergio, 1965, and Sklar, 1967), Fitzgerald’s main weaknesses were that his range is narrow and that the tragic view often results in the merely pathetic effect. According to them, sentimentality mars his poor work and threatens his best work. The surface is often so shimmering that it conceals the depths--and the lack of depth--beneath. His style is admirable; but, though Fitzgerald claimed to see a stamp set upon all he wrote, it lacks the distinctive qualities which make Hemingway's style an influential one and which make Faulkner's capable of such powerful effects. At its worst, Fitzgerald's style shades off into fine writing; when practiced casually, into competent but undistinguished prose. He is too lucid in unimportant matters and too divided when writing most seriously to achieve a high, serious art.
"Waste" is the pejorative term which defines his life and work--waste of talent, and waste of situations, characters, and feelings on writing done to make possible the wasted hours of his life. Finally his work is uninformed by any philosophy other than that residing in a youthful romanticism he could never abandon. Moreover, they often stress Fitzgerald's ambivalence toward the moneyed classes.

### 3.6 Concluding Thoughts

If the revival of critical interest in Fitzgerald's work which began shortly after his death reached a high point during the 1960's; and if the transition period of the 1970's which saw the publication of previously unavailable primary and bibliographical material is a kind of second wave of the Fitzgerald Revival, what might be characterized as a strong third wave has been in progress since the early 1980's, a decade launched by Bruccoli's definitive biography, Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald (1981), and shows little sign of weakening in the mid-1990's.

In the early part of the period were book-length reappraisals - and such studies will continue to appear from time to time--which, with
rather traditional critical methods applied to a selected number of Fitzgerald works, attempt to alter or augment the record of existing scholarship. Way’s F. Scott Fitzgerald and the Art of Social Fiction, which contains an excellent chapter on the short stories, is such a study.
Chapter Four

Thematic Deconstructionist Analysis (I)

The Great Gatsby
Chapter Four

Thematic Deconstructionist Analysis (I):

The Great Gatsby

4.0 Introduction

The purpose of Chapters Four and Five is to provide an in-depth deconstructionist analysis of the themes and characterization of The Great Gatsby and Tender is the Night. These two chapters will act as a prelude to the Deconstructionist analysis of the narrative technique and architectural structure of the same two novels, which will be undertaken in Chapters Six and Seven. I will apply what I have termed the Dual Vision Principle, which I claim is underlying Fitzgerald’s work, in this critical analysis and demonstrate how it is articulated and implemented at the two levels of (A) Characterization and (B) Themes. My aim is to explain how an interpretation of Fitzgerald’s writing informed by this principle can enhance our understanding of the themes and
characterization of both novels and ultimately of his structural and stylistic technique.

What I will be examining in this Chapter is the extent to which Fitzgerald was able to conceive, project and convey this dual vision he possessed to the reader. I argue that the success of both novels largely rests on his ability to artistically translate this duality of conceptualization at the thematic, characterization, structural and stylistic level.

I will demonstrate, applying the Deconstructionist method, how in the two novels, the subject of this study, *The Great Gatsby*, and *Tender Is the Night*, Fitzgerald’s work is characterized by the aesthetic and intellectual principle of dual vision. In the following section a brief account of the plot of *The Great Gatsby* is presented followed by a detailed analysis.

4.1 Summary of the Plot

F. Scott Fitzgerald's *The Great Gatsby* is a tragic tale of love distorted by wealth, materialism and disillusionment. It is the story of
Jay Gatsby, told by Gatsby's neighbor in New York, Nick Carraway. James Gatz, the son of shiftless and unsuccessful farm people, met Daisy, Nick tells us, only through the "colossal accident" of the war (Fitzgerald, 1925: 31). Knowing he did not belong in her world, he "took what he could get, ravenously and unscrupulously - took [Daisy] because he had no real right to touch her hand" (ibid, 1925: 32). He falls in love with her, she promises to marry him and then he has to leave to go overseas. During his absence however, Daisy marries the wealthy Tom Buchanan and after a glamorous wedding and expensive wedding gift, and a honeymoon and a continental tour she settles down in fashionable East Egg with her arrogant and insensitive husband who cheats on her with other women.

During that time, Daisy and her luxurious lifestyle both extended his conception of the protective power of wealth and provided him with an emotional focus for his need to endow that world with beauty and grace.

Nothing has changed for Gatsby as far as his feelings for Daisy are concerned, even though it has been five years since their first meeting,
despite the fact that she has married Tom Buchanan. His entire existence revolves around his dream; recapturing Daisy's heart and retrieving her from Tom. With extreme dedication, he stops at nothing to win her love back, after years of separation. Once a "penniless young man without a past" (ibid, 1925:156), he makes a great deal of money illicitly and transforms himself into a self-made millionaire for the love of Daisy. Gatsby finds himself forced to earn his money through illegal activities. He sees nothing wrong with these activities because they are part of his vision to have the resources to win his lost dream.

Unsuccessful in his attempt to get Daisy to notice and come to one of his lavish parties, Gatsby convinces Nick, his new neighbour (and whom he discovers is distantly related to Daisy), into arranging a meeting between himself and her. Thereafter, Gatsby tries to get Daisy to leave her husband Tom and get back to him, but, though Daisy claims to love him, her love is as superficial as the image Gatsby has created with his money.
However, as we come to realize by the end of the novel, Gatsby is totally in the dark regarding the reality of the society in which he lives. He has built up his own dream world so perfectly that he can never accept the fact that Daisy is never going to leave Tom, with his established social status and ‘old money’ (ibid, 1925) for him.

This blindness leads to his ironic death. He ends up being killed by Wilson, who is avenging the death of his wife Myrtle (with whom Tom, Daisy’s husband, was having an illicit affair). Wilson does this in a fit of rage, thinking that Gatsby was the one to run his wife over in the street and leave her for dead. In truth it was Daisy who was driving Gatsby’s car but Gatsby lets it be believed that it was him not her who was driving and who ran over Myrtle. In other words he takes the blame for Myrtle’s death. Gatsby dies from a gunshot from Myrtle’s husband who leaves him floating face down in the middle of his marble pool until his butler discovers his body. He dies, protecting Daisy with his silence:

"Was Daisy driving?" Nick asks Gatsby.

"Yes...but of course I'll say I was. ’ Gatsby replies.
Thus, Gatsby devotes his life trying to recapture his dream and, finally, dies in its pursuit. His dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him. For almost five years, his idealism and his perseverance kept him, and his dream, alive. He had no way of knowing that these very traits would also kill him. Jay Gatsby died with but one friend, the narrator, Nick Carraway who remembers him and feels the obligation to honor his life.

The above was an account of the plot of *The Great Gatsby*. In the rest of this chapter I will be examining the extent to which Fitzgerald was able to articulate and apply the theory of ‘dual vision’ at the two levels of ‘Themes’ and ‘Characterization’.

### 4.2 Dual Vision at the Characterization Level

In *The Great Gatsby* there are dynamic and round characters whose role is to support the story's theme. Besides the focal character of Gatsby there are four other major characters in the novel, namely:
• Nick Carraway (the narrator),
• Daisy Buchanan,
• Tom Buchanan, and
• Myrtle Wilson.

In the following sections I shall undertake an in-depth analysis of each of these characters in the above order applying the dual vision principle. I start with an analysis of the main protagonist of the novel, Gatsby’s character.

4.2.1 Gatsby: The Romantic Dreamer and the Corrupt

The character and figure of Gatsby, like his story, is a contradictory, double-faceted one in all its aspects. A penniless young man, who had just returned from the war to find his loved one had married a wealthy man, the young Jimmy Gatz seized the 'destiny' offered to him when he meets Dan Cody, the millionaire who took him under his custody and aboard his yacht to create a new self for himself. He even changed his name to the more romantic Jay Gatsby (ibid, 1925: 36).
From that time on, the identity of Jay Gatsby as an ideal conception of himself is cherished by young Jimmy Gatz. He created a ready-made identity produced by the fantasies with which his imagination has fed his craving for a different kind of life.

Young James Gatz's dreams had seemed to offer a promise 'that the rock of the world was founded securely on a fairy's wing' (ibid, 1925:96), and his own overnight transformation from adolescent hobo to elegantly clad young man aboard a millionaire's yacht appeared to confirm it.

However, as the novel unfolds, we come to realize that Jay Gatsby is both dreamer and corrupt, unable to reconcile the two impulses or needs in him. In other words, he cannot discriminate morally between the transfiguring vision of a unified self and the savage world of finance in which he seeks to express that self. He tries to create his own reality within the morally chaotic world of modern wealth and technological power by creating a space for the creative imagination without which the world would be a ‘valley of ashes’ like the one described in the novel.
Gatsby's his last despairing journey to Louisville in 1919 after Daisy's marriage to Tom has taken her from the city portrays him as a lonely, questing figure.

*He stayed there a week, walking the streets where their footsteps had clicked together through the November night and revisiting the out-of-the-way places to which they had driven in her white car* (ibid: 40).

Later in the novel, Nick relates Gatsby's moment of transcendent feeling when he first kissed Daisy Fay in the autumn of 1917. Nick gives a further account of Gatsby's relationship with Daisy and how she became a 'grail’ to be worshipped in her opulent surroundings, from which his poverty excluded him (ibid: 33).

Unable ever simply to mock Gatsby's impossible romanticism, Nick tells his story from a perspective both "within and without" - from somewhere between the rocky world and a faith in its foundation on a fairy's wing (ibid: 40). At certain points in the novel, Gatsby's
"experience" and Nick's account of it blur significantly. In the moment before Daisy's incarnation under Gatsby's lips, for example, narrator and hero seem bound together (ibid: 162):

_The quiet lights in the houses were humming out into the darkness and there was a stir and bustle among the stars. Out of the corner of his eye Gatsby saw that the blocks of the sidewalk really formed a ladder and mounted to a secret place above the trees--he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder (117)._

Gatsby is therefore trapped in a timeless past which allows him no chance to develop any understanding of life's complexity. Rational thought or self-questioning would quickly destroy it. Nick further discovers that Gatsby's ideal of himself is rooted in his idealization of Daisy in 1917, of Daisy in 1917. At the moment on the sidewalk 'white with moonlight' (ibid: 106) when he kissed Daisy and 'forever wed his unutterable visions to her perishable breath' (ibid: 107), he felt his dream to be realized. Gatsby sees that the sidewalk 'really' mounts up into the sky. Henceforward he was to be obsessed by the need to re-live that moment.
In other words, Gatsby has invented a self, but he is a split personality: he needs to synthesize the two selves by reclaiming that lost moment in time when he kissed Daisy Fay in 1917, thereby glimpsing a unified self that would fulfil his aspirations through love.

As Fitzgerald articulated it in the novel:

_The truth was that Jay Gatsby of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God - a phrase which, if it means anything, means just that - and he must be about His Father's business, the service of a vast, vulgar and meretricious beauty_ (ibid: 32).

From another respect, Gatsby's fabulous wealth is a product of the social and moral disorder of the time, and he is fully implicated in these: yet the sources of his wealth, in his view, bear no relation to his inner need to find his ideal self that would bring order and beauty into his life. His wealth has significance for him only in relation to Daisy, because only through his love for her can he realize his ideal self.
For him, the reality of his wealth becomes unreal as soon as the Daisy of his dream has materialized in the shape of the real woman. The nature of reality is a central issue in the novel affecting all the characters whether they realize it or not.

However, if we apply the double vision principle, we will observe that the 'real' Gatsby is both rough-neck and romantic lover, and the real Daisy is the girl whom he loved in 1917 as well as Tom's wife and the mother of a child. Gatsby clings to the images of himself as romantic, faithful lover and Daisy as radiant girl, since they constitute the personae of his dreams.

He sought to overcome the corrupting processes of time and his adult experience by creating his own radiant inner vision of innocence which would be realized through Daisy. In this way he superimposed an invented gloss upon the wealth which gave him access to the beauty he craved. Failing to perceive the immaturity behind this desire, he remained locked in a time warp of his imagination. Gatsby is therefore trapped in a timeless past which allows him no chance to develop any
understanding of life’s complexity. Rational thought or self-questioning would quickly destroy it.

Throughout the novel Nick provides some powerful visual impressions of Gatsby, adding up to a pattern of perspectives of him which emphasize his solitude and isolation. Again and again, Nick gazes at him as he stands in a rather stiff, formal pose, with an arm outstretched or raised against a background of light and shade, usually at night. These gestures are expressive of a romantic craving or of a farewell before he retreats into the world of his self-created dream, which only he can preserve intact. As the guests leave, the emptiness of the house seems to cut him off from ordinary experience:

*A sudden emptiness seemed to flow now from the windows and the great doors, endowing with complete isolation the figure of the host, who stood on the porch, his hand up in a formal gesture of farewell* (ibid: 35).
Nevertheless, Gatsby is blind to both the corruption he seeks to realize in his dream and the impossibility of Daisy's ever measuring up to this vision of her. 'You loved me too?' he repeated. (Fitzgerald: 126). Even as he and Nick talk through the night, his only thought is his all-consuming passion:

- I don't think she ever loved him.'
- Of course she might have loved him just for a minute, when they were first married - and loved me more even then, do you see? (ibid, 1925:98).

In urging Daisy to say that she never loved Tom, Gatsby proclaims that her life with Tom will all be 'wiped out forever' (ibid: 99). The word 'forever' has as little meaning in this context as when Nick uses it earlier. Gatsby's inability to appreciate that in the intervening years Daisy could have had an emotional life of her own marks his total commitment to his own dream rather than to Daisy herself. He feels physically assaulted by the idea that she should have loved Tom as well as himself.
Initially Nick speaks of Gatsby as having possessed 'some heightened sensitivity to' the promises of life (ibid: 100). He imagines Gatsby in his last moments experiencing a desolation of the spirit which reduced life to a grotesque nightmare:

*If that was true he must have felt that he had lost the old warm world, paid a high price for living too long with a single dream. He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created* (ibid: 8)

The passage just quoted is a complex one. Nick considers that Gatsby, shut off so completely from both the reality of his own corruption and recognition of 'the inexhaustible variety of life' (ibid: 37), has lived so long within his dream that his realization of the painful fact of Daisy’s desertion must transform his view of the world completely, to the extent that even a rose must be grotesque to his eyes. The 'new world' of his life without the commanding vision of Daisy at its centre like a sun
will not be real to him, even though the reality comprises the crazed figure of his murderer advancing upon him. It was one that made the man of imagination, fed on the emotion of romantic wonder, suddenly find that the world in which he had lived was ‘material without being real’ (ibid, 1925:72).

The dream, dead though it may be, determines Gatsby's identity by its hold over him while he waits outside Daisy's window for a signal. He remains the faithful lover, gazing at the lighted window representing the loved one. It is a passion permeating his entire life as well as his self-image.

The Greek philosopher Plato suggested that the material world that we experience is a mere shadow of the ideal world which constitutes reality. Similarly, Gatsby is enclosed within the glow of his own invented world.

Moreover, Gatsby tries to employ his idealizing capacity and imaginative response to beauty to transform the moral ugliness of this world. So he invented just the sort of Jay Gatsby that a seventeen-year-
old boy would be likely to invent, and to this conception he was faithful to the end.

Interestingly, it is notable in the novel that Gatsby is presented almost entirely through Nick's puzzled and often disapproving eyes. In confronting this mysterious but always morally ambivalent figure, Nick is made to face awkward aspects of his own personality and some ethical dilemmas of his own, as we shall see in the next section.

If Fitzgerald had allowed Gatsby to speak for himself or had introduced intimate scenes relating to Gatsby and Daisy's love affair he might have lost that balance between his double vision: between the inner and outer worlds, between subjective perception and 'reality', which is held in tension throughout the novel as the next section demonstrates.

4.2.2 Nick Carraway: The Observer and Judge

I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life (Fitzgerald, 1925: 37).

In the Great Gatsby, Fitzgerald intended to give readers someone they can relate to. Without a narrator like Nick, the novel would seem
irrelevant and impossible, but what makes *The Great Gatsby* so believable is Nick’s double role as both an observer and judge.

Nick Carraway, the narrator, is a young man from the Midwest, whose aspiration takes him to New York, city of opportunities. Tom, Daisy and Gatsby who already preceded him to New York, who have all preceded him to the East, enjoy already the type of wealth to which, by implication, Nick is aspiring. Like Gatsby, Nick is a newcomer to the world of vast wealth, and the social style of the very wealthy has its allure for him too. He has however, ‘the consoling proximity of millionaires’ to his shabby house at West Egg.

Nick's attitude towards Gatsby is an ambiguous one. Nick depicts two Gatsbys in the following terms: one a figure of rare charm who ‘offers you a romantic view of yourself so long as you accept his romantic image of himself’; the other an uncultured young man who adopts a stiffly formal manner in order to conceal his social deficiencies.

Nick's first impression relates to Jay Gatsby, while the after-image refers to James Gatz, although Nick has no knowledge of him. One is a
romantic self-construct, the other the product of his upbringing as a poor boy.

When Nick learns from Gatsby the story of his love affair with Daisy Fay in 1917 he dismisses it at the beginning as 'appalling sentimentality' (ibid:107), yet he is reminded of something he has heard 'a long time ago'. The final phrase might refer to his childhood but it might equally suggest a mythical past of human innocence. It is an almost elusive rhythm, a fragment of lost words but Nick cannot recall them’ regretting that ‘what I had almost remembered was incommunicable for ever’ (ibid: 13).

The nature of those ‘elusive fragments’ such as the above is not revealed because it is 'incommunicable' and it is left to the reader to try to find them, the implication being that they are a part of some lost vision of innocence, an ‘image of a self’ not yet corrupted or divided by desire. Nick recognizes in Gatsby's dream a quest for this, and as narrator he seeks to draw the reader into his awareness that this is a universal experience.
Nick seems to move on the edge of other people’s lives at their whim or command. But if their lives had had no relevance to his own moral or emotional experience the events of the novel would lack a core of significance. Throughout the novel he has been carried along by the force of other characters' desires, invited to look at life through their eyes, to see their 'reality' as they want him to see it and to share the worlds they have created for themselves, but he has managed to distance himself sufficiently to judge them critically.

Nick’s quality of imaginative wonder is an important feature of his capacity for empathy and his readiness to appreciate the full richness of life’s variety in his quest for experience: *I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life* (ibid, 1925 :37).

Nick's feelings towards Gatsby are constantly changed and modified as a result of such different perspectives. When Nick learns that ‘Gatsby bought that house so that Daisy would be just across the bay.’ (ibid: 76), he then understands something that had previously puzzled
him about his neighbour's rapt pose and obvious desire for solitude on the first night he glimpsed him:

> Then it had not been merely the stars to which he had aspired on that June night. He came alive to me, delivered suddenly from the womb of his purposeless splendour (ibid, 1925:76).

Nick's intense awareness of Gatsby's isolation in death begins to operate when he and the servants hurry down to the swimming pool. The account avoids all mention of the body. Gatsby's solitude in death features as an implicit condemnation of society:

> Then, as he lay in his house and didn't move or breathe or speak, hour upon hour, it grew upon me that I was responsible, because no one else was interested. I mean, with that intense personal interest to which everyone has some vague right at the end. (ibid: 156).
After Gatsby's death Nick comes to realize that polarities of the ecstatic vision and the nightmare view of life are equally distorting ways of seeing reality. Nick's imagined reconstruction of Gatsby's last moments brilliantly creates a surrealist picture of two figures, the hunter and the hunted (or 'the pursued, the pursuing', as Nick expressed it. (ibid: 77). In imagining Gatsby's last moments Nick assumes that Gatsby was capable of seeing life in terms only of the polarities of radiant dream or ashen nightmare. Nick himself feels threatened by the wasteland after the betrayals and deaths he has witnessed.

In other words, Nick is, at certain times, along with Gatsby--partaking of the enchanted ethereality that is the privilege of those who can see with romantic vision. At these moments, Nick's authority as a narrator corroborates Gatsby's fantastic vision, turning Gatsby's hallucination into a perception of how the world "really" is. It's not at all clear, at this point in the story, where the narrator stands with respect to his hero. Nick's account of what Gatsby saw is neither Gatsby's vision nor Nick's simple report of it; rather, Nick is imagining Gatsby's glimpse of those romantic possibilities on which his own narrative is built. Gatsby
sees here just the kind of world that both he and Nick want most to believe in.

It is through such an analysis of Nick’s role as a narrator that we perceive the *double vision* principle at work. Throughout the novel, Nick’s perception of Gatsby is a dual one. On one hand he is morally critical of him, and in fact spells it out: 'I disapproved of him from beginning to end' (ibid: 146-7). On the other hand, and at the same time, he is always drawn towards Gatsby. It was always Gatsby's world that intrigued him most by its seductive beauty, and though critically alert to its insubstantiality and ambivalence, he was drawn to the man who created it on such a grand scale.

After Gatsby's dream world has been smashed, Nick identifies more closely with him because he sympathizes with the impulses that led him to construct it. In fact, his is the only version of Gatsby's inner world in the moments before his death that the narrative offers. In other words, Gatsby is presented entirely through the medium of Nick's oscillating responses to him, and it is through friendship with such a morally
ambivalent man that Nick comes to face aspects of his own ethical nature, thereby experiencing a crisis of identity which offers him alternative visions of hope or despair. Despite Nick's repeated critical appraisals of him, there is something exotic about Gatsby which appeals to his imagination, and it is finally through Nick's imaginative response that Gatsby is ultimately judged.

Nick's rather graceful paradox - the deliberate juxtaposing of 'corruption' and 'incorruptible' - succinctly expresses the paradox of Gatsby's personality by discriminating between the man's inner world and the life in which he is implicated.

As narrator Nick shows himself able to share Gatsby’s imaginative act of transforming the material world into ‘the promise of all the mystery and the beauty in the world’ (ibid: 67) while, at the same time, retaining a belief in the value of personal morality. It is that depth of that feeling which holds Nick's fascination.

To conclude this section, Nick sees Gatsby in a double perspective: one perceiving him in a romantic and heroic glow; the other rejecting him as 'simply the proprietor of an elaborate road-house next
door’ (ibid: 63). In other words, Nick perceives Gatsby’s transfiguring love as both a ludicrous and a heroic act of defiance of such a world.

His concluding insights offer a synthesis of the wasteland and the beautiful dream within a perspective of life. His role as narrator offers the real evidence - in the way he brilliantly maintains the two in equilibrium.

To reiterate, Fitzgerald used his double vision to make Nick exist both ‘within’ and ‘without’, which enabled him to be the excellent narrator he is.

4.2.3 Daisy: The Golden Girl and the Materialist

The character of Daisy Fay Buchanan, is made essential by way of her relation to the theme. As an integral part of the plot, Daisy conveys the meaning of the novel with her multi-dimensional personality.

Fitzgerald portrays her as a round and dynamic character with contrasting sides to her personality. On one side, she is a creature simply of promises that have little hope of fulfillment, although her emotional bankruptcy is concealed by her physical beauty and vitality:
Her face was sad and lovely with bright things in it – bright eyes and a bright passionate mouth, but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered ‘Listen’, a promise that she has done gay, exciting things just a while since and that there are gay, exciting things hovering in the next hour’ (Fitzgerald, 1953: 10).

Early on in the book, she is portrayed as sweet and innocent. Her white and seemingly floating dress appeals to Nick in this way. Throughout the novel she is dressed in white. We are told that she grew up as "the most popular of all the young girls in Louisville" (ibid: 11).

Her apparent sweetness and innocence entice Gatsby to fall in love with her. However, her impatience and ignorance of true love or the meaning of truth or compassion permit her to marry Tom, without a sober thought of Gatsby. However, Gatsby is still in love with her after five years. He hopes and dreams that she is too.
Fitzgerald tells us that Tom’s wedding gift to her has been a string of pearls, and when Daisy, after her brief rebellion finally appeared in the bridal dinner, ‘the pears were around her neck’ like a chain. She allowed herself to be bought by Tom Buchannan, the man she married with the gift of a $350,000.

It has been suggested that the name (Fay) assures us that she is from the same fantasy world of ideals from which the name Jay Gatsby derives. After a token acknowledgement of her undeniable physical beauty, Nick notices her voice, her ‘low thrilling’ siren’s voice that is also ‘artificial’ and ‘indiscreet’ and ‘full of money’ (ibid: 123).

Observing Daisy and Gatsby’s reunion, Nick remarks ‘I think it was the voice that held him most, with its fluctuating, feverish warmth, because it couldn’t be overdreamed – that voice was a deathless song’ (ibid: 98). In fact, the inessential Daisy is an incorporeal as that voice whispering empty promises.
After Daisy decides to give up Gatsby and stay with her husband at the end of the novel, she becomes just a voice for Nick as he sadly comments that ‘only Gatsby’s dream fought on …trying to touch what was no longer tangible, struggling unhappily, undesparingly, toward that lost voice across the room (ibid: 138).

Daisy, thus, is a vacuous creature whose self-identity is defined by externals. In fact, she is so empty that Fitzgerald can only through the qualities of another. Most important among these definitions are her husband’s hulking brute strength and his money and his position. One of the few creative acts she has performed in her life is the replication of herself in her daughter. Daisy tells Nick that when she discovered that she had given birth to a girl, she cried: ‘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’ (ibid: 38).

We are told that in front of company Daisy becomes radiant and personable. When everyone has gone, she is a bored housewife, of no importance to the world, constantly attempting to keep herself busy
through social activities and interaction, wondering aloud what she is going to do with the rest of her life. “‘What’ll we do with ourselves this afternoon?’...and the day after that, and the next thirty years?’” (ibid: 118).

Hence, at one level she appears to be bored yet innocent and harmless. Yet at a deeper level her innocence is false.

However, the most significant role of Daisy is that she is the central corruption of Gatsby's dream. The dream began as a simple bid for happiness. Yet Gatsby was corrupted by money. He believed that Daisy was the only thing between him and his attainment of happiness. This symbolizes the meaning being conveyed by Fitzgerald: the American dream has been corrupted by materialism.

When Gatsby speaks of Daisy in terms of gold (the golden girl), he had that image in mind. His image of her is associated with the ‘King’s daughter’ and the reference to the ‘Palace’ pointed to such appreciation:
Gatsby also was overwhelmingly aware of the youth and mystery that wealth imprisons and preserves, of the freshness of many clothes, and of Daisy, gleaming like silver, safe and proud above the hot struggles of the poor’ (ibid: 153)

But Gatsby’s god and Gatsby’s girl belong to a fairy story in which the Princess spins whole room of money from rolls of wool. In the fairy story the value never lies in the gold but in something beyond.

Fitzgerald describes Gatsby’s quest for Daisy as ‘the following of a grail’ and his waiting outside the Buchanans house as ‘a sacred vigil’. His attempt to recapture the past seems a desire for a lost innocence. As the novel unfolds we realize that he is however mistaken in believing that Daisy embodied the lost innocence which he fervently desired to recapture. He fails to recognize that Daisy is but a deceptive representative of such innocence. She was on the lookout for a man who would fit her requirements – someone with money, name and importance. With her voice that is ‘full of money’ she belonged to the materialism
which Gatsby tried to idealize unsuccessfully. He is the dreamer with the wrong dream. Gatsby’s poetry is lamentably wasted on an unpoetic object.

4.2.4 Tom Buchanan: The Rich and the Unmoral

Fitzgerald believed that Tom was the best character he had ever created, and ‘one of the best characters in American fiction in the last twenty years’ (Fitzgerald Manuscripts, 1990). Tom Buchanan, Daisy’s husband, is physical as Daisy is as ephemeral. A hard aggressive man with a ‘body capable of enormous leverage – a cruel body’, Tom expresses himself primarily in terms of physicality. When he does speak, he utters fallacies, platitudes, lies or contemptuous indictments of human weaknesses.

He comes from an extremely wealthy upper class family yet he seems to have lost all sense of virtue and kindness. Fitzgerald tells us that “he was a sturdy-haired man of thirty with a rather hard mouth and supercilious manner” (Fitzgerald, 1925: 7).
The message being conveyed here is that once money becomes the dominant fact, true, binding relationships between loved ones no longer exist. Marriages are not real, but are rather quite superficial when “‘neither of them (Tom and Daisy) can stand the person they’re married to’ (ibid: 33). Tom’s riches distance him from his morals and family.

Tom’s extreme wealth led him to become arrogant and inconsiderate of others lacking any scruples or morals and destroying families and lives. He distances away Myrtle from her loving husband, Wilson, has an affair with her and puts an end to their marriage. ‘He (Wilson) had discovered that Myrtle had some sort of life apart from him in another world, and the shock had made him physically sick’ (ibid: 124).

Tom’s affair with Myrtle Wilson is marked by filthiness and degradation. It is staleness and triviality in contrast to Gatsby’s dream of Daisy, elevated in character and spirit. It indicates the extent of emptiness of the feeling of the leisure class, its destitution and lack of substance and value and effect. His quest for her without experiencing in fact any real longing for intimate fellowship conferred little belief on the credibility of
the attitude and character that the Jazz Age upper class wished to believe it embodied. We witness instead the restlessness motif, the corruption of the emotional and moral indulgence of the wealthy class.

Even Tom’s investigation of Gatsby is motivated less by a sense of rightness than by a malicious impulse to destroy a superior strength that is inexplicable and therefore threatening to him. As Nick perceives it, Tom can not understand that Gatsby’s nature derives its impetus the impalpability of an indestructible idealism. Having originally bought Daisy with the gift of $350,000 pearl necklace, Tom maneuvers to keep her at all costs, even at the far greater cost of to Gatsby of his reputation, his dreams and his life.

Much of Tom’s power is derived from his immense wealth: ‘He’d brought down a string of polo ponies from Lake Forest,’ Nick said. ‘It was hard to realize that a man in my own generation was wealthy enough to do that’ (ibid: 6).
When Nick peers into the Buchannan home after Gatsby’s murder, he sees Daisy and Tom sitting together: ‘There was an air of natural intimacy about the picture, and anyone would have said they were conspiring together’ (ibid: 148). Their unstated conspiracy is actually their shared comfort in irresponsibility.

Tom and Daisy are thus what Nick terms ‘careless’ in the strongest sense of the word:

They smashed up things and creatures and retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made. (Fitzgerald, 1925: 184).

However, Tom and Daisy are not children playing innocent games. Daisy kills Myrtle while driving Gatsby’s car, and compounds the felony by letting others think Gatsby was driving. In directing Wilson to West Egg, Tom escapes the wrath he knows should be directed at him and becomes an accessory to murder. It is interesting that in a magazine
article published the year prior to the publication of The Great Gatsby, Fitzgerald criticized children of privilege who drive automobiles recklessly, knowing that Dad will bribe the authorities should they happen to run over anyone when drunk.

According to Decker (1994) what the people who are ‘already-in’ had in common with Tom and Daisy is their membership in the snobbish secret society of the rich who were incapable of living the fully imagined life (16).

To conclude, Tom Buchanan and Jay Gatsby represent antagonistic aspects. They may be conceptualized as body and soul. In direct contrast to Gatsby’s idealism, Tom Buchanan stood as a degenerate representative of the American man of strength.

4.2.5 Myrtle: The American Dream and Nightmare

Tom’s mistress, Myrtle Wilson, is a pathetic vulgar woman, lacking in either intellectual capacity or social poise, but possessing smoldering sensual vitality that responds to his physical needs.
According to Santayana (1985: 55), within any class system there are unspoken sumptuary laws understood by low and high classed individuals alike. However, instead of abiding by them, Myrtle, who represents the low and ignorant class of America, tried to break the social barriers and thus pursues wealth by any means necessary.

Using her sexuality and vulgar mien, she becomes false for abandoning and dismissing her own social foundation, and like Nick, we as readers are repulsed by her grotesque approach to entering the rich class. At one point, and quite humorously to the knowing onlooker, Myrtle complains about a service done for her that was so expensive that "when she gave [Myrtle] the bill you’d of thought she had [her] appendicitus out" (Fitzgerald, 1925:35).

Obviously misusing her wording, the incident is comical because she is trying so hard to fit into the snobbish upper class persona, and failing miserably. Her rudeness becomes more apparent when she "rejected the compliment [about her dress] by raising her eyebrow in disdain" (ibid: 35). She is so false in her manner that Nick observes that
she "had changed her costume...and was now attired in an elaborate afternoon dress" (ibid: 35).

Fitzgerald’s articulate description of Myrtle captures her fraudulence. She was not being herself, but almost putting on an act to perform as an upper class lady. Another tactic is her affair with Tom Buchanan, who represents the rich upper class. This affair and Myrtle’s relationship with Tom represents the decay of the American Dream.

At the same time, socially, Fitzgerald is projecting her as an adulterous woman using her sexual ardor and coarse manner to force her way into something she does not belong to—an American reality. The American Dream of social mobility has been twisted into disgusting ambition. It is portrayed as a detestable, ambitious tactic to chase social superiority.

What Fitzgerald is insinuating through the characterization of Myrtle, is that contrary to the naïveté of the American dream of equality for all, class distinctions exist strongly accompanied by tangible social boundaries. Myrtle is Fitzgerald’s infamous model of how the political
and social ideals of America conflicted and turned the American Dream into the American Nightmare.

In his correspondence with Max Perkins, his editor at Scribners, Fitzgerald went so far as to state that Myrtle Wilson was a more achieved character than Daisy Fay Buchanan. There are reasons for that: Daisy and Gatsby do not have the same hard delineation as their surrounding cast. They are partly mythical and even allegorical, so that the quality of diffusion is understandable. Myrtle belongs to the everyday world; Fitzgerald's tactic in establishing her is to describe in detail her relationship to that world - and to allow her to reveal her taste and style. Daisy, rarely described directly, is part idea; Myrtle, often described directly, is understood through her countless acquisitions. Her apartment has as much to say about her conception of herself as Gatsby's palace has to say about his:

The apartment was on the top floor - a small living room, a small dining room, a small bedroom and a bath. The living room was crowded to the doors with a set of tapestried furniture entirely too large for it so
that to move about was to stumble continually over scenes of ladies swinging in the gardens of Versailles. . . Several old copies of "Town Tattle" lay on the table together with a copy of "Simon called Peter" and some of the small scandal magazines of Broadway. Mrs. Wilson was first concerned with the dog. A reluctant elevator boy went for a box full of straw and some milk to which he added on his own initiative a tin of large hard dog biscuits - one of which decomposed apathetically in the saucer of milk all afternoon (Fitzgerald, 1925: 25).

When we see Myrtle's arrangements we see the inside of her mind. There are many things that are admirable about her but, like Gatsby, she has never understood essential models of style. He wants to be a gentleman, she wants to be a lady: what are the odds? Myrtle, who is blue-collar, has surrounded herself with the artifacts of the middle class. She does not understand even these things very well, which argues that her understanding of Tom, who exists many levels above the middle class, is itself deficient. Everything about the apartment suggests that Myrtle, like Gatsby, has gotten her ideas about style and class from the mass market. Not only are the magazines and books in plain sight; the
furnishings are a demonstration of what she has learned from newsstand culture. One of Fitzgerald's tactics in the scene of Myrtle's apartment is to quantify to the limits of comprehension. There are more objects and things described in this apartment than the mind can easily register. Myrtle has tried to accumulate her social character. She has installed the tapestried furniture because it provides her with a self-image that is more grandiose than we might guess at first sight, when all she seems to have is carnal intelligence. She has bought books, magazines, furniture, pictures, and a "police dog" (24) because of the urgings of advertisements which promise status through acquisition. Her catalogue of all the things she's "got to get"a massage, a wave, a collar for the dog, a wreath, an ash tray - is a blueprint for becoming what she knows she is not (31). But, as Stern suggests, even the possibilities of imitation have diminished. That word "small," repeated four times in a paragraph, says something about great expectations compressed into limited psychological space.

These characters are more than the sum of their own experiences: they constitute America itself as it moves into the Jazz Age. There is a
larger story which swirls around them, and its meaning is suggested by Fitzgerald's unused title for the novel: Under the Red, White, and Blue.

In the following section I will engage in the application of the Double Vision principle at the thematic level.

4.3 Dual Vision Principle at the Thematic Level

The Great Gatsby comprises a number of socially insightful themes. They are namely:

- A. Wealth and its impact on love and relationships
- B. The American society
- C. The American Dream and its corruption
- D. the Dichotomy of Reality and Illusion

In what follows, I will analyze each of the themes in detail, illustrating how they have been addressed through Double Perception Theory.
4.3.1 The Dual Notion of Money

For a long time it was an accepted fact that Fitzgerald was fond of wealth, money and glamour and the rich. This Fitzgeraldian preoccupation with the wealthy has led many critics to believe that he restricted himself to one kind of society, to one kind of person – the rich, the brilliant, the beautiful and damned. They asserted that he liked the company of the rich, that this was basic in him, in the sense in which wealth, glitter and arrogance of position were almost his only symbols of earthy paradise. But this is one side of the coin. There is another side which can be revealed if we apply our Double Vision principle.

It cannot be denied that there is a certain ambiguity or duality in Fitzgerald’s attitude towards the very rich. On one side, they were more than just objects for social observation to him. In fact, they seem to have been the nearest thing to an Aristocracy that America could offer him. On the other side, he saw the rich as shallow people concerned with physical matters of reality.
Yet one can not help wondering how a man as sensitive and romantic as Fitzgerald come by what is almost a worship of money. The root of this I believe stems from a strange conflict within Fitzgerald himself: the conflict between Fitzgerald the worshipper of dazzle, and Fitzgerald the judge and the moralist.

The notion of Fitzgerald as a moralist may seem at first sight greatly surprising. However, he was certainly not an ‘articulate’ moralist with any conscious thought-out morality. In one of his later articles he confesses that other men were his intellectual, ethical and artistic consciousness. He then goes on to add, ‘my political consciousness had scarcely existed save as an element of irony in my stuff’ (Mayfield, 1971: 44). He was in short I believe a moralist by feeling and intuition.

But we would be doing Fitzgerald an injustice if we regarded him as merely a greedy man with a lust for money. In fact he regarded money only as a passport to an earthy paradise. In fact, throughout The Great Gatsby, the rich possess a sense of carelessness and believe that money yields happiness. Fitzgerald's characters value money inordinately. This
attitude is a central moral concern of the novel. They erroneously believe money can buy them love, friends, and happiness.

"The whole idea of Gatsby," as Fitzgerald once said, "is the unfairness of a poor young man not being able to marry a girl with money. The theme comes up again and again because I lived it’ (The Fitzgerald Papers, 1988 ). He lived it with Ginevra King, who serves as the principal model for Daisy, and very nearly again with Zelda Sayre ( ibid: 1988 ).

According to Le Vot (1983), in rejecting Scott as a suitor, Ginevra made it painfully clear that there were boundaries he could not cross. Two quotations from Fitzgerald's ledger, recorded after visits to Ginevra's home in Lake Forest, document his disappointment in love. The better known of these, "Poor boys shouldn't think of marrying rich girls," probably came from Ginevra's father. Fitzgerald naturally took the remark to heart, as directed at him. But the second quotation--a rival's offhand "I'm going to take Ginevra home in my electric"--may have hurt just as much, for Scott had no car at all with which to compete for her company. She came from a more exalted social universe, one he could
visit but not belong to. In an interview about their relationship more than half a century later, Ginevra maintained that she never regarded young Fitzgerald as marriageable material, never ‘singled him out as anything special’ (Le Vot, 1983: 20).

At a parallel level in the novel, it would have been difficult for Gatsby to compete with Tom's resources, in any event. For instance, part of Gatsby's dream is to turn back the clock and marry Daisy in a conventional wedding, but there too he would have been hard put to equal Tom's extravagance. Fitzgerald tells us that when Tom married Daisy in June 1919, ‘he brought a hundred guests in four private railway cars. It took an entire floor of the hotel to put them up’ (Fitzgerald, 1925: 50). As a wedding gift he presented Daisy with "a string of pearls valued at three hundred and fifty thousand dollars" (ibid: 50).

In tying up the threads, Nick offers a final glimpse of Tom outside a jewelry store on Fifth Avenue. As they part, Tom goes into the store ‘to buy a pearl necklace for Daisy or some other conquest’ (ibid: 74).
Throughout the novel, Nick describes the Buchanans as "enormously wealthy," and Tom himself as a notorious spendthrift. When he and Daisy moved from Lake Forest (the location is significant) to East Egg, for example, he brought along a string of polo ponies. "It was hard to realize that a man in my own generation was wealthy enough to do that," Nick observes. (ibid: 55) In short, Fitzgerald was as absorbed by the wealthy as he was despising them.

4.3.2 Money and Happiness: the Eternal Dialectic

The idea of money being able to bring happiness is another prevalent modernist theme found in The Great Gatsby. According to Bruccoli, 1974), Fitzgerald acts as the poster child for this idea. He, himself in his own life, believes this as well. He puts off marrying his wife until he has enough money to support Zelda.

Fitzgerald’s delay to marry his wife and Gatsby’s quest to buy Daisy’s love are parallel. Money being an object to obtain happiness is an idea that starts from the first page of the novel when Nick’s father says, “Whenever you feel like criticizing anyone... just remember that all the people in this world haven’t had the advantages that you’ve had” (ibid: 5).
During the whole story, the rich have a sense of carelessness of money and material goods that are usually unobtainable by most. Prime examples of this carelessness are the huge parties that Gatsby throws; everybody who is anybody would attend: the party guests arrive at twilight . . .” (ibid: 111) and stay until daybreak, and “sometimes they come and go without having met Gatsby at all. (ibid: 45). Gatsby spends enormous amounts of money into these parties, even though he does not enjoy them at all.

He, however, continues to have them because he believes happiness can be bought (ibid:101), that the glitz and glitter will ultimately bring Daisy to love him. To Gatsby, he must continue to throw these parties. In addition to his elaborate parties, he wears extravagant pink suits with gold ties and drives an eye-catching yellow car. He does that in order to try to get Daisy’s attention. Gatsby also tries unsuccessfully to win friends through his parties. He is lonely and he tries to fill his loneliness with his parties. In effect, he tries to buy friends with his lavish entertaining. And, although his parties are successful in
the number of guests (invited and uninvited) and in their apparent enjoyment of the parties, Gatsby makes no significant friends through these entertainments.

Instead, people speculate as to how Gatsby got his money and as to whether or not he is a killer (ibid: 48). However, no one seems to question his money as long as it is still flowing freely. Gatsby is buying their happiness, why should they object. The undisputed fact is that Gatsby’s money does come from illegal sources. Indeed, he has got his money illegally, through bootlegging and other illegal ways.

Money is Gatsby’s means to obtain the American dream (which will be discussed in detail in section 5.3). However, by obtaining his money through questionable means sates, Gatsby did not follow the rules of the American dream. Because he failed to follow the rules of the “game,” Gatsby is destined to fail.

Gatsby believes, to paraphrase the cliché, that money can buy him happiness. Although incredibly rich, Gatsby finds that none of the things his money can buy brings him happiness. Although his wealth drew
Daisy closer to him, he never truly could have possessed her heart. When he demanded Daisy to state that she had never loved Tom Buchanan, her response was: “Oh, you want too much!” she cried to Gatsby, “I love you now - isn’t that enough? I can’t help what’s past. I did love him once - but I loved you too.” (Fitzgerald, 1925: 139-140). Gatsby’s true love still remained with her uncaring husband, Tom.

Material wealth could provide many things for Jay Gatsby but not what he most desired. His lavish and extravagant parties are a symbol of the morality of his society. Early in the evening, people are happy, dancing the night away, and are generally having a good time. But, the facade of the party quickly departs, and the true nature of these events is revealed. People get drunk, douse themselves in the pool to sober up, spouses fight and bicker over inconsequential items. And when all of this is over, the floor is covered with orange rings, spilled cocktails, along with other party nostalgia. All of these are forms of material happiness, and since “materialism is, in fact, empty, so this ‘happiness’ will not last.
4.3.3 The Dual Vision of the Wealthy

When depicting the life of the rich, Fitzgerald was a fatalist as well as a moralist. His resentment against the leisure class which he described may have stemmed from the feeling of insecurity which dependence upon money had given him. One part of his nature told him that only the rich could be happy and gracious, but he knew by observation, experience and his peculiar intuition that even the rich were not.

In his own life as well as in his fiction, Fitzgerald was fascinated and tormented by wealth. For him, it was the way to attain eminence and love and all the beautiful things in life. Like his protagonist in The Great Gatsby, he was aware of the ‘youth and mystery that wealth imprisons and preserves.’ Like him, he wanted to be ‘above the hot struggles of the poor.’ (ibid: 153).

Poverty seemed to him akin to ugliness. ‘Lincoln’ he pointed out in his book The Crack-Up ‘was not great because he was born in a cabin but because he got out of it’ (1945: 63).
In depicting the unhappy end of Jay Gatsby, Fitzgerald was implementing the principle of Double Vision. Near the novel's close, Nick condemns Tom and Daisy as careless people who "smashed up things and creatures and then retreated back into their money or their vast carelessness or whatever it was that kept them together." In this bitter passage, Fitzgerald is writing about himself as well as the characters. Nick, referring to Daisy, Tom and their friends, tells Gatsby, ‘They're a rotten crowd..You're worth the whole damn bunch put together' (ibid: 154).

This is the reason that finally even Nick Carraway, who was Daisy Fay's cousin and Jordan Baker's lover and Tom Buchanan's classmate at Yale, concludes that Gatsby ‘was all right’ and ‘was worth the whole bunch put together’. The commendation means a great deal coming from Nick, who is something of a snob and who disapproved of Gatsby from the beginning, largely because of his impudence in breaching class

3 In "The Rich Boy," published the year after the novel, his protagonist nonchalantly drives lovers to suicide without feeling the slightest stab of guilt. The message in all these cases would seem to be that if you have the right background, you can get away with murder.
barriers. For Nick, Gatsby’s later idealization of Daisy and his love redeems him.

To conclude, the end result of the novel is that Gatsby’s ill-gotten money brought sorrow and death, and not happiness or love. When Gatsby stops throwing parties, nobody seems to care. They just move on to the next party while the jazz continues to play and the “boos” continues to flow as Barbara Solomon described it (1980: 21).

By the end of the novel, Fitzgerald makes Nick sees through the emptiness of Gatsby’s extravagance, Tom’s collectiveness, Daisy’s false ideals, and Myrtle’s utopian dreams. The two characters who fall in love above their station pay with their lives for their presumption, while Tom and Daisy assuage any discomfort they may feel over cold chicken and ale. It is a double standard with a vengeance.

A related issue is that of the question of ‘loyalty’ - to love, and to friendship. Nick himself exemplifies loyalty to people and ideas, while Daisy and Torn have freed themselves from troublesome conscience -
and from even more troublesome self-awareness. They will be loyal neither to idea nor person.

Thus, this double vision of wealth and gross materialism in F. Scott Fitzgerald’s *The Great Gatsby* is one of the major themes in the novel. Fitzgerald does not condemn money as such but rather demonstrates that the only thing having a lot of money upholds is a corrupt (that is, immoral) class system whose members ultimately value it above all else. Love, friends, happiness - none of these can be bought permanently, but money can maintain one's place in a corrupt society as the next section demonstrates.

### 4.3.4 The Dual Vision of American Society

As a piece of social commentary *The Great Gatsby* also describes the failure of the American society, from the point of view that American political ideals conflict with the actual social conditions that exist. For whereas American democracy is based on the idea of equality among people, the truth is that social discrimination still exists and the divisions among the classes cannot be overcome.
On one level, *The Great Gatsby* comments on the careless gaiety and moral decadence of the period in which it was set. It contains innumerable references to the contemporary scene. The wild extravagance of Gatsby's parties, the shallowness and aimlessness of the guests and the hint of Gatsby's involvement in crime all identify the period and the American setting.

Segal (1970) tells us that throughout the world, societies can become cruel and unjustified machines. In the novel, the morality of a society is clearly revealed through the choices and consequences its characters experience. The two societies within the novel, West Egg and East Egg, create an atmosphere of mixed ideals and morals, completely opposite of each other.

This is why Myrtle's attempt to break into the group to which the Buchanans belong is doomed to fail. Taking advantage of her vivacity, her lively nature, she seeks to escape from her own class. She enters into an affair with Tom and takes on his way of living. However she only ends up becoming vulgar and corrupt like the rich. She scorns people
from her own class and loses all sense of morality. And for all her social ambition, Myrtle never succeeds in her attempt to find a place for herself in Tom's class. When it comes to a crisis, the rich stand together against all outsiders.

Myrtle's condition, of course, is a weaker reflection of Gatsby's more significant struggle. While Myrtle's desire springs from social ambition, Gatsby's is related more to his idealism, his faith in life's possibilities. Undoubtedly, his desire is also influenced by social considerations; Daisy, who is wealthy and beautiful, represents a way of life which is remote from Gatsby's and therefore more attractive because it is out of reach. However, social consciousness is not a basic cause. It merely directs and increases Gatsby's belief in life's possibilities.

Both Myrtle and her husband Wilson fall victim to the idea that money does acquire happiness. When Wilson finds out about his wife Myrtle is cheating on him, he believes that the only way he can be happy is to make some fast cash and runaway with his wife (Fitzgerald, 1925:130). Wilson’s wife is finally happy now that she has Tom. Tom’s
money brings her happiness, makes her leave her husband, and ultimately causes her death. To Tom, she is just another woman. When Myrtle is with Tom, she has not a care in world. She buys a dog (ibid: 31), gives away a dress with no more reason than she has “got to get another one tomorrow” (ibid: 40-41), and she smokes and drinks at the apartment, two very risky actions for a woman to take part in the 1920s and 1930s. Basically one could say that Tom buys Myrtle the same as he buys the leash for the dog or the clothes Myrtle so easily gives away (ibid: 43). In reality, Myrtle means nothing to Tom.

Jay Gatsby’s social weakness falls along the same lines as Myrtle’s. However, Gatsby’s warmth and dedication makes his an infinitely more significant struggle. He too desires Daisy Buchanan in all of her upper-class glory. At first, one cannot make a serious social distinction between Gatsby and Daisy. However these tacit social edicts are harsh. Daisy is presented as wealthy and she also comes from a rich background. Gatsby is rich, but comes from quite a different upbringing and earned his money in an illegal way. As with Myrtle, this can be seen as a positive achievement, for Gatsby has climbed the social and
economic ladder and succeeded. However, because he had to change who he was, and become a bootlegger, he is thus tainted, and will never be truly accepted in the Buchanan social mold.

What Fitzgerald is implicitly saying in this respect is that a society bent only on the immediate satisfaction of desires strips both life and death of any significance. The valley of ashes is the major symbol of this careless materialist society. Paradoxically, Gatsby has contributed to that sterile wasteland by his own rise to wealth.

Even discounting how much there is of it, Tom's "old money" has a power beyond any that Gatsby can command. His wealth and background win the battle for Daisy, despite his habitual infidelities - an outcome that seems not only grossly unfair but morally wrong. Another strong point Fitzgerald is making is that if you have enough money and position you can purchase immunity from punishment. Actions have consequences, but some people can evade those consequences. ‘Gatsby probably avoids prosecution for bootlegging and bond-rigging by distributing his resources to others; rather callously he applies that
principle to his personal life as well.’ Once he did the police commissioner a favor; now he can break the speed limit. Nick arranges a meeting with Daisy. Gatsby offers him a business connection.

The limitations of this background finally make it impossible for him to win the enduring love of Daisy Fay Buchanan. He is guilty of a crucial error in judgment. He is unwilling or unable to comprehend that it is not money alone that matters, but money combined with secure social position. In the attempt to transcend his status through a show of possessions, he is defeated by the lack of cultivation that drives them to buy the wrong things. At that point they fall victim to what Elias (1973) calls the ‘iron laws of social distinction’.

"In an age of violent emotions, objects become as expressive as the people who live among them," Barbara Solomon) has once commented. She adds, ‘There is a subtle anthropomorphism on almost every page of *The Great Gatsby*, as befits a novel about idolatry and consumerism’ (1989 :12). In the world of the novel, it works both ways: as inanimate objects take on human characteristics, people are reduced to commodities.
According to Solomon, the culture of consumption on exhibit in *The Great Gatsby* has been made possible by the growth of a leisure class in early-twentieth-century America (ibid: 16). As the novel demonstrates, this development subverted the foundations of the ethic, replacing the values of hard work and thrifty abstinence with a show of luxury and idleness.

Veblen in his groundbreaking book, *The Theory of the Leisure Class* (1899 quoted in Weston, 1995) provides an account of the emergence of a leisure class. He advanced three basic ideas under the chapter headings of "Pecuniary Emulation," "Conspicuous Leisure," and (in a phrase that quickly became part of the language) "Conspicuous Consumption." All three are vividly illustrated in the pages of *The Great Gatsby*.

In an industrial society, Veblen pointed out, that:

*In order to establish his worth and earn the esteem of others, one had to achieve economic success - and show it. The competition to rival the very rich required acquisition of material goods in order to create an"
invidious comparison’ between oneself and those less successful (Weston, 1995: 55).

Veblen called this process "pecuniary emulation," and judged it to have become the primary motive for the accumulation of wealth. In every modern industrial economy, wealth and its display played a part in determining social status. But the part was larger in the United States, where affluence could more easily surmount traditional barriers of birth and class. As Veblen summarized the point:

The outcome of modern industrial development has been to intensify emulation and the jealousy that goes with emulation, and to focus the emulation and the jealousy on the possession and enjoyment of material good. (ibid: 56).

If we attempt to implement this theory, one might suppose that Jay Gatsby could capture his dream through his extraordinary success in gaining wealth and putting it on display. But Veblen added an important caveat, that inherited wealth was "even more honorific" than that acquired through one's own efforts. Only those who inherited money
could live a life of leisure naturally and comfortably, for they inherited
gentility along with their wealth, and "with the inheritance of gentility
goes the inheritance of obligatory leisure." If you were born into this new
leisure class, you were obliged to abstain "from productive work" as
evidence of your status, for, in Veblen's words, "esteem is awarded only
on evidence’ (ibid: 39).

Thus for instance, Nick comes from a genteel background, but the
family money has evaporated and he must find a socially approved
occupation - the bond business - to support himself. Gatsby has all the
money he could possibly need, and ostentatiously presents it for public
view, but has not acquired the manners and social stature that come with
inherited wealth. Only Tom qualifies as a fully validated member of the
new leisure class. The Buchanans, the careless, murderous couple
therefore represent the full flowering of Veblen's leisure class. Once
more I quote Fitzgerald’s description of them,

_They were careless people...they smashed up things
and creatures and retreated back into their money or their
vast carelessness, or whatever it was that kept them together,_
and let other people clean up the mess they had made.

(Fitzgerald, 1925: 184).

Thus, on one level *The Great Gatsby*, by F. Scott Fitzgerald comments on the careless gaiety and moral decadence of the period in which it was set. It contains innumerable references to the contemporary scene. The wild extravagance of Gatsby's parties, the shallowness and aimlessness of the guests and the hint of Gatsby's involvement in crime all identify the period and the American setting. But as a piece of social commentary *The Great Gatsby* also describes the failure of the American dream, from the point of view that American political ideals conflict with the actual social conditions that exist. For whereas American democracy is based on the idea of equality among people, the truth is that social discrimination still exists and the divisions among the classes cannot be overcome.

### 4.3.5 Metaphorical Counterparts

The American Dream was the philosophy that brought people to America and to start a new life in a strange, foreign land. Because of this
dream, it was believed that America was the land of opportunity, wealth, and prosperity. The creation of this earthly paradise was what the American dream was about. The dream consists of three components: all men are equal, man can trust and should help his fellow man, and the good, virtuous and hard working are rewarded. By the end of the novel, however, we get to see how the American Dream got deviated from its track. In this section I will attempt to demonstrate how the Great Gatsby is a criticism of American Society and the divergence of the American Dream.

The American Dream - as it arose in the Colonial period and developed in the nineteenth century- was based on the assumption that each person, no matter what his origins, could succeed in life on the sole basis of his or her own skill and effort. The dream was embodied in the ideal of the self-made man. (Schlacks, 1994).

Jay Gatsby symbolizes that American dream that offered faith in the possibility of a better life. Its attendant illusion was the belief that material wealth alone can bring that dream to fruition. Through Gatsby, Fitzgerald brings together both these ideas. Jay Gatsby thinks money is
the answer to anything he encounters. He has the best of everything: the fanciest car, the largest house, and the finest clothes. Jay has everything except the object he most desires, Daisy. Gatsby believes he can win Daisy over with wealth, that he could achieve the ideal she stood for through his material possessions.

Jay Gatsby’s belief in the American dream keep him from realizing reality. He believes that if he worked hard enough and made enough money that he could have anything. He wants to perceive the world as a place where sufficient wealth would enable him to recapture and recreate the past he desired with Daisy. Gatsby began planning for his dream when he was young.

This can be seen from his journal he wrote as a young man which was discovered by Mr. Gatz, his father. Mr. Gatz, Gatsby’s father, told Nick, ‘Jimmy was bound to get ahead. He always had some resolves like this or something. Do you notice what he’s got about improving his mind? He was always great for that (Fitzgerald, 1925: 64).
To reach his ideal dream of spending his life with Daisy, Jay Gatsby attains his millions in a corrupt way which help him to replace emotions, and tries to cover it up with lies throughout the novel. In order to become rich, Gatsby engaged in illegal occupations such as bootlegging and being involved in the Mafia. “He and this Wolfsheim bought and sold grain alcohol over the counter.” (ibid: 134). This is stark contrast to the idea of the American Dream, which states that only the good, virtuous and hard working are rewarded. Gatsby claims that he belongs to a rich family from whom he inherits his riches. “‘I am the son of some wealthy people in the Middle West—all dead now.'” (ibid: 65).

Only later on in the novel, does Nick uncover the truth that “his parents were shiftless and unsuccessful farm people...” (ibid: 99). Once again, Nick realizes that behind Gatsby’s neat ruse was something false and out of place. Gatsby tries to fit himself into another social group, and so he too is false. Moreover, Daisy’s wealth is presented as pure and clean, while Gatsby’s achieved wealth is gaudy and tasteless.
His loyalty to his dream is Gatsby's most noble characteristic. Although it seems to be too idealistic, Gatsby immerses himself into it with a creative passion, adding to it all the time, decked out with every bright feather that drifts his way." (101) His entire existence revolves around his dream; recapturing Daisy's heart, taking her away from Tom and living happily ever after in his mansion he built with her approval in mind.

Sadly enough for Gatsby, devotion is not the driving force that propels life in New York. Society is based on money and power, not faith and love. Tom overlooks Daisy's time with Gatsby as a presumptuous little flirtation," (ibid:142), not the true love Gatsby hoped it would be. One could wonder if Daisy is worth the adoration Gatsby bestows on her. He truly loves her, but her shallow, materialistic nature must have" tumbled short of his dreams" (ibid:101) at some point.

To conclude this section, as a social satire, The Great Gatsby is likewise a comment on moral decadence in modern American society. The concern here is with the corruption of values and the decline of
spiritual life - a condition which is ultimately related to the American Dream. The novel final lines recall the early idealism of the first settlers coming to the New World. Fitzgerald relates Gatsby's dream to that of the early Americans and at the end of the novel, Nick recalls the former Dutch sailors, comparing their sense of wonder with Gatsby's hope. At the heart of this novel is the question of how Americans lost their spiritual purpose in the process of attaining material success.

Perhaps what is most tragic is that Gatsby dies while waiting for Daisy, and never really grasps the situation. Fitzgerald intended that we not only mourn the death of Jay Gatsby, but the death of his metaphorical counterpart, the American Dream.

4.3.6 The Dichotomy of Illusion and Reality

"A confusion of the real with the ideal never goes unpunished," is how Goethe states not to mistake fantasy for reality. In the novel, The Great Gatsby, by F. Scott Fitzgerald, many of the characters live in an illusory world, though few can see reality.
Another major theme in the novel is that everything is not as it appears. Daisy appears to be sweet, innocent, and intelligent. While underneath her "white dress" lays a corrupted inner self. She is crude and showy, all an act to attract people to her. This theme is displayed in almost every character. Everyone appears to be someone they're not. As stated, "with prohibition and the extremely active nightlife of the "Roaring 20's," everyone had something to hide’

Although some critics claimed that the heroic presentation of Gatsby, therefore, should not be taken at face value; they claim that Gatsby is naive, impractical and oversentimental. It is this which makes him attempt the impossible, to ‘repeat the past’. For these critics, there is something pitiful and absurd about the way he refuses to grow up.

However I argue that Fitzgerald stresses the need for hope and dreams to give meaning and purpose to man's efforts. Striving towards some ideal is the way by which man can feel a sense of involvement, a sense of his own identity. Certainly, Gatsby, with 'his extraordinary gift of hope', set against the empty existence of Tom and Daisy, seems to
achieve a heroic greatness. [...] Fitzgerald goes on to state that the failure of hopes and dreams, the failure of the American Dream itself, is unavoidable, not only because reality cannot keep up with ideals, but also because the ideals are in any case usually too fantastic to be realised.

Such disillusionment was imbedded in the vision itself, inseparable from its workings: illusion versus reality, a transcendental ideal in conflict with an earthy materialism. It was as Seals (1998: 137) described it, the Keatsian frozen moment in contrast with time the destroyer, the romantic ideal transforming physical reality, the rose elevated beyond the garden - such was the fateful metaphysics behind a novel like Gatsby, a metaphysics that gave such tragic priority to the unreal that it was assured the ideal would be undone in time.

*The Great Gatsby*, by F. Scott Fitzgerald, has been celebrated as one of the greatest, if not the greatest American novel. Yet this is ironic for the society which has so hailed the book is precisely that which is criticized throughout it. *The Great Gatsby* depicts a hedonistic society existing in a state of confusion and moral chaos. The characters are morally blind: they fabricate 'reality', they fantasize or gossip or misread
each other and themselves, they lie or betray. Gatsby's guests spread rumours about their host; Tom deceives both his mistress and his wife; Jordan Baker lies about her own actions and misjudges Nick's personality; Daisy deceives Tom, misreads Gatsby's social status from his photograph and evades the truth of Myrtle's death; Myrtle Wilson deceives her husband and mistakes Jordan Baker for Tom's wife; Wilson mistakes Gatsby for the killer of his wife; The confusions are endless.

Moral blindness is a major implication affecting every one of these characters. It is a brilliant satirical stroke on Fitzgerald's part that the blank eyes on Doctor T. J. Eckleburg gazing out over the industrial wasteland are in fact a tawdry piece of sales promotion on the part of some long-dead oculist. When poor, desperate George Wilson sees in them the eyes of God there is a bitter suggestion that commerce is the new religion now.

Politically, the American dream was a foundation of ideals and hopes for any and every American individual. Specifically, one of the ideals was an American dream free of class distinction; that every person has the opportunity to be whomever they hope to be. In a sort of
Cinderella-like fashion, it is in essence an ideal of social mobility and freedom. The social reality, however, is far more cruel. Because of the harsh truth of social America, by way of its pretentiousness and decadence, the American dream was lost. Through Nick’s honest and poignant observation, the parallel lives of Myrtle Wilson and Jay Gatsby reflect *The Great Gatsby* as a social commentary about the polluted American Dream.

4.3.7 Ambiguity of Greatness

One question that has always raised itself is: What constitutes Gatsby’s greatness? For Fitzgerald himself (and this has something to do with the title he finally chose for his novel) the dream was quite literally about the quality of greatness. It meant displaying in private life those daring unselfish qualities that had made America possible. To be "great" in this novel means to continue an American tradition. And American greatness was definitely on Fitzgerald's mind in the twenties. He wrote:

> France was a land, England was a people, but America, having about it still that quality of the idea, was harder to utter - it was the graves at Shiloh and the
tired, drawn, nervous faces of its great men, and the
country boys dying in the Argonne for a phrase that was
empty before their bodies withered. It was a willingness
of the heart (Thoughtbook of Fitzgerald).

The world of The Great Gatsby is thus a version of the new social
world feared by the tradition of American moralists from William James
to John Dewey. It IS a world of broken relationships and false
relationships; a world of money and success rather than of social
responsibility; a world in which individuals are all too free to determine
their moral destinies.

But beyond this, Nick's narrative must carry the burden of the
novel's more abstract concern with idealism in the real world. Gatsby
"sprang from his Platonic conception of himself." He creates "the Great
Gatsby" from the raw material of his early self, James Gatz, and from a
boundless imagination, an embodied spirit capable of anything it chooses
to do. But when, at last, Gatsby kissed Daisy and "forever wed his
unutterable visions to her perishable breath, his mind would never romp
again like the mind of God." The ideal world, in Gatsby's case, shatters in the face of the real one. It has, of course, happened before with Dutch sailors who "for a transitory and enchanted moment" contemplated the "fresh green breast of the new world." And, as Nick knows, it will happen as long as there is a human spirit to contemplate mystery.

Another question that has worried both critics and readers is: Has Gatsby’s character changed by the end of the novel? Did he change? I believe there is no overt answer to that question in the novel. It depends on whether the reader thinks Gatsby believes Daisy is going to call him at the end. If we do believe it, and we think that is why he sits by the phone at the end, then he has not learned anything.

If he knows that she is not going to call him then he has learned because he this indicates that he has been disillusioned and there is the passage where Nick says "I have an idea that Gatsby himself did not believe it would come (the message)" (Fitzgerald, 1925: 126). Now, that does not mean we are supposed to believe that Gatsby believed that it would not come. Nick poses it as his belief and I suppose the ultimate
answer to this problem tells the readers more about themselves, than the novel. Gatsby is a more romantic character if he does not change and goes to his death believing Daisy cares and she will call him. If he has "wised up" he is less romantic and something of a realist and cynic.

I tend to believe that Fitzgerald never intended for Gatsby to realize. But by having Nick say that, it enables him to have it both ways - plants the idea but makes it Nick's belief. That empowers the reader to have it either way, believe Nick or not. There are certainly ways in which we readers have to be skeptical of Nick and others when we can accept him. This is one of those times. It is our choice and it tells us more about ourselves than about Nick or Fitzgerald. I argue that Gatsby changes and that if he had it would be a poorer novel.

By making Gatsby love Daisy and implicitly criticize it at the same time, Fitzgerald establishes distance from material about which he felt passionately. Though it is Gatsby who is at least superficially the hero of *The Great Gatsby*, ultimately it is Nick who absorbs the truth of Gatsby's story: that the ability to dream is perhaps the highest end of man, but that
"the foul dust that floats in the wake" of the dream, the compromise required by materialism, threatens to destroy the romantic vision.

But *The Great Gatsby* conveys another message as well: It tells a cautionary story about the debilitating effects of money and social class on American society and those who seek fulfillment within its confines. Malcolm Cowley once observed about the author's immersion in the culture of his time. But as Cowley also famously remarked, in his fiction Fitzgerald regarded that culture both from within, as someone typical of and essentially involved in it, and from without, as a more or less disinterested and hardheaded observer. Fitzgerald's masterpiece remains an engaging example of social history even as it uncovers the cracks in the glittering surface, the poison eating its way underneath.

**4.4 Concluding Thoughts**

To conclude this chapter, the success of the *The Great Gatsby* depends on Fitzgerald's ability to transfer to the reader the same kind of vision that he himself had: the ability to believe in the possibilities of several opposite ideas at various levels of abstraction. The reason appears
to be that the time of the creation of *The Great Gatsby*, Fitzgerald had reached the pivotal point in his life that allowed him to see clearly through the eyes of both Gatsby and Nick.

At the most concrete level, the reader must believe that Gatsby will and will not win Daisy, the novel's heroine and symbol of the American ideal and dream. On a more general level, he must believe that anyone in America, through hard work and perseverance, can and cannot gain access to the best that America has to offer, Until Daisy's final rejection of Gatsby in the penultimate chapter of the novel, the reader can, indeed, believe in both alternatives because he has seen them both from the perspective of Gatsby (who believes) and from the point of view of Nick (who wants to believe but intellectually cannot. Fitzgerald succeeded in achieving this dualism because at the time of the creation of *The Great Gatsby*, he possessed this duality of vision. It is this double vision that makes *The Great Gatsby* great.
Chapter Five

Thematic Deconstructionist Analysis (II)

Tender is the Night
5.0 Introduction

The aim of this chapter is to provide a detailed thematic and character analysis of *Tender is the Night*, the second novel discussed in this study, once more through the implementation of the Dual Vision principle. I start with an Introduction explaining Fitzgerald’s preliminary purpose of the novel and the origin of its title. This is followed by a brief explanation of the major themes the novel raises. An account of the laborious composition and various rewriting stages through which the novel has passed till its publication is delivered. The implementation of the Dual Vision at the level of Characterization followed by its application at the Thematic level is then presented.
5.1 Conceptualization of the Novel

For his conceptualization of Tender is the Night, Fitzgerald wrote in his notebook:

*The novel should do this. Show a man who is a natural idealist, giving in for various causes to the ideas of the haute Bourgeoisie, and in his rise to the top of the social world, and in his rise to the top of the social world, losing his idealism, his talent and turning to drink and dissipation. The hero born in 1891 is a man like myself brought up in a family sunk from haute bourgeoisie to petit bourgeoisie, yet expensively educated. He has all the gifts, and goes through Yale almost succeeding but not quite.’ Background one in which the leisure class is at their truly most brilliant and glamorous (Fitzgerald Manuscripts).*

The title, Tender is the Night, was borrowed from a line of a poem, "Ode to a Nightingale," by John Keats:
Away! away! for I will fly to thee,

Not charioted by Bacchus and his pards,

But on the viewless wings of Poesy,

Though the dull brain perplexes and retards:

Already with thee! tender is the night,

And haply the Queen-Moon is on her throne,

Cluster'd around by all her starry Fays;

(Keats, ll. 31-37).

Composed in 1819, Keats’ poem explores the themes of transience and mortality. The opening of the poem abounds with imagery of youth and freshness, but the poem gradually makes a progression towards loss of youth, waste and ultimately death. Fitzgerald's choice of title speaks volumes about some of the major themes that Tender is the Night raises.

The context of Keats’ poem Ode to a Nightingale from which Fitzgerald borrowed his novel’s title is consistent with the fatalistic pessimism that dreams never come true. Keats poem as it has been
described dramatizes the way that an intense longing to discover the way to an Arcadian world of joyous beauty can actually be the means by which it can be reached. The belief that the approach can be made one the ‘viewless wings of poesy’ brings instant success: ‘already with thee’ and therefore ‘Tender is the Night’. The context is then the same one which makes it clear that as in Gatsby’s case the dream is in a sense its own fulfillment.

5.2 Major Themes

The major themes in Tender is the Night are:

- Youth and promise versus dissipation and destruction;
- The rich and their lives of excess and extreme leisure;
- The moral decline of American society;
- Success and failure and the interplay between internal and external factors leading to them;
- The role of destiny in shaping man’s life.

The novel bristles with episodes and characters in an attempt to follow closely the rise and fall of the main protagonist Dick Diver, and the life stories of a group of characters as they gradually develop. A
depth of realization is combined with an extensive treatment of the subject matter, explored and illustrated in its details and organized according to its inner growth. The road which led to the composition of the novel however is a long and laborious one as we shall see in the next section.

5.3 Complex Composition Stages

Before attempting an analysis of the novel, it is necessary to examine the story of its laborious composition, both to establish the legitimacy of the text we are considering as “final” and to detect in the gradual unfolding of its themes the exact meaning or the imperfect realization of some of its possibilities. At the same time this will enable us to reach a better awareness of Fitzgerald’s painstaking and tormented method of composition and of his complete involvement in the problems of the craft of fiction.
Gerald Murphy, one of Fitzgerald’s closest friends at the time, to whom the novel was finally dedicated, speaks of the existence of eight different drafts of *Tender Is the Night*:

> To my knowledge he made 8 drafts of that [*Tender Is the Night*] and I can’t help recalling that my wife and I witnesses his destruction of what we were afraid was going to be the last draft, when he went out in a boat and tore it to pieces and scattered it on the waves of the Mediterranean, and we were so afraid it would not be rewritten: that was the 7th draft. But the 8th he did, and the 8th we have. (Hook, 1992: 31).

It has not been easy for critics to check the veracity of this episode. Mizener (1959: 46) has examined eighteen drafts of the novel from its first inception to the 1934 edition. For the purposes of this study, it is sufficient to speak with some assurance of six different stages of composition corresponding to six main drafts of the novel, including the “final version” posthumously published in 1948. Although some of these drafts are obviously incomplete, and their chronological order cannot
always be established with certainty, a brief examination of the changes between one draft and another is extremely revealing.

The very first idea, conceived in the summer of 1925, according to Fitzgerald was to write a novel dealing with “about Zelda and me and the hysteria of last May and June in Paris.” The tentative title of Tender was Our Type. Thus right from the start Fitzgerald’s idea was to make the protagonist representative of an entire social class. He began working on the novel in the fall of 1925, and he completed one-fourth of it by the next April, when he announced to his agent, Harold Ober (Turnbull, 1963: 29) that he would complete twelve chapters by the end of the year. But he had already changed his original concept, and he wrote that the book was about an “an intellectual murder” in other words – a murder whose motivation can only be emotional or psychological, and the fact is important and interesting coming from a writer like Fitzgerald, who was more open to the charm and suggestion of emotions than to the stimulus of ideas.
Though at first glance, *Tender Is the Night* may appear removed in theme and narrative technique from *The Great Gatsby*. Yet, it does not represent a radical departure from what would seem a predictable pattern of Fitzgerald's growth as a novelist. Partly because it attempts to bring together so many subjects, partly because it deals with a diversity of complex themes, and partly because of its experimentation with multiple points of view, the story line has the recognizable Fitzgerald stamp as shall be illustrated in the following section.

### 5.4 Analysis of the Plot

Dick Diver a young talented American psychiatrist, who studies psychiatry with Sigmund Freud, begins his career with extreme promise and potential. With the best education and as a Rhodes Scholar, it seems that he might become one of the best and most influential psychiatrists in the world. He is a romantic idealist, believing in the old values of his father, the clergyman of ‘honour, decency and hard work’ He is sent to complete his medical studies in Zurich, Switzerland. There, Nicole Warren a wealthy young beautiful schizophrenic girl who suffers from a persecution complex because of her father’s abuse of her, falls in love
with Dick Diver her doctor and attaches herself to him as to her only hope of recovery. At first Dick is interested only professionally, but some resistance finds himself marrying his beautiful wealthy patient and moves with her to the Riveria, South of France. There he finds himself gradually living the leisure life of the haute bourgouis to whom his wealthy wife belongs, a life of entertaining, money-spending and dissipation, and mixing with the same crowd of wealthy expatriate Americans in Europe. He starts ignoring his work and his proposed book project on Psychiatry that he has been working on for years. He finds himself assuming the dual task of being a husband and a doctor at the same time. In an interesting and ironic psychological twist, Nicole’s weaknesses become his own and her emotional problems are gradually transposed to him. By the end of the novel Dick continues deteriorating, both physically and emotionally.

He succeeds in curing Nicole psychologically by severing her terrible psychological dependence on him. The first thing she does after she regains her self is that she cheats on him by having an affair with a friend. He leaves her and goes away, and ends up working as a general
practitioner in an obscure small town. The novel is essentially about Dick Diver’s decline and wasted promise.

Thus At the beginning of the story we see Dr. Richard Diver on the rise early in his promising career. He still thinks of himself as the "lucky Dick" of his Yale days. Lucky Dick, destined to be a brilliant psychiatrist and noted author of scholarly texts. He is deeply committed to the profession--all earnestness, all purity of purpose.

In Book Two, a long stream-of-consciousness passage takes us through six years. The marriage seems successful, but Nicole, as we learn gradually, has gone through two or three collapses, and her great wealth has somewhat compromised Dick’s scientific career. He no longer signs himself "Dr. Diver" and has come to identify his life with hers. They have moved into a big villa on the Riviera, and their social activity, as well as taking care of Nicole’s nervous breakdowns has become a preponderant feature of their existence at the expense of his work.
To the eyes of Rosemary Hoyt, the young actress who now arrives on the scene in the Riveria, the life of the Divers together seems perfect and enviable. She lets herself be taken in by the enthusiasm and sympathy that seems to surround them in their set of chosen and fashionable friends, and she has no suspicion of the inner tension that threatens to break up their union.

The psychological effort required by Nicole tells on Dick Diver’s work: ‘His work become confused with Nicole’s problems’ and her growing wealth minimizes and mocks the value and the necessity of his work: "In multiplying ways he was constantly inundated by a trickling of goods and money." (Fitzgerald, 1934: 66). He faces failure as a scientist: ‘Not without desperation he had long felt the ethics of his profession dissolving into a lifeless mass’ (ibid: 66).

We last hear of him as a ghostly figure wandering from town to town in upper New York state. By the end of the novel, that big stack of papers on his desk, his manuscript almost in process of completion, has become nothing but a sardonic reminder of when everything it stood for
still had power. He doesn't write in it any more. He scarcely writes at all. ‘Nicole sends him a letter but he doesn't answer. He passes into oblivion and is forgotten.

The novel ends with the haunting line: ‘though we hear ‘that he is almost certainly in that part of the country in one town or another’ (ibid: 153).

In the following sections, the implementation of the dual vision on the characters of the two main protagonists in the novel will be discussed, namely, Dick and Nicole and their deeply paradoxical relationship.

5.5 Dual Vision at Characterization Level
5.5.1 Dick Diver: The Weak Idealist

Dick has an array of talents and opportunities at his disposal. His early ambitions to be a good psychiatrist--"maybe to be the greatest one that ever lived". Dick and Nicole get married, and gradually becoming more dependent on her money, ‘the extent of which makes his
professional work seem insignificant’, Dick slips into moral abandonment which ultimately lead to his dissipation.

In responding to Nicole's agonized expressions of need, both for love and for renewed self-sufficiency, Dick is thus motivated by a personal logic that transgresses the "professional logic" (Fitzgerald, 1958: 137) urged upon him by his colleagues: a logic deriving from the idealistic "illusions" of his American past and from his "heroic" desire to rescue Nicole from the "wolves" of her own haunted nature.

If we apply the dual vision theory at the level of Characterization, we can see that the informing idea of the natural idealist corrupted by the haute bourgeoisie remains latent in the background. At the same time, certain incidents seem to show that Dick had inherent qualities in his character that led to his decline. Thus though at the surface structure Fitzgerald seems to be imply that Dick is a victim of “the compromises force upon him by circumstances”, at a deeper level he appears to be rather a victim of his “‘inner weaknesses.”
Here we can perceive a substantial difference from *The Great Gatsby* because the outer forces are less destructive here than they were there. At the same time, the relationship between Dick Diver and Nicole his wife is at the heart of the plot.

### 5.5.2 Nicole: The Beautiful and Damned

If we turn to Nicole, we discover that she has been suffering from a psychosis without beginning or end. Nicole, now his own patient, feels he has "stitched her together," much as he arranges his work into a "pattern" fit for revising his pamphlet, *A Psychology of Psychiatrists* (ibid,: 137). Her love is apparent, and when they meet again on a narcissus-strewn hillside, he is "thankful to have an existence at all, if only as a reflection in her wet eyes" (ibid, 1958:155).

However from one side, Fitzgerald intended for Nicole herself to a social stereotype and economic symbol. She is clearly the beneficiary of the Warren fortune and the Warren "way of life," she is also their preeminent victim: her schizophrenia and confinement are the result not only of her father's sexual abuse but of a postwar culture.
As most critics have alleged, this "disturbed" though enchanting daughter of a Chicago millionaire is in many ways the quintessential Fitzgerald heroine: elegant and alluring, incomparably wealthy, intensely materialistic, and of course, supremely self-centered. In responding to her charms, therefore, Dick is apparently surrendering his integrity not merely to one woman or even one family but to an emerging class of American womanhood--the pampered and predatory descendants of a "new" industrial elite.

In the following sections the application of the Dual Vision principle at the thematic level in the novel will be discussed.

5.6 Dual Vision Principle at the Thematic Level

5.6.1 Promise and Youth: Excess and Destruction

From the beginning, the novel focuses on the attractiveness of Youth. Both Nicole Warren and Rosemary Hoyt are emblems of youthful beauty, in the ‘freshness of their skin’ and their ‘childish energy’. These qualities attract Dick Diver to them, and he maintains a complicated relationship with each of them in which he represents an
authoritative father figure, but in which they ultimately determine the course of the relationship and thus have the power over him. This interest in youth is an obsession of Dick's, however, and he searches for it wherever he goes.

Reading the novel in light of the dual perception also reveals its preoccupation with the ideas of youth and infancy in less direct ways. Many of the characters are described as behaving childishly at times, and Nicole reflects upon ‘society's preoccupation with youthful beauty’. Between the title of Rosemary's hit film (Daddy's Girl) and Beth Warren's nickname ("Baby"), the theme pervades even the smallest details of the novel and reflects its context.

Charyin (1996) tells us that ‘during the Jazz Age, American society, on the whole, became fixated with newness, youth, and vitality. With the throwing off of prewar history, new trends emerged that focused on the younger generation. Fitzgerald's novel is truly a product of its time in that it captures a national theme of the 1920s.'
5.6.2 Distorted Father-Child Relationships

The figure of the father is important and recurring theme in *Tender is the Night*. There are several accounts of distorted or corrupted father-child relationships and perhaps only one good example of a father-child relationship that is healthy and normal - that of Dick and his father. Devereux Warren, Nicole’s father is the most obvious example of a corrupt father figure. As his daughter's molester, he is both an incestuous criminal and the cause of Nicole's ten-year struggle with schizophrenia.

At the same time these father-child relationships can take place between unrelated parties. For instance, Dick becomes a father figure for Nicole, although he is actually her husband. This relationship provides a key example of a distorted father figure in which the parameters of the relationship are undefined and inevitably place great strain on the individuals and their relationship. Dick has a similarly distorted father-figure relationship with Rosemary. He legitimately views Rosemary as a child (she is half his age when they meet), yet he is attracted to her and they become involved in a sexual relationship. Both of these women
appeal to and indulge Dick's apparent need to play this role in a woman's life.

5.6.3 War and Violence

Another important theme in the novel is that of war, battle and violence. The imagery of these themes permeates the novel. The symbolism is varied and extensive. For Dick, World War I represents the end of an honorable era. He views his own father as a representative of the prewar world, and he seems somewhat torn between the values instilled when he was young (honour, courtesy, integrity) and the appeal of the ‘postwar world’. His attraction to youth and freshness is, in one sense, symbolic of Jazz Age preoccupation with youth and gaiety. The war itself provided the crucial demarcation between these two periods, and Dick reflects on the difference between the prewar and postwar society mournfully and wistfully: 'All my beautiful lovely safe world blew itself up here with a great gust of high explosive love.' (Fitzgerald, 1934: 65).

Dick is also compared throughout the novel to President Ulysses S. Grant, who was a famous American general. Grant was considered one of
the greatest military leaders, but the reputation of his presidency is marred by corruption (Nelson, 1972). The analogy is fitting because, like Grant, the trajectory of Dick's life highlights an early period of promise and success followed by the consequences of various forms of corruption.

Again by applying the dual vision theory, war, battle, and violence are also themes paralleling Dick's personal decline. When he is a promising student, Dick is impervious to war. Because he shows so much talent, he can avoid the draft. But as he and his moral integrity progressively deteriorate, violence becomes increasingly central to his life. He witnesses two murders in France and fights with Italian taxi drivers. Whereas his life was peaceful when he lived by his father's moral code, it becomes littered with violent episodes as the novel progresses. The anarchy of battle and violence, then, provides a fitting counterpart to Dick's anarchic internal battle.

5.6.4 Conflict within American Society

This internal battle within Dick’s soul is also used to dramatize the larger conflict within American society. In the opposition of Dick Diver,
the clergyman's son, to the Warrens we have the wealthy Chicago exploiters, Nicole’s family.

Dick Diver's father was an honest minister who believed in service and courtesy and lived by the great words he preached:

"Dick loved his father - again and again he referred judgments to what his father probably would have thought or done" (211).

Fitzgerald in Tender was also attempting to equate Dick's decline with the decline of Western society. He was, we are told greatly influenced by Spengler’s book ‘Decline of the West’ written in….. As Fitzgerald wrote to Maxwell Perkins:

"I read him the same summer I was writing The Great Gatsby and I don't think I ever quite recovered from him." (Mizener, 1965: 62).4

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4 In late 1931 and in 1932, Fitzgerald was preoccupied with Marxism. He read, and insisted that Zelda read, a book called New Russia's Primer, a watered-down account of the Five-Year Plan written for schoolchildren and circulated by the Book-of-the-Month Club. Living in Baltimore, he organized extensive conversations and briefing sessions with a local communist. He loaned his house for party meetings. In November '32 he spoke at an antiwar meeting at Johns Hopkins, sponsored by the Students Congress Against War, an "international [communist] front organization" (Bruccoli, 1981).
As Wickes says, ‘the moral invalids of the international set, who gather on "the little prayer rug of a beach" in Tender Is the Night, are, like the characters in Eliot's wasteland, hopelessly cut off from the regenerative powers of nature (1969: 83). There is evidence that even Nicole, whose strength seems assured at the novel's end, may soon be in danger of being overcome by Barban, the man she ended up with after Dick, whose name hints at the barbarian takeover of Western culture predicted by Spengler (in Godden 1986).

5.6.5 Dual Vision of the Wealthy

The question of the rich and Fitzgerald’s conceptualization of them is one of the major themes where interpretation through the dual vision theory is relevant. For a long time, the majority of critics thought that Fitzgerald was as besotted by elegance and the wealth on which it is predicated as the teenage Rosemary is by Dick. However, I argue that this is such a distorting simplification of an author who read Marx and conceived of Dick as "a man like myself," "a communist-liberal-idealist, a moralist in revolt," that one wonders at its capacity to persist.
Given limitless time and freedom, everything, as Dick eventually blurts out to Mary North, comes to seem "damned dull." Realizing the extent to which Nicole's wealth serves "to belittle his own work," Dick sits "listening to the buzz;uzz of the electric clock, listening to time." Not the time of striking hours, but blank, undifferentiated time. In this eternity of leisure, it is inevitable that Dick, though conscious that:

*He has "lost himself," cannot "tell the hour when, or the day or the week, or the month or the year."* (Fitzgerald, 1958: 62).

Dick Diver, persisted in replacing his own manhood with a role of his own creation – role in which ‘perfection’ and ‘youthfulness’ and the ‘ideal’ actually serve as a kind of enchanted circle by which Dick attempts to avoid the challenge of reality.

The characters that surrounded Dick exemplified his temptations and weaknesses: Baby Warren (money); Abe North (liquor); Tommy Baraban (anarchy); Rosemary Hoyt (infidelity).
The essential unreality of Dicks life, it has been maintained is subtly expressed through the theme of illusion that pervades the novel. As the characters lounge endlessly on the beach, which the Divers ‘invented’, ‘the true world thundered’ up North. All the characters seem to live in a dream world, and as the novel progresses, their search for ‘fun’ becomes increasingly hopeless and meaningless.

By the time Fitzgerald took Nicole and Rosemary shopping in Paris, he was persuaded that capitalism was a corrupt and dying economic system. Thus it is that his list is divided into two: the first describing what Nicole bought and the second picturing those who toiled and slaved so she could make her purchases. The most extraordinary thing about Nicole's shopping is that she buys indiscriminately. True, she brings a long list with her, and undoubtedly buys a number of things jotted there--like the handkerchiefs for Abe North and the miniatures for the dollhouse, probably--but we have no way of knowing exactly which ones, for Fitzgerald does not reproduce the list.

Instead he emphasizes the diversity of her purchases, ranging from the trivial impulse buy of the rubber alligator to such a solid and usable
item as the guest bed. Nicole buys not only items on her list but "the things in the windows besides," buys not only for herself but for her friends. She also buys in quantity: a dozen bathing suits, two chamois leather jackets. She buys whatever strikes her fancy. Money is not an issue.

The second hall of the passage switches from the items purchased to the various workers who "gave a tithe to Nicole," as if she were a goddess commanding 10 percent of their earnings. In the process, as David Lodge puts it, Nicole becomes transformed from "the consumer and collector of commodities, objects, things ... [into] herself a kind of commodity--the final, exquisite, disproportionately expensive and extravagantly wasteful product of industrial capitalism." For her sake, Fitzgerald insists with metaphorical eroticism, trains "traversed the round belly of the continent." For her sake also, shop girls worked on Christmas Eve and "dreamers"--idealists, Fitzgerald called them in his "General Plan"--"were muscled out" of their inventions by ruthless robber barons like Nicole's grandfather.
Like Fitzgerald himself, Rosemary could not help admiring the "grace" with which Nicole exchanged minuscule segments of her fortune for miscellaneous wares in the stores. She even tries to follow Nicole's example, but the effort is beyond her. In order to spend so heedlessly, you had to grow up rich, and Fitzgerald portrays Rosemary as a child of the middle class, spending her own hard-earned money. "With Nicole's help" she buys two dresses, two hats, and four pairs of shoes: something of a splurge for her, but money spent carefully for clothing she will put to use.

Forty pages later the women go shopping again. On this occasion as on the first, Nicole buys both artificial flowers and colored beads, and further demonstrates her profligacy by expending more than a thousand francs on toy soldiers for her son. Rosemary's buying is more purposeful and practical: a diamond for her mother, scarves and cigarette cases for "business associates in California." Fitzgerald describes the pleasure that such shopping afforded Nicole and Rosemary: "It was fun spending money in the sunlight of the foreign city, with healthy bodies under them that sent streams of color up to their faces; with arms and hands, legs and
ankles that they stretched out ... with the confidence of women lovely to men." The two women are similar in loveliness and enjoyment of the day, quite different in their attitude toward money:

For Nicole's sake trains began their run in Chicago and traversed the round belly of the continent to California; chicle factories fumed and link belts grew link by link in factories; men mixed toothpaste in vats and drew mouthwash out of copper hogsheads; girls canned tomatoes quickly in August or worked rudely at the Five-and-Tens on Christmas Eve; half-breed Indians toiled on Brazilian coffee plantations and dreamers were muscled out of patent rights in new tractors--these were some of the people who gave a tithe to Nicole, and as the whole system swayed and thundered onward it lent a feverish bloom to such processes of hers as wholesale buying, like the flush of a fireman's face holding his post before a spreading blaze (ibid: 55).

Thus, I argue, from a dual vision perspective, though Fitzgerald is describing the lives of the rich in a manner that appears on the surface to
glorify and romanticize them, he is in the same breath saying that the lives, leisure and elegance they are enjoying, is tainted by the exploitation that finances their cultivation.

5.6.6 Paradoxical Duality of Decline

Dr. Richard Diver gradually and against all his discipline and intentions had:

*Somehow permitted his arsenal to be locked up in the Warren safety-deposit vaults* and his *"spear had been blunted"*(209) *during a long campaign in which, he came to realize, he had "wasted eight years teaching the rich the ABCs of human decency* (ibid: 210).

Also he has come to the recognition (the rising waves of the silent, bitter, interior laughter that characterize his sardonic feelings at the end of the novel) that the fault is his, too, for being such a romantic fool as to imagine that he could heal the world's trauma or that he could cure Nicole and, as her lover and husband, remain immune to the process.
Out attention is again captured by Nicole’s recovery and her entreat ing cries, ‘Help me, help me Dick.’ At the at moment, we are told, a wave of agony went over him. He felt that, ‘it was awful that such a fine tower should not be erected, only suspended from him.’ (ibid: 196).

Diver the doctor knows that the ultimate act he can make to effect Nicole's final independence, and thus the completion of her cure, is to direct her into one more transference - from himself to another man, just as he had begun her cure by directing her transference from her father to himself. Dick Diver the husband is agonized by what Dr. Diver the healer knows. In the last few of the approximately twelve years of marriage, he has to allow himself to acknowledge the resentment he feels about what life with Nicole and her world has done to him. He has to harden himself against her in order to be able to bring her to free herself from him, thus giving her the supreme gift of her own self:

*She guessed that something was developing behind the silence, behind the hard, blue eyes.... It was as though an incalculable story was telling itself inside him, about which she*
could only guess at in the moments when it broke through the surface.

Fitzgerald brilliantly avoids heavy-handed sentimentality in developing the action. We as readers must be alert to the subtle but several implications (most of them in Nicole's own fleeting thoughts) that Dick knows beforehand what is going to happen between Nicole and Tommy Barban, and that he plans her freedom (294-5):

His growing distaste for his Warren-life helps him to undertake the battle of his greatest and most self-sacrificial cure. Fitzgerald then describes how Nicole became vaguely aware that something beyond her understanding and beyond he control was developing: how she sensed that it was willed by her husband and forced inexorably to its conclusion as we read in this passionate passage:

She fought him with her money and her faith that her sister disliked him and was behind her now; with the thought of the new enemies he was making with his bitterness, with her quick guile against his slowness, her health and beauty against his physical deterioration,
her unscrupulousness against his moralities – for this inner battle she used even her weaknesses – fighting bravely and courageously with the old cans and crockery and bottles, empty receptacles of her expiated sins, outrages, mistakes. And suddenly, in the space of two minutes, she achieved her victory and justified herself without lie or subterfuge, cut the cord forever. Then she walked, week on the legs, and sobbing coolly toward the household that was hers at last. (ibid: 99).

We then perceive how as Nicole - with Dick’s deliberate effort and choice - came gradually to realize that she can now stand alone, a new sense of freedom develops within her. She felt that she no longer needed Dick. ‘she had a sense of being cured in a new way. Her ego began blooming. She hated the beach, resented the places where she had played planet to Dick’s son. (ibid: 287).

By contrast, Dick had been sapped, drained emotionally. His energy, his strength are gone. He lost his earlier hardness, self-control and self-discipline.
In Dick’s case, the inward flaw is rooted in a romantic idealism, a need to be loved and used, which the reader can best see from Dick's own perspective.

From without, Nicole's money weakens his resistance and serves as a catalyst for the breaking down of his will power, a process more clearly observable in the sections from Nicole’s perspective. Dick is perceived as the young, romantic idealist corrupted and ruined by contact with the carelessness and selfishness of the leisure class, by involvement in the world of the very rich.

With a flashback technique the narrative takes us to observe how Dick was in Vienna in 1916 before his marriage to Nicole. This is our young protagonist on the rise. He is earnest, deeply committed to his profession, romantic and hardworking. He manages to get enough coal and oil to sit in his room and "write the pamphlets that were the backbone of the brilliant book on Psychiatry he published in Zurich in 1920".

After his marriage to Nicole, time passes, for Dick is now projecting a big medical treatise a new book. But more time passes
without him finishing it. His project is losing momentum, eddying slowly in a circle. More time is lost for Dick Diver. On two long tables, in ordered confusion, lie the materials of his still unfinished book. He now doubts whether he can finish it at all. He doubts whether it is worth finishing. "It seemed to him that when a man of his energy was pursued ... by increasing doubts, it indicated some fault in the plan’ (Fitzgerald, 1958: page). We are told Dick has long felt the ‘ethics of his profession dissolving into a lifeless mass’. He doubts whether he has anything new to say. Time passes. He writes a little from time to time with no particular method as he fades slowly from the novel, always with a big stack of papers on his desk that were known to other people ‘to be an important treatise almost in process of completion’ (ibid: 1958: page).

By the end of the novel, we come to realize that for Dick Diver, there will is to be no big scholarly medical treatise. We are told he feels that:

_He has lost himself. He could not tell the hour when, or the day or the week, the month or the year, but he has lost himself._ (ibid: 84).
Paradoxical duality is at work here too. There is the discrepancy of his character: how romantic and idealist Dick could be, a believer in the values of decency, honesty and integrity taught to him by his father, Dick Diver could be; and how by contrast he suffers from emotional bankruptcy at the end of the novel. One overriding moral message in the novel that emerges from an application of the dual perception theory is that living leisurely and excessively leads to personal decline and destruction.

5.6.7 Paradoxical Internal and External Dynamics

Internally, Dick’s virtues are diluted by a fatal lack of that ‘toughness’ or ‘dedication’ to one’s own code which alone can help a man shape his life according to his own convictions. However, there is a paradox in the role of Dick Diver. For the tragic hero, is by general definition a man who is great enough to confront the necessary consequences of his own actions, and the reality upon which these actions are based. For Dick Diver however it is different. Faced with any sort of need, or pressured by any sort of personal appeal, he uses his very idealism not as a means to shape reality, but rather as a reason for
avoiding it – to build an Ideal which serves as a kind of moral and emotional wish-fulfillment.

In this reverse or contrary perspective it is somewhat misleading to speak of Dick's marriage simply as a "cause" of his decline. On the other hand, the history of Dick's marriage to Nicole recalled at the beginning of Book Two acquires two radically discrepant meanings, corresponding to the reversed chronology of Fitzgerald's plot. On the one hand, the marriage is very much the story of Dick's moral decline and eventual disintegration; insofar as its early events conform to the announced significance of Fitzgerald's intended story, it anticipates the harrowing process whereby a "natural idealist" or "spoiled priest" divests himself of the nourishing traditions of his youth, only to succumb to the material desires and amoral pleasures of a decadent postwar culture.

As such, its opening account of the meeting in Switzerland between the dashing Captain Diver and the beautiful Miss Warren has seemed to many the inaugural moment of Dick's degeneration; as a result of this encounter he will abandon his "heroic" destiny and youthful
ideals--already frustrated by his "executive" duties in the war--and accede to a life of unproductive ease and luxury.

The fact that Dick is motivated by wish-fulfillment rather than choice of action is his 'hubris’. The great betrayal made by Dick Diver, the fatal action (or avoidance of action) which in a sense creates his own destruction, is the fact that he violates the commitments and ethics of real work for the sake of a romanticized ideal of self-sacrifice. Scorning real work and real life as somehow too ‘small’ for his own dreams, Dick ultimately falls as a physician and as a person, despite the fact that he is in all respects a purer individual than are the masters and manipulators of the moral wasteland.

The most important inherent characteristic of Dick Diver which leads to his disintegration is his idealism. Even after he married Nicole he still had the sense of promise and expectancy. The sense of expectancy lasted during the days and evenings of wild and riotous parties. This eventually gave way to a sense of waste. This was replaced by the regret that the time of youth had been better used.
And so Dick Diver sinks further and further into desperation and demoralized nobility because he refuses to face the facts of his own decay. As a result, there is total failure of that Idealism which he had erected as a bulwark against futility.

Dick’s idealism finally sinks because of its own impossibilities, and what Fitzgerald is saying is that in its final result it represents something more than the decay of a single individual. It is not only about the fall of an idealistic American in Europe. It is about the death of American idealism itself. He had become too much part of a sick culture.

Exploring the formative causes of Dick's degeneration, Donaldson (1973) states that there is his inveterate "innocence--a sinister kind of innocence that is debilitating in the face of evil" , there is the "defect of uncontrollable generosity" that defines and undermines his essential character; there is his fatal "inability to shed the egos of those close to him; there are the waning energies and willful "self-abandonment" which precipitate his final downfall.
In a sense then, Dick creates for himself a situation in which his own ‘infallibility’, his own ‘goodness’ serve as a framework for emotional and moral sickness and, once again, as in so much of Fitzgerald’s work we have a protagonist whose very virtues are directed (or are used) for ‘the perpetuation of everything to which they are ostensibly opposed’.

5.7 Ambiguity of Decline

Most critics have tended to dismiss Dick's decision to abandon psychiatry for a career in "general medicine" (ibid: 314) as a fall or a failure, a Gatsby-like descent into cultural oblivion. Hence it is important to recall that our final view of him at the end of the novel is largely hypothetical: the product mostly of rumors and random reports gleaned by Nicole, and so apparently interpreted by her as well. As in the beginning, so at the end of the novel, Dick's real story is ambiguously occluded by the viewpoints of others. As he fades ever deeper into the American provincial landscape in the moving final paragraph, we may be reminded less of Gatsby, in fact, than of Gatsby's friend and narrator, Nick Carraway: another wandering American who also returns to the
land of his fathers, driven by the memory of a moral homeland from which he has temporarily "digressed." [ibid: 21]

In fact the *Crack-Up* book, "in which [Fitzgerald] describes his failure, [is] his only great success." He describes the mysterious heart of *Tender* when he says of the Fitzgeralds' time in Europe--"seven years of waste and tragedy," as Fitzgerald himself termed it and that during this period "they indulged every extravagance, as though haunted by a secret desire to exhaust themselves." Elsewhere, without even referring to Fitzgerald, Stern (1994) writes that "the man who has tendencies toward an inner quest will set failure above any success, he will even seek it out. This is because failure, always essential, reveals us to ourselves, permits us to see ourselves as God sees us, whereas success distances us from what is most inward in ourselves and indeed in everything" (62).

From this point of view--supported by Fitzgerald's comment that he wished to retain an element of "mystery" in his fiction--it becomes possible to interpret Dick's unstable behavior in Part Two in two radically different ways: not only as a sign of his corruption but also as a symptom of his recovery, his determination to divest himself of the stifling social
obligations he has come to bear as Nicole's husband. Thus, if many of his actions in the second part attest to his rapidly eroding sense of self, they also indicate an impulsive (though desperate) desire to retrieve that tattered self from any further confinement in the "Warren safety-deposit vaults." As Dick himself reflects, immediately after his self-critical insight above, "I've wasted eight years teaching the rich the ABC's of human decency, but I'm not done. I've got too many unplayed trumps in my hand" (ibid: 201). One might reasonably infer, therefore, that in so recklessly rejecting his accumulated social roles of the last eight years, as respectable husband, prominent psychiatrist, and saintly teacher of the idle rich, Dick is not abandoning his earlier ideals but is in fact regaining them, in a deliberately "anarchic" gesture that will allow him to re-achieve the "intricate destiny" he himself has denied and delayed.

5.8 Concluding Thoughts

In seeking to clarify and elaborate the declining trajectory of the hero's life and fate, one has to acknowledge that there are multiple and interrelated reasons for Dick Diver’s downfall. And that Fitzgerald intended that no one reason becomes evident.
If the precise course of this failure becomes more difficult to trace with every rereading, I believe this is a tribute to the book's subtlety rather than the opposite.

Rather than disentangling these strands, this chapter attempted to reveal just how intimately they are entwined. Diver is certainly a very paradoxical protagonist. His genuinely superior 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.

Such a notion is very close to what Fitzgerald called, in the title of a story, "Emotional Bankruptcy." As Matthew Bruccoli puts it, the "concept of emotional bankruptcy became a key idea for Fitzgerald. He believed that people have a fixed amount of emotional capital; reckless expenditure results in early bankruptcy."

If we apply the Dual Vision theory, *Tender is the Night* can be understood as an attempt to dramatize success and failure at the same
time. Fitzgerald symbolizes in him the decline of the American society and of American culture.

Underlying the criticism of Dick Diver, is the belief that he was too much like his author for there to be a strict objective control. This belief is most clearly present in discussions about the inadequacy of Dick Diver’s decline. Certain critics for example claim that the reasons for the decline are unclearly entangled between Fitzgerald’s concern over Zelda’s breakdown, his attitude towards the rich, and his own sense of lost vitality and promise.

That is they believe that Fitzgerald was implicated in Dick’s situation to an extent that he was unable to deal with it objectively. He lost the necessary aesthetic distance and plunged into a subjective account that at times was mingled with self-pity. Such an attitude, it is believed, would inevitable lead to the inability on the part of the author to understand his own creation. It is suggested that Dick Diver is a projection of Fitzgerald himself. It is a fact that after 1925, Fitzgerald became conscious of a failing of his powers, of a general depletion of
energy, of an emotional exhaustion which he later compared to the situation of someone who had been spending money recklessly and suddenly found himself overdrawn at the bank. It has even been suggested that Fitzgerald understood Dick no better than he understood himself.

However, I would like to disagree that it is precisely because Fitzgerald was able to enter the world of his fictional characters that he wrote of characters with whom he had a strong emotional commitment he was able to capture a sense of reality which would be denied to a more rational approach.

Informed by the above analysis, I consider *Tender is the Night*, contrary to most critical evaluations, to be as gigantic a landmark as *The Great Gatsby*.

### 5.9 Summary

In Chapters Four and Five, I have discussed the theory of the dual vision, using a Deconstructionist approach, illustrating how it operates at
the thematic level and that of characterization. My aim was to
demonstrate how, both in *The Great Gatsby*, and *Tender is the Night* an
interpretation of the novels through the application of this theory further
illuminates our understanding of the plot, themes and characters. I have
argued that the implementation of this concept in our reading of the
novels avails us deeper insight into the way Fitzgerald was projecting an
idea and its opposite at the same time, how he was apparently both
accepting and rejecting certain concepts like richness, failure and the role
of destiny in shaping man’s life. I have attempted to illustrate how a
deconstructionist approach can allow us to reveal this duality of
perception and vision.

Chapters Six and Seven will now look into the implementation of
the dual perception theory at the level of narrative technique and
structure in the two novels, which represents the main purpose of this
research.
Chapter Six
Deconstruction of Narrative Technique (I)
The Great Gatsby
Chapter Six
A Deconstructionist Analysis of Narrative Technique (I):
The Great Gatsby

6.0 Introduction

The purpose of the first part of this Chapter is to critically engage in a analysis of the Great Gatsby informed by the Deconstructionist method. A brief account of Fitzgerald’s intention of the structure of the novel is presented. The Dual Vision principle and its relevance to the analysis. A discussion of The Great Gatsby being representative of ‘novel of selected incident’ as opposed to ‘novel of saturation’ is presented. The structural architecture of the novel is described in. The function of multiple settings in the novel is analyzed from. Sections discuss the chronology of events in the novel and the selective presentation of time as a narrative device. The Focalization and Narration in the novel is discussed in, followed by an analysis of the Role of the Narrator and the Dual Attitude of the Narrator. The Symbolic Substructure of the novel is
analyzed, followed by an exemplification of the Symbolism of Time, the Function of Colour and the Symbolism of the Green Light in. The visual symbolism in the novel, illustrated by the novel’s representation of the concepts of ‘seeing’ and ‘perceiving’ is examined and. The projection of Gatsby himself as a symbol is investigated.

6.1 Intricate Patterns

At the time of composing his third novel, Fitzgerald felt that he had “grown at last.” To both Edmund Wilson and John Peale Bishop he wrote of his new work with enthusiasm. He was convinced that he was writing something “wonderful” “something new – something extraordinary and beautiful and simple and intricately patterned (The Fitzgerald Notebooks).

His inspiration came so quickly as he worked that he finished the book in only ten months. In November 1924 the manuscript was already in the hands of the publisher, and yet he continued smoothing and polishing it so that in February of the following year he modified the structure of the Chapters VI and VII by cutting and adding material and
by rewriting an entire episode. It was only when the book was published on April 10, 1925, that Fitzgerald’s labor to give it an organic form was completed (Matterson, 1990).

It is indeed largely because of his concern with matters of form aimed at simplicity and intricacy of pattern that the novel succeeds at so many levels: the simplicity, or apparent simplicity, of Nick Carraway's first-person viewpoint, allows the reader, on the one hand, to see how the narrative is being constructed and, on the other, to participate in Nick's sense of discovery as the separate strands of the narrative take on meaning at various levels of abstraction in such a way that they seem to the reader, to have been inseparably linked from the beginning.

The story is rooted in an objective frame of references and thus acquires an individual, realistic meaning which is immediately apparent on the literal level. But it attains an even larger significance on the symbolic level by carrying to its tragic end a conflict of characters which has a universal implication and a representative value.
6.2 Duality in Narration

As has been previously emphasized, to understand F. Scott Fitzgerald we must begin with the idea of duality, or dual vision.

As has been stated in the conceptual framework and the previous chapter, Fitzgerald’s writing is characterized by his artistic ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function, or what I have named the ‘principle of dual vision’. Everything about Fitzgerald is touched by this idea.

An understanding of this principle is central to any discussion of Fitzgerald's novels. "Double vision" denotes two ways of seeing. It implies the tension involved when Fitzgerald sets things in opposition such that the reader can, on the one hand, sensually experience the event about which Fitzgerald is writing, immersing himself emotionally in it, and yet at the same time retain the objectivity to stand back and intellectually criticize it. The foundation of this dual vision is polarity.
In *The Great Gatsby*, the scene in which this idea of double vision is readily apparent, is the reunion between Gatsby and Daisy after a five-year separation. Gatsby has spent most of the years in an aggressive quest for wealth, which he ultimately believes will win Daisy over. On the other hand, Daisy seems to have given little thought to Gatsby, which is witnessed by her marriage to Tom. The reunion has different effects on both parties involved: it means everything to Gatsby, but very little to Daisy, other than a diversion from the luxuriousness of her daily living.

This scene is the dramatic high point of the novel. The previous chapters are preparing the reader to reach this point. The image of Daisy’s desirability is followed with an image of Gatsby staring across the bay at a green light across from Daisy’s dock; the image of the emptiness of the Buchanans’ world followed by the valley of ashes, a huge dumping ground where Tom’s mistress lives; the open public gathering of Gatsby’s lavish parties set against the mysterious privacy of Gatsby’s life. The reader is yet to realize what Gatsby, Jordan, and Nick
already know: Gatsby wants to turn time backwards and renew his relationship with Daisy as if nothing happened.

When this scene approaches, the reader is interested first to see if Daisy and Gatsby will renew their love. In addition, they are also interested in Nick’s reaction, on whose intellectual prowess they have come to depend on. The reader also appears to be ready for an abstract confrontation of ideas that occurs during the clock scene. The clock is representative of the past time that Gatsby wants to repeat in order to recapture Daisy’s love for him. When they all see the clock broken on the floor, it represents the fragility of the past moment brought into the present. The fact that the clock doesn’t work hints at the underlying flaw in Gatsby’s dream of a relationship with Daisy.

This scene foreshadows how the rest of the novel will play out. At this point, the reader will recall the ominous foreshadowing of the broken clock: Gatsby cannot repeat the past. Gatsby cannot have what he imagined the best America had to offer - which Nick knows is not Daisy. The fault does not lie in Gatsby’s capacity to dream, only in the “foul dust” that floated in the wake of his dreams — a belief in the money —
god, for example — which makes him mistake a counterfeit (Daisy) for the true romantic vision. At the highest level of abstraction, the novel suggests that an idealist unwilling to compromise can and cannot survive in a materialistic world, an ambivalent point of view that Fitzgerald held until his death.

6.3 Novel of Selected Incident


Miller (1957) convincingly argues that Fitzgerald moved steadily away from the novel of saturation, of which *This Side of Paradise* is a good example, toward the Jamesian and Conradian novel of ‘selected incident’. The pinnacle of Fitzgerald's achievement, according to Miller, is *The Great Gatsby*, in which "for the first time in his career [Fitzgerald] was able to disengage himself from his subject and treat his material from an artistic and impersonal perspective’ (64).
Only a careful analysis of the ‘structure’ of the novel, that is, developing an analysis of the ‘manner of presentation’ – can render justice to the above statement as to the original and revolutionary quality of the novel. It is the method of presentation as well as its substance which is new, and this fact must be duly stressed. It is only in this way that T. S. Eliot’s well-know statement about the novel – that Gatsby was “the first step that American fiction has taken since Henry James (Lockbridge, 1968: 44) – can be meaningful.

6.4 Structural Organization

According to the outline that he had made, Fitzgerald divided his material for the novel into nine brief chapters, in such a way that the climax comes in the fifth chapter (the “dead middle of book,” as he called it). The first four chapters act as slow introduction and preparation, while the last four mark the development of the story to its tragic conclusion at a quickened pace. In this brief span by the masterful use of ‘foreshortening’, are encompassed the events of a single summer and the facts that precede them. These are evoked and reconstructed by the
narrator, Nick Carraway, who learns about them and tells them in bits and pieces.

Many flashbacks alternate in this way with the straight narration, and they give the motivations for the events represented, as well as provide a fuller basis for their understanding. From the dramatic immediacy of the present we are brought back to the past and referred to what might explain or motivate the action, reminded of its premises, recalled to its psychological reasons. In this superimposition and reciprocal influence of the two temporal levels, we are already confronted with an amplitude of perspective which makes the novel breathe.

In the first three chapters – to follow the action more closely in its development – the main characters are defined in their respective milieux and according to the moral or social positions that they represent. They are not “described” or “portrayed,” however, but are ‘represented in action’ and through their actions. Fitzgerald presents them at three different parties, given in different places at distinct times, in order to
show immediately their various psychological natures, their diverse aspirations and ambitions, and the different social environments from which they spring and which they somehow embody. The method of presentation is, in other words, typically dramatic; the various characters are defined in action during big scenes.

6.4.1 Function of Multiple Settings

Fitzgerald divided the world of the novel into four major settings. In the first three chapters he presented us with a glimpse of the four main locales of the novel:

1. East Egg;
2. West Egg;
3. the valley of ashes; and
4. New York City.

In his meticulous design of the structure of *The Great Gatsby*, he intended for each of the locations in the novel to represent a symbol for a particular style of life. All four locations are later brought together, or
superimposed upon each other. The use of multiple settings is very significant because in Fitzgerald's world setting reveals character.

Within these major settings are two or more subsettings. East Egg is limited to Daisy's house, but West Egg incorporates both Gatsby's house and Nick's. We start our setting analysis with West Egg.

6.4.2 West Egg

West Egg, where Nick and Gatsby live, is essentially a place for the nouveau riche. There are two types of people living here: those on the way up the social ladder who have not the family background or the money to live in fashionable East Egg; and those like Gatsby, whose vulgar display of wealth and connections with Broadway or the New York underworld make them unwelcome in the more dignified world of East Egg. Nick describes his own house as an eyesore, but it is a smaller eyesore than Gatsby's mansion, which has a tower on one side, "spanking new under a thin beard of raw ivy." Words like ‘new’, ‘thin’, and ‘raw’ describe some of the reasons Gatsby's house is a monstrosity.
The area is dominated in the novel by Gatsby's magnificent, but somehow futile, baronial mansion. During his parties it is given a particular ambience which associates it with show-business people from Broadway and the world of films. The list of visitors 'who came to Gatsby's house that summer' (Fitzgerald, 1925: 60-62), consists of names which are comic and yet suggestive too. There are these 'connected with the movies in one way or another' (ibid: 61) and 'theatrical people', and men accompanied by a whole array of girls whose 'last names were either the melodious names of flowers or months or the sterner ones of the great American capitalists whose cousins, if pressed, they would confess themselves to be' (ibid: 62). They are described at Gatsby's second party as 'on a short-cut from nothing to nothing' (ibid: 103) and the names listed are satirically suggestive. For example, the names of the Stonewall Jackson Abrams of Georgia and Mrs. Ulysses Swett create deliberate reminders of Civil War heroes but imply the decline of America's heroic past. A number are implicated in violence: for instance there is the man called Snell who three days before he went to the penitentiary lay so drunk out on the gravel that Mr. Swett's car ran over his right hand.
Among the movie moguls is 'G. Earl Muldoon, brother to that Muldoon who afterward strangled his wife'; from New York came Henry L. Palmetto 'who killed himself by jumping in front of a subway train in Times Square', and there is young Brewer 'who had his nose shot off in the war'. They all represent an energetic, careless and callous society which is breaking away from past moral and social restrictions. When she attends Gatsby's party, Daisy is appalled and offended by their noisy vulgarity and she fails to understand their vitality.

6.4.3 East Egg

By contrast, East Egg is like a fairyland. Its primary color is white, and Nick calls its houses "white palaces" that glitter in the sunlight. The story actually opens in East Egg on the night Nick drives over to have dinner with Tom and Daisy Buchanan. Since Daisy is his cousin and Tom, a friend from Yale, Nick has the credentials to visit East Egg. Their house is "a cheerful red-and-white Georgian Colonial Mansion" overlooking the bay. And the owner is obviously proud of his possessions.
East Egg thus, in contrast to West Egg, observes the rules of formality and tradition -at least on the surface of life. The Buchanans' world is exclusive, opulent and self-centred. It represents the status of inherited wealth and power to which the inhabitants of West Egg are denied access. The 'white palaces' glitter along the shoreline, but there is a implication that they are like ‘white sepulchers’ inhabited by people who are just as careless and socially indifferent as the ones who come to Gatsby's parties, but their inhabitants live with more style, but who, we are told, 'are careless people who smashed up things and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made (ibid: 170).

### 6.4.4 New York

New York lures all the characters, just initially drew Nick from the Midwest with 'Midas and Morgan and Maecenas' (ibid: 56) in mind as exemplars of the success he wants to achieve in stock broking. Midas was a legendary king who turned everything he touched into gold; Maecenas was a very wealthy Roman; J. P. Morgan was a millionaire
American financier in the nineteenth century (Jackson, 1983: 24). When Nick hurries ‘down the white chasms [the skyscrapers] of lower New York to the Probity Trust’ (Fitzgerald, 1925: 56-7) he is in pursuit of such fabulous wealth as theirs. Yet New York also appeals to Nick in all its social variety and vitality. He enjoys ‘the racy, adventurous feel of it at night, and the satisfaction that the constant flicker of men and women and machines gives to the restless eye...at eight o'clock, when the dark lanes of the Forties were lined live deep with throbbing taxicabs, bound for the theatre district (ibid: 57).

Nick's New York pulses with life. The city is filled with light and colour. He describes it on that 'almost pastoral' Sunday afternoon in Chapter II when 'the late afternoon sky bloomed in the window for a moment like the blue honey of the Mediterranean' (ibid: 36) or when the sunlight flickered upon the cars crossing the Queensboro Bridge (ibid: 67). Fitzgerald also describes to us Nick’s love of the soft summer twilights, and when he drives through Central Park with Jordan after she has told him of Gatsby's affair with Daisy, he is particularly aware of the beauty of the place:
The sun had gone down behind the tall apartments of the movie stars in the West Fifties, and the clear voices of children, already gathered like crickets on the grass, rose through the hot twilight:

'I'm the Sheik of Araby.

Your love belongs to me.

At night when you're asleep

Into your tent I'll creep (ibid: 76)

The clear voices of the children suggest innocence, though the popular hit song of 1921 again is morally ambivalent.

6.4.5 The Valley of Ashes

A landscape which serves as a grotesque symbol, the Valley of Ashes represents the grim underside of the other three: it is a part of all of them. The name given to it by Nick, and the language describing it characterizes it as an obscene perversion of a fertile rural landscape. The road and railway 'shrink away from the fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens'. The men
working on it raise *an impenetrable cloud which screens their operations from your sight*. Wilson's garage stands on the edge of this wasteland *and contiguous to absolutely nothing* (Fitzgerald, 1925: 27). Fitzgerald's use of the word 'nothing', links Wilson with Gatsby through a pattern of the words 'nobody', 'nowhere' and 'nothing'. In their very different ways they are both victims of society and they have no identity.

To summarize this section, West Egg can be seen as representing vulgarity and formlessness, as opposed to the formality and style of East Egg. New York acts as a magnet to both those possessing established wealth and those eagerly in pursuit of it. All three locations are the product of the fabulous wealth that modern society creates. But such a precise fixing of their social status and identity in the historical context of the 1920s alone would limit their role and do no justice to Fitzgerald's handling of them. In the novel they are ambivalent locations which by the processes of Nick's imagination attain their own particular radiance for his relationship with them constantly changes. They therefore exist in the novel as symbolic places of dual significance, representing the subjective moods at moments in time in Nick's or Gatsby's experience.
6.5 Chronology of Events

The chronology of incidents in the novel emerge through various personal reminiscences which are sometimes given directly in the text, sometimes reported by Nick (See Appendix 2 Table I).

6.5.1 The Question of Time

Thomas A. Pendleton in his new study ‘I'm Sorry About the Clock’ argues that the status of the novel has tended to militate against the rigorous close analyses we would expect any classic to undergo. Indeed, the studies and commentary that The Great Gatsby has received during the 1950s and 1960s (as is illustrated in the Critical Review Chapter), would tend to confirm Pendleton's charge. However, Pendleton's purpose is not to correct an overall critical gap, but rather to home in on one specific issue - the chronology of The Great Gatsby.

Again and again Pendleton shows examples of chronological clarity at the manuscript stage being sacrificed to vagueness when Fitzgerald revised the galleys. These problems became seriously contradictory, for example in Chapter 6, partly because material was
relocated in the narrative. The published text contains irreconcilably
different references to two key events - Tom Buchanan's visit and
Gatsby's second party. Pendleton claims that in the Plaza scene, for
instance, which Fitzgerald admitted he hadn't quite got right, the
narrative details are insufficient to evoke the ostensible passage of time.
According to Pendleton, as much as Fitzgerald attempts to screen such
disparities by using non-specific phrases like 'several weeks', the
evocation of contradictory periods of time still persists in the text.
Chapter 6 is only one of the most blatant examples of similar disparities
which Pendleton locates throughout the entire novel. Pendleton raises
such questions as:

*When exactly did Nick first know about Gatsby?*

*When did Gatsby first meet Daisy?*

*What was the time difference between Gatsby and Daisy’s second
meeting?*
The main thrust of Pendleton’s argument is that about half-way through the novel's composition Fitzgerald discovered that he was running out of story and as a result lengthened the chronology.

Pendleton argues that the theme of time, specifically that of ‘the past vitiating the present’, is so crucial to *The Great Gatsby* that a virtual indifference to chronological accuracy becomes ironic indeed. Nor can the justification of Nick's unreliable memory be really sustained since contradictions emerge in sections where no doubt is shed on the reliability of information. The effect is quite different, Pendelton continues, from Ford's *The Good Soldier*, about which similar arguments have been mounted, where the narrator peppers his account with admissions about how little he knows and about the sheer difficulty of ever achieving certainty. To discuss *The Great Gatsby* in terms of impressions is inadequate; he insists, because the narrative must still be supported by a time scheme that carries verisimilitude.
6.5.2 Selective Presentation of Time as a Narrative Device

In my response to Pendelton’s argument, I start by conceding that most of the questions which he raises bear importantly on the novel's action.’ I acknowledge that he is raising a disturbing issue about Fitzgerald's compositional ability which no generalities about polish will gloss over.

It does certainly appear to be the case that as Fitzgerald revised his work in order to increase the symbolic force of certain scenes or reduce the informational content in others, a concern for chronological accuracy remained a low priority for him. However, the fact remains that Fitzgerald's readers have on the whole not concentrated on chronological lapses and certainly have not spotted the scores of minor discrepancies which Pendleton identifies.

One reason for this I believe is that Fitzgerald uses a ‘selective’ chronology of events as a narrative tool. Another reason lies within the novel itself which regularly submerges chronological concerns under quite different temporal thematics. In Chapter 4, for example, Pendleton
notes a disparity between the intermediary role assigned to Jordan Baker and her slender acquaintance Nick. That may be so, but the chapter also contains structuring elements on a level quite different from what Pendleton calls ‘verisimilitude’. For instance, the main action takes place one July day placed within a seasonal sequence indicated by at least one reference to Keats's ode ‘To Autumn’. In other words, just like Hemingway's A Farewell to Arms, the action contains many allusions to its own transience. Towards the end of the chapter Jordan tell Nick her ‘memories’ of Daisy's past and Nick scribbles the names of Gatsby's summer guests on a railway ‘timetable’. A good example occurs at the beginning of Chapter IV when Nick writes down a list of Gatsby’s guests that summer:

Once I wrote down on the empty spaces of a time-table the names of those who came to Gatsby’s house that summer. It is an old time-table now, disintegrating at its folds, and headed ‘This schedule in effect July 5th, 1922.
The repetition of ‘time-table’ reinforces the idea of the inexorable ordering of time, despite the fact that the narrative keeps moving backward to the past which Gatsby is trying to re-create. Gatsby’s desire to ‘repeat the past’ must inevitably be frustrated by time.

We thus have a whole ‘range of notions of time’ to consider – not just the ‘Clock Time’ that Pendleton is trapped inside. Time in *the Great Gatsby*, is presented at times as a ‘cycle’; as a ‘loss’ pure and simple; as a seasonal image, and as ‘repetition’ when Gatsby's plan to meet Daisy emerges.

In other words, I argue that the novel's attention to time is so rich and complex that a reader would be very unlikely to scrutinize the details Pendleton puts forward. This comment is not intended at all to dismiss his data, but to suggest that in this novel has ‘Clock Time’ has been replaced by ‘memory’ or ‘symbolism’.

By using the narrative tool of ‘selective presentation of time’ as well as handling time in this complex way, Fitzgerald succeeded in placing the emphasis on Gatsby’s ‘emotions’ and on Nick’s ‘responses’
to them rather than on ‘chronological events’. As a result, the past emerges less as a ‘consecutive series of happenings’ than as a ‘psychological drama’ within Gatsby’s imagination. It is for the same reason I believe why Fitzgerald reduces events in the summer of 1922 in the novel to a minimum: in order to be able to draw Nick gradually into Gatsby’s interior world (See Appendix 2, table II).

6.5.3 Function of Parallelism

Using our Deconstructionist analysis, another argument which can be leveled against Pendleton’s viewpoint is that *The Great Gatsby* is organized in social occasions, some of which ‘parallel’ others or create a ‘contrast’ with them. (Parallelism and contrast are one of the features of Deconstructionist analysis as explained in Chapter 3).

For instance, Daisy's luncheon party in Chapter VII creates ‘echoes’ of her dinner party for Nick in Chapter I; Myrtle's activities as hostess in Chapter II are a ‘contrast’ to Daisy's sophistication in the previous chapter; Gatsby's two parties in Chapter III and Chapter VI are perceived differently by Nick because of Daisy's presence at the second.
The weather, too, moving from the soft breezes of early summer through the ‘intense heat of late summer’ to autumn, contributes to the different moods of the various occasions. Appendix (1) illustrates this paragraph and contrast in the chronology of social events in the novel.

Until this point little has happened. All but one of the eight characters have been introduced into the narrative; Nothing is known of Gatsby's business activities. Certain tensions underneath the entertaining and party-giving which constitutes the first three chapters have been established. Much of the narrative consists of banal or frivolous conversations among strangers or acquaintances, and quite often they are drunk: they gossip or pass on extravagant rumours about Gatsby, and most of them add their own. Nick's role is that of unobtrusive but ironic observer as they fantasize or try to deceive themselves or each other.

Indeed it is a mark of Fitzgerald's skill that he maintains the interest of all these vignettes of rather ludicrous, drunken strangers and at the same time makes the conversation contribute to the significant tone of the novel and to its major themes. There is an underlying sense of
violation as well as self-deception or unreality in the lives of these characters which seems to be an adjunct of all the party-giving.

Here, Fitzgerald is employing the ‘selective narration of events’ mechanism in order to keep the three violent deaths out of the narrative.

Again, Fitzgerald is using the ‘selective narration’ method and is eliminating all inessential details, in order to place the emphasis on Gatsby’s isolation in death and his despair. Thus ‘time’ in the novel in carefully structured in order to create levels of intricate patterns of meaning.

### 6.5.4 Different Time Schemes: Clocktime

The novel is "time-haunted," permeated with hundreds of references to the escape of memory from our lives. These references to the passage of time convince us of an underlying argument. The novel operates under two different schemes of time, human and cosmic. For example: a powerful irony is generated when the time-bound consciousness of Daisy Buchanan: "What'll we do with ourselves this
afternoon," cried Daisy, "and the day after that, and the next thirty years?" (Fitzgerald, 1925: 92) - is set against the machinery of the uncaring cosmos. Sun, moon, sky, and stars are in *The Great Gatsby* not entirely because they are the counters of romanticism but because they correct the impressions of Nick and Jordan and, especially, of Jay Gatsby, who want to think that we can in fact see life "beginning over again" (7). The further we get into the narrative, the less comfort there is in nature.

Time is an important feature of Gatsby’s story and, as it has already been suggested, the structure of the novel gives it significance. Gatsby is seen against a perspective of inexorable time by references to clocks at several points. During Nick’s tea-party in Chapter V, Gatsby is comically distraught and gauche at first: he tilts his head so far back that he tips a ‘defunct clock’ on the mantelpiece and just manages to catch it. Nick adds, ‘I think we all believed for a moment that it had smashed in pieces on the floor’ (ibid: 84). Gatsby only *seems* to have pushed time backwards and destroyed its power. During the afternoon he is described as ‘running down like and overwound clock’ (ibid: 89). In Chapter VI
when Nick recounts Gatsby’s life as a seventeen-year-old drifter, he says, ‘this heart was in a constant turbulent riot’, and while he constructed dreams of fantastic wealth in his imagination ‘the clock ticked on the washstand and the moon soaked with wet light his tangled clothes upon the floor’ (ibid: 95). The reality of ‘clock’ time is placed in opposition to the moonlight of romantic possibilities very deliberately in this passage – fantastic dreams must succumb to it, for time is history.

6.6 Focalization and Narration

There was nothing new about first-person narration in the 1920's. It had a long history in the English novel dating back to the mid-18th century. In America, two distinguished first-person narratives, Herman Melville's Moby-Dick and Mark Twain's The Adventures of Huckleberry Finn, preceded The Great Gatsby, as did scores of first-person narratives by Edgar Allan Poe. But Fitzgerald, who was reading and studying Joseph Conrad during the composition of The Great Gatsby, and had been particularly struck by the way in which Conrad uses the character of Marlow to tell both the story of Kurtz in Heart of Darkness and the story
of Jim in Lord Jim. He grew interested in exploring subtle uses of narrative viewpoint.

Soon after *The Great Gatsby* was published Fitzgerald admitted to his friend John Peake Bishop that he had had difficulties in depicting Gatsby: "*I never at any one time saw him clear myself.*' His solution was to exploit Nick's function as narrator and to convert Gatsby's elusiveness into an asset, even into the central issue of the novel. The outcome was greatly satisfying from an artistic point of view with the result that the novel gradually achieved canonical status as a modern American classic.

Fitzgerald's choice of Nick as the character through whom to tell his story was one of the most effective artistic tools he employed. A brief examination of the role of Nick in the next section will support this claim.

6.7 The Dual Function of the Narrator

On the novel's most superficial level, that of Jay Gatsby's all-consuming love and pursuit of Daisy Buchanan, Nick, in service of Fitzgerald's goal of simplicity, becomes a logical choice as narrator. His physical proximity to the main characters and his trustworthiness situate
him ideally to serve as a kind of confidant (in the manner of Henry James) on several fronts, one who can, in fact, know details of the story from many points of view and observe much of the action firsthand.

Obviously, the creation of a reliable narrator of the Gatsby-Daisy story at the heart of *The Great Gatsby* was central in Fitzgerald's achieving verisimilitude. However, the simple love story was merely the foundation for a narrative structure that would accommodate Fitzgerald's ideas about irreconcilable contradictions within the American Dream and ultimately about the ideal quest itself. Young Jay Gatsby, through the discipline of Benjamin Franklin-like charts and schedules, has prepared himself to receive all that America has to offer and believes naively that he can have the embodiment of it, the wealthy Louisville debutante Daisy Fay, the only "nice" girl he has ever known, if he can but find the currency to buy his way into her life.

It is Nick, the middle-class everyman without particular allegiance to either the privileged or working class, who has enough objectivity to comprehend the awful irony that Gatsby's dream has been futile from the beginning: he will never be accepted into the world of old money that
Daisy could never leave. Nick witnesses the corruption of the American promise of equality for all.

Early in the novel Nick Carraway is defined as the perfect narrator. Nick introduces himself to us as a young man from the Midwest who has come East to learn the bond business. He tells us that he's tolerant, inclined to reserve judgment about people, and a good listener. People tell him their secrets because they trust him. The opening paragraphs teach us a lot about Nick and his attitude toward Gatsby and others. He has learned from his father to suspend judgment (which is as essential element for “objectivity”).

It is significant that Gatsby is never the narrator of his own story, other than his fictitious childhood or a little about his wartime service. Nick always narrates what Gatsby has told him, thus synthesizing and giving coherence to emotions that Gatsby would probably never have been able to express. This has the effect of keeping Gatsby as the central focus of the narrative and giving significance to a love story which might otherwise seem over-sentimental.
Nick is the only character at all interested in Gatsby his death. At the end of the novel, significant contrast with all the earlier gossip. Mr. Henry C. Gatz from Minnesota arrives, but the old man’s incomprehension only serves to isolate Gatsby further. At the funeral ‘nobody came’ until Owl-eyes arrives.

If we read closely, we see that Nick has ambivalent feelings toward Gatsby. He both loves Gatsby and is critical of him. Nick is tolerant, but that toleration has limits. He hates Gatsby's crass and vulgar materialism, but he also admires the man for his dream, his "romantic readiness," his "extraordinary gift for hope." Nick makes the distinction between Gatsby, whom he is compassionate with because of his dream, and the other characters, who constitute the "foul dust" that "floated in the wake of his dreams." Nick has such scorn for these "Eastern" types that he has left the East, returned to the Midwest, and, for the time being at least, withdraws from his involvement with other people.

Yet in his role of narrator after the events of 1922 are over, he adds a note of moral awareness which marks him as receptive to the realities
under the glittering surface. Nick's dual role of participant and subsequent narrator is an important factor in... the representation of these locations.

Nick’s last act is to visit Gatsby’s deserted mansion. After erasing an obscenity scrawled on the white steps, he wanders down to the shore and there, in his solitude, he experiences the moment of vision which draws together his own and Gatsby’s acts of imaginative perception into a continuous flow of American history and all such individual attempts to find a transcendent beauty in life. He recognizes that ‘reality’ for any individual encompasses both a confrontation with the problems posed by history (that is, material time) and the exercise of a capacity for (timeless) creative acts of the imagination. By responding imaginatively to the total division of these two aspects of experience in Gatsby’s life, Nick gives his own ‘reality’ a moral dimension which was missing in Gatsby.

The techniques of the Selective Presentation of Time and the Artistic Function of the Narrator are complemented by the Symbolism, a
feature of Fitzgerald's narrative representation which I shall consider next.

6.8 Symbolic Substructure of the Narrative

The intricate weaving of the various stories within *The Great Gatsby* is accomplished through a complex symbolic substructure of the narrative. The novel is therefore rich in Symbolism which is portrayed on different levels in a variety of ways. One of the most important features of symbolism within this novel, is the way in which it is so fully integrated into the plot and structure.

6.8.1 Function of Repetition

There are some major patterns, relationships, and repetitions drawing attention to the work they do. The narrative itself is tactically repetitive: we find ourselves continually walking through Gatsby's house; seeing Tom and Daisy's place again; reading the small biographies embedded in the novel which refract point after point of the main story. Key ideas and words are mentioned in repeated sequence:
A promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour. It's very romantic outdoors. . . It's romantic, isn't it, Tom? . . . Very romantic." (16)

"She told me it was a girl, and so I turned my head away and wept. 'All right,' I said, '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.' " (17)

"It just shows you. . . It just shows you. . . It just shows you." (135)

Fitzgerald was a student of speech patterns, and these show how people without much verbal agility tend to repeat themselves while they believe they are explaining themselves. In the last of these citations, Mr. Gatz thinks that the connection between things is real and visible; saying that it is, makes it so for him. One of those "It just shows you" belongs to Nick, politely drawn into this frail world of belief and assent. Daisy has romance on her mind, but what we hear is the increasingly flat, reiterated tone of a phrase that does not have a place among those using it. The more it is repeated, the less it means, as when Tom tiredly agrees ("Very
romantic" (16) about something that to him means nothing. Daisy's voice may be golden, but not her speech: she is often at a loss for words, and can express sincerity or the appearance of sincerity only through repetition.

6.8.2 Function of Colour

The book's language is famously about color and its implications. Fitzgerald wrote that Gatsby's house was "gaudy with primary colors" (34) and the text itself is full of them. It has long been argued that each color stipulated has some meaning: a good place to look over the categories is Robert Emmet Long's The Achieving of "The Great Gatsby." Green, for example, is the color of hope, of the green light at the end of a mysterious dock, of "the... green breast of the new world" (140). The novel is full of unmediated yellows, implying always in the background the color of gold and the theme of Midas who turned all he touched into gold. Colors frame each other: "high in a white palace the king's daughter, the golden girl" (94). Yellow is also the color of transmutation, and it appears at intervals, as in the novel's third chapter,
to suggest the alchemical powers of wealth. The creation of a golden world is, evidently, only a matter of intention:

*His station wagon scampered like a brisk yellow bug to meet all trains... Every Friday five crates of oranges and lemons arrived from a fruiterer in New York... On buffet tables, garnished with glistening hors d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold... and now the orchestra is playing yellow cocktail music... two girls in twin yellow dresses... With Jordan's slender golden arm resting in mine we descended the steps (ibid: 33-6).*

We are intended to recognize that money can make the world over, an idea occupying Fitzgerald's imagination since at least 1922, when he published "The Diamond as Big as the Ritz." But calor is impermanent; and not necessarily evidential: a white daisy with its golden heart may be supremely deceptive. There is an allegorical moment at Gatsby's first party in which a chorine is singing: "the tears cours ed down her cheeks - not freely, however, for when they came into contact with her heavily beaded eyelashes they assumed an inky color, and pursued the rest of
their way in slow black rivulets” (42). It is a reminder about surfaces, and all of the metaphorical applications of the idea of surfaces.

Colours play a significant role in the novel’s symbolic structure. Fitzgerald uses colour to convey characteristic qualities or emotions. Daisy, like her flower name, is always linked with white as well as gold, so that there is always a dual association of innocence as well as wealth. Daisy is not innocent, but despite her worldliness she responds to Gatsby’s romantic imagination, and the colour white creates a contrast to the implications of gold. On both occasions when Nick visits her house, she and Jordan seem at first to float or fly or balloon in their white dresses in the air-currents in the room (ibid: 13-110).

When Jordan recalls her first meeting with Lieutenant Jay Gatsby, she describes Daisy as dressed in white and driving her little white roadster (ibid: 73). Daisy’s looks are never described: an impressionist effect is achieved largely through the use of colour to suggest the impact of her beauty and sexuality on men. In Chapter IV when Nick gives his tea-party she arrives in her open car in the rain, and:
Daisy’s face, tipped sideways beneath a three-corned lavender hat, looked out at me with a bright ecstatic smile ...
A damp streak of hair lay like a dash of blue paint across her cheek, and her hand was wet with glistening drops.

(ibid: 82-3)

The use of colour, the details of the streak of hair out of place and the glistening raindrops, give Daisy sexual vitality; she shows an awareness of beauty when she looks at the sunset creating pink and golden billow of foaming clouds above the sea and whispers to Gatsby: ‘I’d like just to get one of those pink clouds and put you on it and push you around.’ (ibid: 91)

Thus, the "old money" women in *The Great Gatsby* are constantly associated with white: Daisy, Jordan all wear white dresses. Needless to say all these characters are portrayed negatively and with disdain in the novel. Fitzgerald is thus using a dual symbolism for the colour white: symbolizing innocence and purity; on the other side, it represents nothingness.
6.8.3 The Green Light

This is one of the novel's central symbols: the green light in Daisy’s house that Gatsby can see from his own house: The green light, which carries meaning at every level of the story is strategically placed in chapters one, five, and nine:

*He stretched out his arms toward the dark water...and a single green light, ...that might have been the end of a dock* (ibid: 26).

At this stage in the novel, Fitzgerald is merely introducing a symbol that will gain in meaning as the story progresses. Gatsby extends his arm and his very soul towards the green light, Daisy, for guidance and peace. As long as Gatsby gazes at the green light, his dream is living.

*If it wasn't for the mist we could see your home across the bay...You always have a green light that burns all night at the end of your dock*" (ibid: 98).
The green light which comes to symbolize the distant and unattainable Daisy of his vision. Green is associated with life and growth. As he shows Daisy over his house, he refers to it, and Nick notes:

He seemed absorbed in what he had just said. Possibly it had occurred to him that the colossal significance of that light had now vanished forever. Compared to the great distance that had separated him from Daisy it had seemed very near to her, almost touching her. It had seemed as close as a star to the moon. Now it was again a green light on a dock. His count of enchanted objects had diminished by one. (ibid: 90)

The color green is a traditional symbol of spring and hope and youth. Fitzgerald's usage of the green light symbolizes Gatsby's fantasies of Daisy. However, most of the time, there is an obstacle in his way, symbolized by the mist.

The green light also symbolizes the American Dream - itself symbolized by Daisy. It also signifies Gatsby’s longing for his dream. The colour green also stands for the color of money, as in when Gatsby
says Daisy's voice is ‘full of money’ (ibid: 57) and it is what Daisy truly epitomizes in reality.

Moreover, the green light symbolically corresponds to the "green breast of a new world' (ibid: 120). At the end fuses Gatsby's vision of Daisy with that of the explorers who had discovered the promise of a new continent.

However, I believe even here Fitzgerald is seeing and projecting the green light through his double vision. For what he is saying at the end is that the green light is the colour of hope and promise, the hope that the new explorers having their first glimpse of the virgin land, ‘the green breast of the new world must have felt ultimately distorts the vision, is that in America, this dream can only be attained through the acquisition of material possessions.

6.8.4 Visual Symbolism: Seeing and Perceiving

One interesting form of symbolism was Scott's use of the billboard ad containing the huge eyes of one Dr. T.J. Eckleberg. He makes
reference to them as if they were the eyes of God, overseeing the ash heap.

The eyes of T.J. Eckleburg "brood on over the solemn dumping ground," which is the wasteland that America has become, and their empty gaze is there at crucial moments such as that of Tom's visit to his mistress in the Valley of Ashes and before and after her death, a reminder that God has been replaced by fading signs of American materialism.

The valley of ashes is linked with death in a number of ways. Even the oculist who set up the eyes of Doctor T.J. Eckleburg as a publicity stunt has now himself sunk into ‘eternal blindness’ (ibid: 26) the phrase ‘solemn dumping ground’ suggests a graveyard. However, it is the blind eyes which effect the most memorable image of a society existing in a moral vacuum, and the image becomes increasingly significant towards the end of the novel. When Nick, Tom and Jordan call at Wilson’s garage on the way to New York in Chapter VII, ‘the giant eyes of Doctor T.J. Eckleburg kept their vigil’(ibid: 118); after his wife’s death Wilson tells Michaelis how he had warned his wife that she can’t fool God, and
Michaelis realizes with a shock that the God who ‘sees everything’ is Doctor T.J. Eckleburg.

‘That’s an advertisement, ‘Michaelis assured him . (ibid: 152)

Blindness and seeing operate as motifs in the novel, denoting the ability of the failure to perceive life in moral terms.

After Gatsby’s death Nick is unable to perceive objectively, and dream and reality seem equally menacing as he ‘tossed half-sick between grotesque reality and savage, frightening dreams’ (ibid: 140); the East becomes a source of nightmare for him even though he knows that the nightmare and the dream are equally a distortion of the truth.

6.8.5 Gatsby as a Symbol

Gatsby is a symbol for the whole American experience. The corruption of his dream, by using materialism as its means and the illusion of youth and beauty as its goal, is the corruption of American idealism, which in turn becomes the empty promise. In the end Gatsby is destroyed by his illusions of Daisy, just as the fresh landscape of America has been converted into a depressing "valley of
ashes," and the sacred green light becomes nothing but a bulb burning at the end of Daisy’s dock.

Fitzgerald's use of symbolism is captivating and effective. It allows us to gain a deeper insight into the characters' personalities in addition to their function in the plot. The major symbols such as the green light have an even more abstract significance and are invested with connotations that go beyond the plot, and truly capture Fitzgerald's major theme of this novel, namely the corruption of the American dream.

Symbolism gives the novel its particular tone. It allows Fitzgerald to move between sharp social observation and comedy of manners on the one hand and symbolic landscape on the other without any sense of strain or a break in the narrative. The novel is concerned with the individual’s capacity to construct an idealizing vision in a blindly callous society given over to materialism. By means of the intricate patterning of symbolism Fitzgerald is able to keep both these perspectives by focusing them on the personalities of Gatsby and Nick in a state of dramatic tension.
In Fitzgerald's novel, assonance on every level of meaning is displaced by dissonance. The extraordinary scene at the Plaza Hotel is built around the interruption of rhythm or predictive expectation. Nick, Daisy, Jordan, Tom, and Gatsby overhear a wedding - very much a symbolic event in this story - on the floor below their rented suite. But the wedding's music is overpowered by "compressed heat exploded into sound." The "portentous chords of Mendelssohn's Wedding March" are quite literally drowned out by a much less mellifluous and harder-edged "burst of jazz" (Fitzgerald, 1925: 99-100). From this point on the novel's lyrical language becomes broken, dissonant.

In fact, Nick describes words as "babbled slander," while Gatsby exits to "clamor" and "tumult" (106), implying the failure of meaning and intention. The new, broken rhythms are the equivalent of operatic themes. But there are further implications. The people at both of Gatsby's parties (and at Myrtle's party also) represent "New York," not simply a place but an idea. "New York" is itself dissonant, it being widely understood in the twenties that the city is no longer entirely white, native,
or Christian. In fact, "the most fundamental charge being brought by its critics against New York is the charge that here is an 'alien' city, literally un-American and anti-American in its make-up... the city has gone foreign" (Kennedy, 1993: 52). That is one of the reasons why the language of the novel applied to the life of New York is harsh, discordant.

Breakdown is characteristic of both story and language. We begin with harmonic, rhythmic statement, with long, assured, and sweeping sentences, with language that easily imitates music: "And so with the sunshine and the great bursts of leaves growing on the trees" (Fitzgerald, 1925: 7). But things move inexorably from harmony to chaos. Starting with the sober, careful, and practiced enunciations of Jay Gatsby we go to another mode featuring the "harsh discordant din" and "violent confusion" and exhaustion which dominate the later telling and experiencing of the story. The language changes from rhythmic precision of statement to cacophony. We move from day to night - and from the description of dreams to that of nightmares. Harmony and discord have the same relationship to each other as expectation and reality.
6.9 Concluding Thoughts

To conclude, *the Great Gatsby* is a bitter, savage satire on the moral failure of the American society which is placed within a perspective of American images of success and American history. Despite the sparkling gaiety and colour pervading the earlier part of the novel, the overall effect offers a bleak affirmation of the difficulties of attaining a mature moral vision amid the hedonism and limitless, almost fabulous, wealth of modern America.

However, if Fitzgerald had stated these messages bluntly it would have robbed them of narrative subtlety. Fitzgerald's "to-and-fro, keep-facts-back" fictional play accurately describes the plot of Gatsby, which derives much of its "mystery" from the calculated suppression of certain "facts" about Gatsby's early life: facts that come to light only later on in the novel and that, in retrospect, serve to complicate our initial understanding of its causal structures.

Every time we reread *the Great Gatsby*, we find that we are perceiving aspects of it that we had previously missed. Few novels--particularly those so seemingly simple on the surface--hold up so well
and have the ability to continually surprise us. Fitzgerald’s major achievement in this novel is a structure and style so well honed that his story takes on the intensity of a poem. By sustained patterns of imagery alternating between light and colour the style of narration pays tribute to the faithfulness with which Gatsby has held on to his dream.

Fitzgerald's artistic experience succeeded brilliantly in combining the impelling energies of the first two books. His structural method was the presentation of each concrete event within a progression of related events, a series of meals and parties, by means of hauntingly evocative patterns of language that intricately reflected events upon each other – themes that Fitzgerald called "elaborate and overlapping blankets of prose." He discovered how to build a story out of tightly controlled and intricately woven patterns to express ideas. The expression itself grew from his remarkable power to create evocative language. In the process of combining lyrical description with objective circumstance he mastered the connections between themes and narration.
To impose on the book widening circles of dual significance, it was necessary to represent its motives through careful plot contrivance and through a dual focalization.

Fitzgerald’s deliberate disruption of "normal" chronology and techniques of selective time chronology, and his narrative structure enabled him to navigate easily between the elements of social realism and the symbolic landscapes to define the moral chaos of a society which has rejected any values but wealth. His fictional skills, conceptualization of character, the narrative unfolding, the intensity of language all make for a novel of extreme complexity. The very structure of the book – rhythmic and dramatic, rounded-off and balanced is one of the major factors contributing to its thematic richness, its amplitude of meaning, and it aesthetic achievement.
Chapter Seven
Deconstruction of Narrative Technique (II)
Tender is the Night
Chapter Seven
Deconstruction of Narrative Technique (II):
Tender Is the Night

7.0 Introduction

On 1 May 1925, three weeks after publication of *The Great Gatsby*, F. Scott Fitzgerald wrote to Scribners editor Maxwell Perkins:

‘The happiest thought I have is of my new novel – it is something really NEW in form, idea, structure – the model for the age that Joyce and Stein are searching for, that Conrad didn’t find.’ (The Fitzgerald/Perkins Correspondence: 1971)

By late April, 1926, Fitzgerald informed Harold Ober, his agent:

‘The novel is about one fourth done and will be delivered for possible serialization about January 1st. It will be about 75,000 words long, divided into 12 chapters.’ (Fitzgerald’s Notebooks: 1978)

In January 1932, Fitzgerald reported to Perkins:
At last for the first time in two years +1/2 I am going to spend five consecutive months on my novel. I am actually six thousand dollars ahead. Am replanning it to include what’s good in what I have, adding 41,000 new words + publishing. Don’t tell Ernest or anyone – let them think what they want – you’re the only one who ever consistently felt faith in me anyhow (The Fitzgerald/Perkins Correspondence: 1971)

Despite all these great expectations, Tender is the Night received small success after its publication and much negative reviews on part of the critics. This limited success, one should note at once, was mainly due to a coincidence of external factors.

Firstly, in a period of strong socialist feelings, the book appeared by and large as a stubborn and anachronistic echo of the Jazz Age, as one more story about the expatriates and the very rich, which refused to face the more pressing problems of the times (Milton, 1994).

In the 1930S Tender is the Nightt was often dismissed because the surfaces of its materials were shallowly seen as the intellectual and moral
substance of the book, just another story about playboys and playgirls with not enough serious work to make them significant in what had become an economically grim "real world."

Secondly, the narrative structure of the novel was unsatisfying to many critics (Kazin, 1951), who thought the novel did not enjoy the same principles of economy and structural tightness of his previous novel, *The Great Gatsby*.

Fitzgerald was worried about the “failure” of his novel and accepted humbly most of the censures. However, interestingly, he went to look for his “fault” not in the subject matter but in his treatment of it, not in the story itself but in the manner of presentation. It seemed to Fitzgerald to be a fault of ‘strategy’ when he reconsidered his novel after its relatively small success.

In 1936, in a letter to Harold Ober, he envisaged the possibility of “a certain new alignment of scenes” with “sudden stops and part heading which would be to some extent explanatory,” and he mentioned “a plan”
which he thought was in Baltimore. He did not want, he wrote, “to change anything in the book but sometimes by a single word change one can throw a new emphasis or give a new value to the exact same setting.’ (Correspondence of Fitzgerald, 1980).

Two years later, in a letter to Maxwell Perkins, he wrote of Tender Is the Night that:

Its great fault is that the true beginning- the young psychiatrist in Switzerland- is tucked away in the middle of the book. If pages 151-212 were taken from the present place and put at the start, the improvement in appeal would be enormous. In fact the mistake was noted and suggested by a dozen critics (Fitzgerald, A Life in Letters, 1994).

Presumably about this same time, Fitzgerald in a note delineated structurally the material according to the same principle, dividing the novel into five Books instead of three and proposing to eliminate two more episodes.
But let us go back to the beginning, to the laborious phases of composition that the novel itself underwent even before its publication.

7.1 The Different Drafts of Tender

Gerald Murphy, one of Fitzgerald’s closest friends at the time, to whom the novel was finally dedicated, speaks of the existence of eight different drafts of *Tender Is the Night*:

> To my knowledge he made 8 drafts of that [Tender Is the Night] and I can’t help recalling that my wife and I witnessed his destruction of what we were afraid was going to be the last draft, when he went out in a boat and tore it to pieces and scattered it on the waves of the Mediterranean, and we were so afraid it would not be rewritten: that was the 7th draft. But the 8th he did, and the 8th we have.

It has not been easy for critics to check the veracity of this incident. However, what is certain now is that Fitzgerald worked intermittently on the novel for nine years, with some long, bitter, and extremely distracting
lapses. Mary Tate lately in her book, Fitzgerald A to Z (2000) has lately examined eighteen drafts of the novel from its first inception to the 1934 edition. Some of these drafts are obviously incomplete, and their chronological order cannot always be established with certainty.

Malcolm Cowley, in his 1951 edition of the novel, has described the three separate versions of it. Matthew Bruccoli, (1996), in a more recent study of the manuscripts, notes three versions and eighteen stages of composition. (See Appendix (3), (a-g).

In April, 1926, Fitzgerald said he had a fourth of the novel done and was planning to finish it that year. But work went badly and only four chapters of this first version now exist. A good deal of this material was worked into the early parts of Tender Is the Night, but emphasis and plot and final intention were changed.

For our purposes, it is sufficient to speak with some assurance of six different stages of composition corresponding to six main drafts of the novel, including the “final version” posthumously published in 1948.
Fitzgerald’s very first idea, conceived in the summer of 1925, was to write a novel dealing with ‘about Zelda and me and the hysteria of last May and June in Paris” (Fitzgerald’s Ledger, 1972). The tentative title of the novel was Our Type. Right from the start the ideas to make the protagonist representative of an entire social class. Fitzgerald began working on it in the fall of 1925, and he completed one-fourth of it by the next April, when he announced to his agent, Harold Ober, that he would complete twelve chapters by the end of the year (The Letters of F. Scott Fitzgerald, 1963). But he had already changed his original concept, and he wrote that the book “will be about an “intellectual murder” – that is a murder whose motivation can only be emotional or psychological. This is interesting fact, for a writer like Fitzgerald, who was more open to the charm and suggestion of emotions than to the stimulus of ideas.

It seemed like a new departure for Fitzgerald’s fiction. But he did not seem to be satisfied with it and revised and reorganized the novel according to a different structural perspective, which stressed the linear development of the story.
The two working titles which Fitzgerald had adopted were both discarded: *Doctor’s Holiday* because he found the reference to Dick’s profession depressing, The *Drunkard’s Holiday* because it gave away most of the contents. On account of the poor reception of this original version by the critics and what he considered as the novel’s ‘failure’, Fitzgerald embarked on a ‘restructuring’ of *Tender is the Night* in order to correct what in his view was the ‘fault’ of the original version.

Fitzgerald reordered the pages in his personal copy of the book and proceeded to a stylistic revision of the true beginning. On the inside front cover of the book he wrote in pencil: “*this is the final version of the book as I would like it.* (See appendix 4(h).

On account of these indications and statements of purpose, Malcolm Cowley edited the “final version” in 1948. Not everyone accepts it as legitimate or useful, but there can be no doubt as to Fitzgerald’s intentions regarding his book. Whoever sees Fitzgerald’s own copy feels that Malcolm Cowley followed to the letter his intention.
In the rest of this chapter, I will undertake a detailed structural and stylistic comparison between these two versions (the original and the revised one). My aim is to determine, using the deconstructionist approach, which of these versions was more effective in conveying the themes and characterization discussed in the previous chapter.

7.2 The Original (1934) Version

Fitzgerald finished this first version in 1934 - See Appendix 1 (b) - after seven eight years of painstaking composition as we stated previously. The road which leads to this creation is as complex as it is long. We shall reach a better awareness of Fitzgerald’s painstaking and laborious method of composition and of his complete involvement in the problems of the craft of fiction if we go through the plans and notes he had made for this novel which we shall undertake in the following sections.

In the original version the idea was to have a group of characters in a well-defined and recognizable historical and social situation, and their
social and psychological lives are tracked until these give substance to, and provide a development for, the story - determining and illustrating it at the same time. Charged with philosophical implication, this original version aligned with the type of novel which presupposed the necessity of the “long story”; in other words, there is no foreshortening, and depth is achieved through an exhaustive analysis of the characters’ motivation.

This original version was written in with the “pictorial” method advocated by James in his early writings (Cardwell, 1980). The main concern seemed to be for the creation of ‘imaginary psychologies’ and the manner of presentation apparently goes back to the well-established tradition of the nineteenth-century novel.

7.3. Structural Organization

7.3.1 Chronological Disruption

When he was planning the novel at the very beginning, Fitzgerald estimated that he would write fourteen chapters divided into three parts. However, Fitzgerald ended up writing the whole story in twelve chapters,
and this third version bringing us to the very threshold of *Tender Is the Night*.

This is how Fitzgerald structured the novel in the 1934 edition (Original Version):

Part I: Nicole and Dick – the wealthy idle American expatriates idling in the Riveria - seen from an outsider’s eyes (Rosemary)

Part II: Dick Diver in his glorious start as a brilliant promising psychiatrist in Switzerland - before he married Nicole (Flashback)

Part III: Dick having to play the role of both Husband and Physician –gradually ending as the emotionally bankrupt doctor (See Appendix 3, d).

Fitzgerald’s memo on the three-part structure establishes that the focalization shifts in the novel were planned from the inception of work. Book I shows the Divers through Rosemary’s adoring eyes. It describes a glamorous surface, with hints of the corruption beneath the façade Diver maintains. Fitzgerald’s memo ‘From outside mostly’ (see appendix 3 C) provides the rationale for the introductory flashback. Although Fitzgerald
considered the flashback structure after the book was published, the plans and drafts show that he did not alter the structural plan during the writing of *Tender*. In Book II the reader is taken behind the barricade of charm to learn Nicole’s case history as Diver did. Book III provides Diver’s attempts to work out his destiny – to break the bond with Nicole, to cure her, and to save himself.

We have now to consider the fact that in the 1934 edition of *Tender Is the Night* the structural balance of the story, and hence its precise significance, is brought through to the reader with some difficulty. The novel bristles with episodes and characters, in an ambitious attempt to give the “picture” of a whole world and to follow closely in their gradual developments, the life stories of a group of characters without relying too much on principles of economy and structural tightness. A depth of realization is combined with an extensive treatment of the subject matter, explored and illustrated in its details and organized according to its inner growth.
Part Two (the retrospective/flashback section) tells the story of Dick and Nicole’s meeting and of their marriage and reveals the secret of their behavior. At this point, the flashback is welded to the present story. Part three tells of Dick’s gradual deterioration, of Nicole’s emancipation, and of their final separation.

The structure follows Conrad’s principle of the “chronological muddlement,” beginning with a strong impression and then working backward and forward to the “dying fall.”

7.3.2 A Pictorial Ideal

The opening is brilliant and attention-catching, with its ample perspective and its crowd of characters, its “pictorial” quality and its perceptive and impressionistic style. An element of mystery is gradually suggested under the brilliant façade, some kind of uneasiness is transmitted to the reader, and the suspense is heightened. When it begins to be spasmodic, after 148 pages of tense narrative, the mystery is slowly revealed. Nevertheless one has to say that in this original version it takes more than 200 pages (half the book, that is) to realize that the real
protagonists ate Dick and Nicole. However, we are confronted with a wealth of details and episodes which makeup the “pictorial” background and are at the same times strictly functional from a thematic point of view.

The subject matter of this original version is woven into recurrent patterns, embroidered as it were on the counterpoint of thematic movies, exhausted in all implications by a detailed documentation and an underlying comment. It was, as suggested, and as Fitzgerald himself wanted to make clear, a typical nineteenth-century tradition that he had in mind, a shifting from the dramatic convention to the pictorial ideal of a novel.

Furthermore, the brilliant opening engenders the impression that the novel’s whole point will be the description of a “pictorial” fresco or at most the study of a particular social environment. Only at the middle of the book is the true intention made clear: (too late, from the viewpoint of most critics, when the story seems to be already headed in another direction). Kenneth Burke (1997: 43) calls it a “a failure to fulfill a categorical expectancy.”
For these critics (in Eble, 1973), this structural contrivance negatively affects and jeopardizes the actual meaning of the story and our proper apprehension of it. In other words, the fault of the book, if any, lies exactly in this elaborate construction, as there can be no distinction, except empirical and temporary - between the material presented and the manner of presentation - between form and content, between story and structure, and between action and plot.

7.3.3 Structural Distortion: To-and-Fro Technique

Although often noted by other critics, the relevance of these concerns to the original - more -narrative structure of the *Tender Is the Night* requires greater elaboration than it has hitherto received, both for its general insight into Fitzgerald's own fictional procedures and for its more immediate value in assessing the complex meanings of Dick Diver's decline. For it is not only, as many critics seem to claim, a sense of narrative surprise or suspense which is called into play by the author's "to-and-fro, keep-facts-back" presentation of his hero's life.

In fact, as I shall be strongly arguing in the following sections, the 1934 original text does not so much disrupt the story of Dick's decline as
‘destabilize’ it, thus endowing it with a "mystery" that often exceeds the announced ideological import of his "dying fall." In order to make this elusive point as clear as possible, we might begin by recalling a basic narratological fact well known to every reader of the text--namely, the reversed chronology that organizes our understanding of its first two books.

In the introductory Book of the original version, we are at first deprived of any reliable insight into Dick's character and condition; indeed, we are not even certain of his exact standing in the novel.[Fitzgerald, 1934: 7] Instead, we are initially confined to the limited point of view of the seventeen-year-old Rosemary, through whose infatuated eyes we first encounter on a "bright tan prayer rug of [Riviera] beach" (ibid: 3) the mysterious though kindly figure who will ultimately serve as Fitzgerald's hero.

As he is first seen by Rosemary (and therefore by the reader), Dick is less an expatriate American than a citoyen du monde, a strong and attractive presence whose exquisite tact and genteel manner--inscribed in
the ‘smoothly contoured stretch of beach’ commanded by his ‘rake and shovel’--seem to triumph over every unpleasantness and adversity.

Other, less favorable "impressions" of his character soon begin to form, however. As the book unfolds, and as our view of Dick acquires independent force, we become vaguely aware of emotional pressures in his life at odds with his apparent self-possession: a developing attraction to Rosemary, and an undisclosed problem with his wife.

Further complicating our initial estimate of Dick's social authority are the many episodes of random violence and mischance throughout Book One which seem to elude his elegant supervision: the duel between Albert McKisco and Tommy Barban, the shooting at the railroad station, the murder of Peterson, and of course Nicole's deranged outburst in their Paris hotel--an event which solves one early mystery, concerning what happened in the Divers' bathroom at the Villa Diana, only to engender a host of later ones, concerning the entire eight-year history of the Divers' marriage.
It is not until Book Two opens eight years earlier, with Dick's arrival in Switzerland in 1917, that we are permitted access to the originating "facts" of his "intricate destiny" (ibid: 118), facts deliberately "kept back" by Fitzgerald until Rosemary's idealized impression of him has been allowed to subside. Only then do we learn of Dick's quintessentially American background, of his once "heroic" if ill-fated ambitions as a clinical psychiatrist, of the misplaced idealism which had led him into his disastrous marriage with Nicole Warren (herself a "scarcely saved waif of disaster bringing him the essence of a continent" (ibid: 136) --an idealism derived in part from "illusions of eternal strength and health, and of the essential goodness of people; illusions of a nation, the lies of generations of frontier mothers who had to croon falsely that there were no wolves outside the cabin door" (ibid: 117).

That there is a clear and unequivocal connection between Dick's youthful "illusions" and his ultimate downfall has been, of course, the dominant critical focalization on both versions of the novel, especially of critics like and Bryer (1980) and Spindler (1983), who regard his "dying
fall" as emblematic of America's own receding idealism throughout the 1920s.

Indeed, so obvious is this connection for Tolmatchoff (1992) (that he values the restored chronology of the later version chiefly for its teleological clarity in tracing the complex history of Dick's decline.

### 7.3.4 Memory and Counter-Memory

Insofar as Fitzgerald's "to-and-fro" technique in the earlier Tender informs our retrospective understanding of the complex "causes" of Dick's decline, it also sets in motion a counter-memory of his initial promise: a memory rich in the courtly traditions of his clergyman father, and in his unwavering belief that "nothing could be superior to 'good instincts,' honor, courtesy, and courage" (Fitzgerald, 1935: 204).

In postponing this memory until the opening chapters of Book Two, Fitzgerald thus uses a ‘structural distortion’ of linear time in order to repeat for the reader what might be called a narratological return of the repressed--reminding us that Dick's "extraordinary virtuosity with
people" (ibid: 27) throughout Book One has an origin and a history that extend ambiguously into his own American past.

Although the focalization here is predominantly Rosemary's, one feels that her sense of transcendent harmony and "homecoming" induced by the Divers' flattering attention extends to the other guests as well, even to the usually acerbic Violet McKisco, who has earlier expressed disdain for Dick and his assembled court in the novel's opening scene. "We don't know who's in the plot and who isn't" (ibid: 7), she had quipped to Rosemary, seething with resentment at the evidently closed society gathered about the Divers' beach umbrella.

Yet Dick himself, it should be noted, is often deeply ambivalent about his various social successes at the Villa Diana. In a brief but provocative passage in Chapter VI-wherein Fitzgerald momentarily abandons Rosemary's focalization - we learn of the inward "melancholy" and exhaustion which regularly accompany his efforts to include others within the affectionate orbit of his own society: "Save among a few of the tough-minded and perennially suspicious, he had the power of
arousing a fascinated and uncritical love. The reaction [of melancholy] came when he realized the waste and extravagance involved:

_He sometimes looked back with awe at the carnivals of affection he had given, as a general might gaze upon a massacre he had ordered to satisfy an impersonal blood lust (ibid: 27)._  

To be sure, this self-critical moment is most often cited as primary evidence of Dick's decline--as though his sense of moral "waste and extravagance" represented the inner reality underlying the outward show of gentility expressed at the dinner party. For Tolmatchoff (1992: 141) the "carnivals of affection" recall Bakhtin's discussion of "carnivalized" discourse in Dostoevsky's fiction.

For if on the one hand Dick's "extraordinary virtuosity with people" embodies an undeniable sense of waste--as in his apparently promiscuous need to be "loved" by everyone--his warm hospitality on the other hand conveys a genuine and persistent concern for the well-being of others. The unstable interplay of these opposing "impressions" throughout Book One leads us back to what is perhaps most mysterious
about Fitzgerald's portrayal of the dinner party itself: namely, its perplexing combination of postwar decadence, imaged in the guests' regal remoteness from the ordinary world, and Dick's courtly manners and genteel charm, evidenced by his unreserved desire (shared by Nicole) to "speak to every one at the table, singly and together," thus assuring them of their inestimable "importance." The uncertainties inherent in our perception of the dinner party serve to focus the interpretive ‘hermeunic gaps’ and anomalies present in our initial understanding of Dick himself:

"There were fireflies riding on the dark air and a dog baying on some low and far-away ledge of the cliff. 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, nourished by its only food, warmed by its only lights. And, as if a curious hushed laugh from Mrs. McKisko were a signal that such a detachment from the world had been attained, the two Divers began suddenly to warm and glow and expand.... Just for a moment they seemed to speak to everyone at the table, singly and together, assuring them of..."
their friendliness, their affection. And for a moment the faces turned up toward them were like the faces of poor children at a Christmas tree.

To conclude this section, I argue that the narrative memory of Dick Diver's past incorporated in the 1934 original text of _Tender is the Night_, tends both to subvert the novel's "official" plot as Fitzgerald conceived it and to dispute the obvious clarity and closure associated with most linear narratives. By "tucking away" the "true beginning" of his hero's story "in the middle of the book," Fitzgerald thus divides and directs our attention in two opposing directions: forwards, toward the novel's progressive delineation of Dick's decline, but also backwards, toward its unruly memory of Dick's emergence--a memory that imposes itself without warning and, as it were, without warrant, beginning with the first chapter of Book Two and continuing forward until chapter xi (where we once again rejoin the present).

The development of this middle book--extending from 1917 to 1928 and devoted mainly to Dick's focalization does more than document the successive stages of Dick's deteriorating life and marriage. In many
ways it embodies a further intrusion of the counter-memory invoked by its opening chapters (chapters that lead us to as well as from the ambiguous events recorded in Book One, set in 1925).

This ‘subtextual approach’ to the issue of Dick's degeneration bears an obvious, not to say predictable, resemblance to psychoanalysis--Dick's own chosen discipline will be discussed in the following section.

Dick attempts to effect Nicole's cure by giving her "normal" love (though of the transference type), making her life different, beginning her story again. Incest should be merely a part of Nicole's past, forgotten as her life plot moves forward; but Nicole's symptoms surface nonetheless, and she is caught in the eternally suspended moment of trauma.

However, when the suspense breaks in a moment of sudden understanding, ‘ordinary time’ takes over. Ordinary time means ordinary storytelling.

In a related interpretation, Junaita Dudley (1990) writes that the reasons for Fitzgerald's "elaborate structure are ill-defined," suggesting that perhaps Fitzgerald wished to demonstrate that civilization is a
"labyrinth." If so, then according to her and many critics he should have expressed this in a novel of a linear structure.

7.3.5 Critical Evaluation of To-and-Fro Technique

As has been stated, Fitzgerald’s original (1934) version of Tender is the Night employed a non-linear, to-and-fro technique. According to many critics, the recurrent ambiguity of Book One, already cited, is an ambiguity heightened by Rosemary's limited insight into the mysterious consequences of Dick's marriage to Nicole. Hence also the many sharp disagreements among Fitzgerald scholars concerning the "various causes" of Dick's decline, causes that when discovered or reconstructed seem for many critics inadequate to the novel's haunting conclusion. For these critics, acceding to the focalization offered him by the events of Book Two, the passive reader can only conclude that Dick's emigrant life in Europe has become a tissue of lies and self-evasions,[17] an impression further solidified (apparently) by his eventual return to America in the novel's final book.
To the extent however that the 1934 original text problematizes the "true beginning" of his story, we encounter what Higgins et al (1998: 122) calls a potential "prejudice" in this focalization. That is, in spite of our accustomed effort (and even our apparent need) to explain Dick's behavior as the odious and irrational consequence of his moral decline, his retreat from his original ideals, the novel itself--by disrupting the causal sequence of its plot--encourages us to entertain an alternate or even antithetical view of his behavior.

Just as the opening chapters of the second book compel us to revise Rosemary's often idealized perception of events in Book One, so by a kind of logic of association they also invite us to ‘re-motivate’, to use Vincent Tobson’s term, (1972) the tragic events which follow them: events which in the 1951 text occur as the natural or inevitable consequence of its "straight forward," chronological plot but which here arguably emerge as the displaced consequence of Fitzgerald's "to-and-fro" technique.

However, Fitzgerald remained insecure about how "this story begins" as he kept rewriting it, completing the version that was serialized.
in Scribner's Magazine during the winter and spring of 1933-4. Still uneasy, he made changes, sometimes frantically, in the serial version in preparation for its publication as a book. He continued to make changes in the proofsheets of the book right up to publication. In response to the book's cool reception, by May of 1936 certainly, and probably earlier, Fitzgerald returned to doubting the clarity of the novel's time sequences and he began to think anew about changes.

As Fitzgerald explained to Maxwell Perkins in 1938, by way of justifying his tactical decision of rearranging the novel:

*I meet people constantly who have the same exclusive attachment to [Tender] as others had to Gatsby and Paradise, people who identified themselves with Dick Diver. Its great fault is that the true beginning--the young psychiatrist in Switzerland--is tucked away in the middle of the book If pages 151-212 were taken from their present place and put at the start the improvement in appeal would be enormous I believe.* (Fitzgerald’s Letters 281).

**7.4 The New Version (1951)**
At the time of Fitzgerald’s death on 21 December 1940 his books included a copy of *Tender is the Night* in which he has written on the front endpaper: ‘*This is the final version of the book as I would like it.*’ (Appendix 4 h). This disbound book re-orders the chapters of the novel in a ‘straight chronological order’ - beginning with Dick Diver’s arrival in Zurich in 1917. The plan for restructuring the novel into 5 sections is in Fitzgerald’s Notebooks (Appendix 3 g):

I  Case History 151-212 (61 pages)
II  Rosemary’s Angle 3-104 (101 pages)
III  Casualties 104-148, 213-224 (55 pages)
IV  Escape 225-306 (82 pages)
V  The Way Home 306-408 (103 pages)

In restructuring his novel later Fitzgerald thus attempted to resolve many of what he believed, or made to believe, urged by the views of many critics, to be the ‘narrative ambiguities’ of Book One by restoring or "straightening out" the chronological presentation of Dick's life--that is, by transposing the delayed information about his "heroic period" (ibid:
116) contained in the first ten chapters of Book Two to the beginning of
the novel, which provides a temporal and ideological baseline from
which to measure his subsequent moral collapse or as he called it, "dying
fall."

7.4.1 Analysis of the The Plot: V’s and X’s

This new version is best known as the “Dick Diver Version,” both
because it is centered on Dick as much as possible. The plot of the
revised version rendered chronologically can be represented as two V’s
placed point-to-point to form an X. The lower V is Dick's story, which
follows him from a relatively low social and economic position to a high
one as a doctor and scientist and back again to the low point of emotional
bankruptcy. The story of his wife Nicole can be represented by the upper
V, since Nicole starts life in America's upper class, falls into mental
illness (caused by an incestuous relationship with her father), and then
rises again to a height of stability and self-sufficiency at the expense of
her husband Dick, by feeding off him emotionally.
7.4.2 Structural Organization: Linear Chronology

The First Part of the new text is written on the key of Nicole’s psychic disorder, in an atmosphere of postwar dissolution which might recall Thomas Mann’s The Magic Mountain or Death in Venice. The Fifth Part is written on the key of Dick’s psychic moral deterioration. In the First Part, the action is chiefly seen through the sane and steady eyes of Dick and filtered through his conscience as he scrutinizes Nicole’s illness as his own involvement. In the fifth Part the action is filtered through Nicole’s restored sensibility, to which Dick’s breakdown is gradually revealed.

If in the First Part Dick stands up “like Grant Galena, waiting to be called to an intricate destiny,” in the Fifth he is shown in the same attitude, “biding his time again like Grant in Galena.” If the First Part, book the movement slowly rises toward the climax of the wedding, in the Last Part it ends its downward course, which had already begun at the end of the Second Part, with a dizzy descent. In the Second Part, the action is seen “from without,” filtered through Rosemary’s eyes, and the young girl, dazzled by her love for Dick and by the brilliance of the
Divers cannot see the horror that lies behind the fascinating façade of their life on the Riviera. The movement is for awhile suspended, almost as if in a dance or ballet, until it gradually resumes speed and precipitates to the conclusion.

In the third Part the rhythm becomes broken and nervous; the unity of the point of view is lost, as though the events themselves were no longer under control, while the movement begins its downward course until it becomes precipitous and fractured in the Fourth Book.

Indeed, if such were the case the tragic story of Dick Diver's life would be virtually over with his climactic collapse in Rome which concludes Book Two. For by then he has not only come to realize the full extent of his humiliating dependence on Nicole's money--money that increased so rapidly that it seemed to "belittle" the value of his own achievements. He has also come to understand how inextricably "confused with Nicole's problems" (ibid: 170) his professional and creative labors as a once promising psychiatrist have become.
7.4.3 Critical Evaluation of the Revised Version

Fitzgerald thought a chronological structure might better show the cause and effect relationship of Dick Diver’s decline. The overwhelming majority of critics agreed with this. I believe they were wrong in this conclusion.

By thus rearranging the story in a chronological order Fitzgerald did tie it more strongly together. However he sacrificed a brilliant beginning and all the element of mystery.

In other words, I argue that in the new version, logic and clarity have been gained, but at the cost of irony, beauty and a dramatic suspense. I believe that Fitzgerald’s first aesthetic instincts were sound and that he panicked because of the novel’s poor reception and his disappointment. In a straight chronological order the book loses its magic. Starting off with a case history, there is no secret to discover and no mystery and all sense of a seemingly magical word (the world of Dick and Nicole Diver) being destroyed by something that is unknown is lost.
The source of unity in the original novel stems from comparison and contrast. We open and close on the beach, and the man we first see is endowed with the strength of youth and the sense of life’s promise. This contrasts with the debilitating man at the end who is overwhelmed by his sense of waste.

However, in a paper published in 1979, Dawn Trouard together with other critics made a case in favour the restructuring of *Tender*:

*The achievement of the revision is, in short, to correct a fault of over-distancing, a fault that springs from a method appropriate to other works at other times but not to the tragedy Fitzgerald wanted to write. His true effect could be obtained only by repudiating much of what was being said by important critics of fiction about point of view and developing a clean, direct, old-fashioned presentation of his hero’s initial pre-eminence and gradual decline* (196).

However it is the contention of this study that the defenders of the revised version miss the point about how *Tender is the Night* was written,
how every serious work of fiction is written. As Fitzgerald wrote he knew what he had already written and what he intended to write next. The circuity of the novel became fixed as it grew on paper. Everything connected. To shuffle the chapters is to break the circuit.

Interestingly, literary history has other instances of authors being influenced by outside opinion to change their original conceptions of the presentation or content of a work. It is interesting that not one of these has gone unchallenged by posterity. Self-censorship is sometimes a prominent reason for a change in authorial expression, but closely related to this is the influence of outside opinion that has succeeded in convincing an author, however reluctantly that if his book is to succeed it must undergo some major alteration.

An author’s reliance of such outside opinion as to a book’s reception instead of his own creative force that produced the version under criticism has not always been found to be in his ultimate best interest. However I think most authors are right in the end when they trust to their instincts and their original creative plan.
We may take this as applying with particular weight to Fitzgerald’s acceptance of what the critics believed to be a serious flaw. The depth of his acceptance of his original ‘Flashback Technique’ as ‘a serious fault’ cannot be known. However it seems that he wanted to ensure the future success of the novel by convincing himself that the critics’ view of the ‘Flashback technique’ was correct.

One other consideration here is appropriate. When a narrative has been structured in a particular way, the balance of the treatment rests on it accordingly. The account of the earlier events in Switzerland and of the ironic consequences up to the opening on the beach is written with the technique of a catching-up of the narrative. Merely to rearrange the sequence of events to a chronological order does violence to the balance of the opening in the original book.

There can be little question that if Fitzgerald had reordered the events at some stage in the composition the early events would have been differently narrated, since there could be no reliance on the reader’s
understanding of them resulting from his view of the Divers in their introduction on the Riviera.

This is because *Tender* is not so mechanically conceived and executed as to yield to post-creation restructuring in such an important matter that has dictated the treatment both of start and of middle.

In the sense of ‘might-have-been’ we can envisage a novel that Fitzgerald himself had composed, or revised, to read in chronological order, but it would be a fundamentally different novel from what results in the revised edition.

It is the contention of this study that the pressure that Fitzgerald felt to popularize his novel was illegitimate. His capitulation to what he conceived of as public opinion, no matter how rationalized should not have been permitted to tear apart the living fabric of the novel as he wrote it.

Fitzgerald's own word for the "solution" he offers to the problem of too much "inevitability" in his novel is the Forsterian one, "mystery"--
a term expressly invoked by him as a way of ‘contesting’ rather than ‘concealing’ the rigid causality and end-determined logic of most narrative fiction. With this distinction in mind, we can make better sense of the enigmatic turnings and reversals of his original plot, a plot often criticized by later critics (Peroza, 1965), including Fitzgerald himself, as we have stated earlier, for its failure to provide a clean and coherent account of the hero's decline and fall.

For many critics, by toning down the brilliancy and the suspense of the 1934 edition, and by developing the story in a linear way without the possibility of misunderstandings as to its real purport, it gives further consistency and symmetry to the book. It enhances its dramatic quality at the expense of its pictorial value and thus brings it closer to the main “line” of Fitzgerald’s fiction.

The danger however with such a ‘restructuring’ was that the “tempo” of the narration, which was harrowing and highly charged in the original version became “out of joint.” In fact, the new chronological linear structure of the revised version helped quite a bit to remove this
high tempo, or at least to obscure it as much as possible. In this new structure, everything seems to find its proper place and to harmonize with the general trend of the story. All the motives gradually introduced in the First Book, are resolved in the last, and the tone of the narration is made uniform, so that what is lost in brilliance is gained in clarity and simplicity.

7.5 Critical Comparison between the Two Versions

I believe that although the original version of *Tender Is the Night* hinders our conventional sense of ‘linear cause and effect’, and ‘chronological progression’, it also reminds us of the underlying or unconscious meanings of Dick's "dying fall": meanings that resist the "straightforward," chronological story of his decline. Such meanings are always inherent possibilities within the novel's "to-and-fro" presentation of the hero's life, although they are usually ignored by our need for a clear, direct, old-fashioned understanding of its cause and effect structures.

I acknowledge that the original text does not adequately clarify the decline and fall of Dick Diver. However I argue that the decline he
undergoes is insufficiently understood if it is seen only as the direct consequence of an earlier and (now) gone "past."

In fact I emphasize that Rosemary's point of view is an "accurate" one with which to begin the novel, because what she sees of Dick Diver is ‘really there’, even if it is seriously incomplete. Her interpretive value to us as readers, therefore, is that she demonstrates the dangerous partiality of any focalization which takes on the appearance of the whole truth.

Nevertheless, the narrative importance of the chronological disruption of the 1934 original text is not merely that it responds to our heightened curiosity about Dick's past. More importantly, it succeeds in conveying a certain duality in the novel's depiction of Dick's social triumphs: a duality deriving from its "to-and-fro, keep-facts-back" presentation of events and from its consequent refusal--at least in the opening book--to pass any absolute judgment on his character, whether Rosemary's, the reader's, or even Dick's own.
The conflict between these opposing "logics" could be said to mirror the deeply transgressive structure of the original *Tender*: a work in which Dick's marriage to Nicole is often ambiguously portrayed both as a cause of Dick's later decline and as a consequence of his earlier idealism, and in which, more generally, the clear-cut relation between 'cause' and 'effect' throughout the novel is contested by Fitzgerald's "to-and-fro" technique.

By delaying the "true beginning" of his hero's story until Book Two, that is, Fitzgerald not only reverses the chronological structure of the novel, thereby repeating for the reader what Trachtenberg calls "something like Dick's own process of illusion and disillusion" (1968: 150) - he also compels us to question the often process by which we as readers and interpreters seek to "restore" in the novel – as Fitzgerald himself did in the later text - the true and proper relationship between its represented causes and effects, its beginning and its ending, or--and this is especially relevant to Dick's "dying fall" its ‘narrative memory’ and its ‘narrative present'.
Hence although the 1934 original text serves to recall the "complex course" of Dick's "dying fall," it does not attempt to construct a memory of "unbroken continuity" between his past and his present. Instead, it remains open to the accidents and reversals of another kind of memory, a memory that disrupts the narrative of inescapable decline that Fitzgerald tried to tell about his hero.

To understand the ideological impact of this ‘counter-memory’, we need to recognize that Dick's removal to America in the novel's final chapter is not just a personal retreat but a narrative return, another ‘retracing’ of the past carried out by the novel in its "to- and-fro" treatment of the hero's life. As such, it conforms to a ‘pattern of repetition and return’ that extends throughout the entire novel--a pattern that in the original version serves importantly to bind narrative motifs that are otherwise unbound in the impressionistic ordering of its plot as shall be illustrated in the following section.
7.5.1 The Dying Fall Technique

The problem of moral decline and the plot in the original version is presented in an impressionistic manner that suggests the existence of a counter-memory and the counter-memory disrupts the process of decline (Stevens, 1961). This suggestion is supported by the reversed chronology of the plot and the novel's failure to provide readers with a simple and straightforward account of the hero's downfall.

However I argue, that in both versions, Fitzgerald’s grasp of narrative technique appears in his slow and measured beginnings, which are worked out to the climax of the scene and then carefully brought to their conclusion, usually with a "dying fall" or a "fading a way". (e.g. in the beautiful scene of their first kiss, the brilliant scene on the Riviera and in Paris, the magnificent episode on the forlorn and forgotten battlefield).

In both he employs the technique of the completion of the waning parable until it reaches a disconsolate conclusion “not with a bang but a whimper,” as T. S. Eliot had prophesied. Fitzgerald had written to
Hemingway, ‘You felt that the true line of a work of fiction was to take a reader up to an emotional pitch but then let him down or ease him off. You gave no aesthetic reason for this – nevertheless, you convinced me.’ (Letters from the Lost Generation, 1991).

This duality of invited response to the story of Dick's "dying fall" obviously exceeds the authorized or official version of its meaning advocated by Fitzgerald himself. Yet it is all but encouraged by the temporal ambiguities of the text and by the author's own ambivalence toward his hero.

7.5.2 Function of Repetition

Perhaps because the collapse of linearity in the original version can in part be attributed to the ‘tendency to repetition’ it is not possible in this study to discuss the structure of Tender Is the Night without mentioning the repeated plot elements.

Every story is inevitably a repetition of the events that the story is about; as In the viewpoint of Post-structuralism, narrative always makes the implicit claim to be in a state of repetition, as a going over again of a
ground already covered, as the detective retraces the tracks of the
criminal—that is, narrative is always going back over a story that has
already been enacted.

As has been mentioned in the conceptual framework, a Post-
structuralist reading emphasizes elements such as foreshadowing,
flashbacks. It is believed they help lay the story out for the reader and
show that the narrator (even if an impersonal authorial presence) is in
possession of a certain understanding based on facts. On a most basic
level, we follow a character from chapter to chapter; the character is,
therefore, repeated. The character's desire stays more or less the same and
comes into play repeatedly. Moreover, repetition gives us the means of
getting through a long text such as a novel; in order to finish it, we have
to make sense of it, and one way to do that is to look for repeated
elements, mark their importance, and note the ways they change.
Repetition, in from a deconstructionist perspective, gives a sense of
significance to an element.

As has been mentioned earlier, in a deconstructionist analysis, we
look for repetitions of certain words, sounds, or images. The words in
which stories are told have significance only because they have been used in other contexts and are being repeated in such a way as to bring those contexts into the new narrative situation. (Jones: 2000), writes about artistic repetition "take us back in the text, that allow the ear, the eye, the mind to make connections, conscious or unconscious, between different textual moments, to see past and present as related and as establishing a future that will be noticeable as some variation in the pattern.’ We have no story without it. Nicole collects a series of father figures, Dick makes love to symbolic daughters. Repetition is thus integral to the narrative itself.

7.5.3 Function of Parallelism

In the original version, we find an obvious "parallelism" at work in the reversed chronology of the first two chapters, a pattern of "resemblance" through which many of the episodes and events of Chapter One find their inverse counterpart in the events of Chapter Two (as Dick's climactic collapse in Rome, for example, recalls Nicole's seizure in Paris after the murder of Peterson) (Fitzgerald, 1935:148).
Commenting further on Fitzgerald's distorted chronology, we can observe that the "Now-Then-Now" structure of the original version derives its basic coherence from the continuous repetitions and reversals of ‘psychoanalytic’ readings, in which:

a. the present is first explored,
b. then the past exposed,
c. finally the present again analyzed.

In addition, of course, the pattern of Dick's presumed disintegration in both versions of the novel is often dramatically repeated by many of the minor characters, who individually exhibit some developing flaw in Dick's own nature. Abe North with his drinking, Tommy Barban with his anarchic views, Albert McKisco with his corrupted talent--all represent some facet of Dick's potential for damnation.

Indeed, so obvious and pervasive is the play of parallelism in the original Tender that critics often overlook the extent to which the novel itself, not only in its internal structure but by its very nature as a text,
might almost be considered a narrative of return: a narrative motivated, that is, not only by a desire to reach its anticipated end but by an equally urgent need to recover its "true beginning," its ideological origin in the digressive history of Dick Diver's "dying fall."

Partly for this reason, Dick's abandonment of Europe at the end of the novel is marked by the same ambiguity we noted in his earlier crises. Although it is usually conceived by many critics as a kind of ‘exile’, a Deconstructionist reading allows us conversely to interpret his return to America in Chapter Three might as a form of ‘homecoming’ instead of ‘exile’.

Thus, having received word that his father has just died "peacefully" in Buffalo, Dick journeys homeward to bury him in a small churchyard in Virginia. That the journey back is, for Dick, a temporal as well as geographic one is indicated by the following passage--one of the most moving in the novel:

> Next day at the churchyard his father was laid among a hundred Divers, Dorseys, and Hunters. It was very friendly leaving
him there with all his relations around him. Flowers were scattered on the brown unsettled earth. Dick had no more ties here now and did not believe he would come back. He knelt on the hard soil. These dead, he knew them all, their weather-beaten faces with blue flashing eyes, the spare violent bodies, the souls made of new earth in the forest-heavy darkness of the seventeenth century.

(Fitzgerald, 1935: 204-205)

Reflecting on the unexpected immensity of his feelings, Dick takes his (apparently) final farewell: "Good-by, my father--good-by, all my fathers" (ibid: 205). So moving is this nostalgic occasion, with its associated memories of the father's intrinsic goodness and ‘elemental decency’, that one is tempted to forget that the moment itself is only a digression, a temporary "deviance" or "reversal" in the ongoing story of Dick Diver's decline. In the passage immediately following "good-by," therefore, Dick begins to make his way back from his old New World to his new Old one. Awaiting him are the accumulating horrors and disappointments of his emigrant life in Europe.
In a different interpretation, however, this melancholic moment provides a context for the remainder of the novel. Insofar as the events of Book Three are recounted mainly from Nicole's point of view, we confront what might be called a ‘reverse mirroring’ of Rosemary's perspective in the opening book. Just as in Chapter One the infatuated Rosemary tended to idealize Dick and his ingratiating charm, so now Nicole--recovered from her illness and aware of her own identity as a Warren--seeks to replace him with the "anarchic" Tommy Barban, ‘an ex-mercenary soldier turned stockbroker’:

"Why, I'm almost complete,' she thought. 'I'm practically standing alone, without him.' And like a happy child, wanting the completion as soon as possible, and knowing vaguely that Dick had planned for her to have it, she lay on her bed as soon as she got home and wrote Tommy Barban a short provocative letter"

(ibid: 289).

Thus, whereas a few years ago, along a now vanished stretch of a Riviera beach, Dick had exuded a quiet authority and supreme self-
confidence, he now projects the disheveled appearance of a "deposed ruler" (ibid: 280) bent on his own destruction.

However, I believe it would be a mistake to see Dick as entirely passive in this chapter, as though his antisocial behavior since Rome were the inevitable consequence of some single cause—whether his father's death, Nicole's defection, or even (as most critics believe) his own collapsed ideals.

Like Rosemary's and Dick's focalization in the earlier books, Nicole's 'focalization' in Chapter Three is not the sole perspective— for working 'against' her interpretation of events is the text's 'non-linear memory of Dick's history', a memory that often runs counter, as we have been arguing, to the frequently declared significance of his "dying fall."

7.6 Concluding Thoughts

To sum up, whatever else can be said by revisionist or anti-revisionist commentators, Fitzgerald's uncompleted revision clearly emphasizes the dying fall. In either version the last two chapters are
irresistible examples of Fitzgerald's creation of overpowering evocativeness out of relative stylistic sparseness.

To sum up, the complicated shifts in viewpoint, focalization as well as chronological sequence in the original text of *Tender is the Night* are grounded in the complexity of Fitzgerald's purposes. First, he is attempting to document both the external and internal forces which bring about the decline of a gifted individual.

In keeping with the initial breakdown of linear structure that we have examined earlier is *Tender's* chain of consciousnesses or what I might now call ‘narrative illusions’. Points of view, or focalizations as I prefer to call them in this research, tend to change because one character's narrative illusion no longer works and must be replaced by another.

For example, Rosemary's illusion of the perfect Diver family breaks down when she finds Nicole raving in the bathroom; it is then necessary to shift to an ‘alternative illusion’, the slightly more realistic one entertained by Dick, who knows Nicole is sick but believes that their
intersecting transference loves are actually her cure. Dick's illusion disintegrates in turn, leading to his disastrous imprisonment in Rome, then we shift to Nicole's doctors, and gradually to Nicole herself, all of whom have other illusions about her cure. As Nicole watches Dick interact with their children, we see him strongly identified for the first time as a father. Nicole abandons the father and stops playing the role of Daddy's Girl; she plays the adulteress instead, or rather the girl who rejects Daddy in order to form a "real" marriage, assuming what passes for mental health--but with another dominant male. It would seem that Nicole offers the only sustained or sustainable worldview in a novel in which everyone suffers from illusion or even delusion. As Nicole "cures" herself of a bout of madness in Part 3, her point of view becomes gradually predominant. It is as if she takes over the writing of the story, making it about her rather than Dick (usually considered the novel's hero or antihero). Thus on a 'representational level’, at this stage we are taking steps toward a more linear structure.

Whatever our degree of sympathy with Fitzgerald's aesthetic judgment, there is, I think, no escaping the conclusion that the 1951
revised version of *Tender Is the Night*---edited by Cowley from the author's notes--is a fundamentally different sort of text than the original text. The difference is almost entirely a matter of the emphasis accorded the counter-memory in the earlier edition of the novel. In the 1951 text Dick's slow descent into "dissipation" proceeds in a tragic and inexorable fashion, in a nearly unbroken line extending from his earliest hopes to his ultimate doom: exile and obscurity in "one town or another" in upper New York State (ibid: 315).

For if the 1934 original text disrupts the "straight forward," chronological presentation of the hero's fate, it also serves to underscore one essential aspect of his fate that is often overlooked in most discussions of the work. This is the notion that the "dying fall" which describes Dick's life entails not only a "decline" or a "diminishment" but also--somewhat in the manner of Pip's decline in Great Expectations, a nostalgic and necessary return: a return, that is, to the foundational ideals and values which once directed his young life but which have grown dormant and repressed in his subsequent rise to the top of the social world.
What the new version achieves, in other words, a direct, old-fashioned presentation of the hero's initial pre-eminence and gradual decline. What this version abandons, on the other hand, is the richly melancholic emphasis initiated by Fitzgerald's "to-and-fro" technique, a technique which requires us to look "backwards" as well as "forwards" in our attempt to understand of Dick Diver’s "intricate destiny."
Chapter Eight
Comparative Overview
Chapter Eight
Comparative Overview

8.0 Thematic and Characterization Duality

As I have demonstrated above, both in *The Great Gatsby*, as well as in the greater part of *Tender Is the Night*, the aesthetic principle of Dual Vision is operating. In both works there is a tension between different levels of understanding, different principles of judgement. Every aspect of the story contributes to this duality of perception.

8.1 Thematic Duality

The major themes of Fitzgerald's novels derive from the resolution of tension between ideas: when one idea (usually embodied in a character) triumphs over another. Jay Gatsby in *The Great Gatsby* possesses power, newly made money, and good looks. Finally, Dick Diver in *Tender Is the Night* has a medical degree, an overabundance of charm, and a wealthy wife. The common denominators here are the subjects with which Fitzgerald deals in all of his novels: youth, physical beauty, wealth, and
potential or "romantic readiness" - all of which are ideals to Fitzgerald. Set against these subjects are their polar opposites: age, ugliness, poverty, squandered potential. Such conflict and resulting tension is the ‘material’ of which Fitzgerald’s fiction is fabricated.

Fitzgerald's main gift is thus his ability to draw the reader into a web of emotional attachment to a character, as he does to Daisy through Gatsby, while simultaneously allowing him to inspect the complexity of the web, as he does through Nick. That is what Fitzgerald's dual vision at its best is finally about.

Moreover, Fitzgerald extended the idea of the momentary and essentially ‘unappreciated transport of happiness’ into a philosophy which elevated illusion to high point. In his fiction, although life cheats everyone by promising more that can be achieved, it is possible to win something by a wholehearted immersion in the cheating process, by ‘believing in the struggle’.

Like Keats, he makes a powerful suggestion in Tender is the Night that the happiest time of life is in youth when the individual has all his
hopes and illusions intact. Fitzgerald’s conception of romantic love shows that though it might be illusory, still it would give a sense of purpose and happiness.

The complex interweaving of themes in Tender is the Night is among the richest of aesthetically and intellectually satisfying performances in American literature.

8.2 Duality in Characterization

With Fitzgerald's characters, partly because of the themes with which he deals and partly because of his skillful handling of focalization and perspective, the choices are rarely as obvious or as clear-cut to the main characters at the time as they may be to a detached observer, or as they may seem in retrospect to have been.

In *The Great Gatsby* we encounter Fitzgerald’s characterization of a round character and a single trait and a central focalization and interest. In *Tender* we perceive a complex developmental character. In *Gatsby* Fitzgerald extended and developed the interpretation of the importance of ‘illusions’. Gatsby’s struggle, it is clear, is meant to be seen as essentially
heroic, but the ‘narrative method’ has the effect of making Gatsby so remote as to become almost mystic. In *Tender* Fitzgerald created conditions which allowed him to present a man who was much less than a mythic character, but who nevertheless must be seen in an epic context.

From another angle, *Tender* is like Gatsby in that it tells of a superior man in a corrupt society. Gatsby was surrounded by the Eastern materialists, and Dick Diver found himself among glamorous, but equally degenerate, materialistic upper-class people of the post-war civilization of America. In this respect the novel operates at two levels: an exploration into Dick Diver’s spiritual degeneration through dissipation as a tragic hero, and an examination in detail of the sickness of a society and a culture built in materialism.

We are reminded of the protagonists of Balzac, Stendhal, and Dickens tries to conquer the social world of London or Paris who is able to do so because under the new industrialism, money has taken the place of class. Thus, what used to be a fairytale, the peasant turning into a prince, becomes a historical possibility. However, as they come to realize,
money is not the problem: the social order is against them, usually personified by a rich man's son who understands that, when poor boys rise, rich boys have less space to breathe in. Fitzgerald had a lifelong interest in the theme, and Tom Buchanan of *The Great Gatsby* exemplifies this interest. These rich protagonists are all threatening figures of control and exclusion.

Fitzgerald had the kind of intellectual sympathy by which one places oneself within an object in order to relate with what is unique in it. Such ‘intuition’ and impersonality are not, mutually exclusive. Katherine Mansfield used to say, ‘All that (a writer) sees must be saturated’ in ‘an initial emotion.’ This emotion ‘alone can give the work a close and intimate unity. Fitzgerald placed the same emphasis on the writer’s intense emotion as a unifying principle. So of course did Eliot, Joyce and Pound. However, Fitzgerald incorporated their personal sympathies more feely and transparently into his art. Although Fitzgerald applied the method of impersonality in his characterization of Gatsby and Dick, he managed to maintain a greater personal intimacy with these
characters. Fitzgerald’s sympathy with these characters has coloured both novels characterization and shaped the elements of the plot.

‘Action is Character’, Fitzgerald used to say. He applied this method first in *The Great Gatsby*. Although in Tender Is the Night the psychological analyses of the characters have the upper hand, it is always in action that the true nature of the characters is revealed.

Nick is Jay Gatsby, as well as Nick, and he loses neither identity when becoming the other. He acts in many ways acts as Gatsby’s double. However, more important to the story is Gatsby’s role as Nick’s surrogate, creating for Nick moments of overwhelming imaginative transcendence, making Nick feel, even after Gatsby’s death, those mysterious possibilities, those dreams which still lure, however the ‘foul dust’ that may gather in their wake. Gatsby’s death is not, for Nick, the destruction of all that Gatsby suggested to him alive. Nick remains part-Gatsby to the very end. In *The Great Gatsby*, the narrator analyzes a magnetic character and we again have the bifurcated point of view with two resulting emotions – admiration and cynicism.
In *Tender*, Fitzgerald saw himself in double context – as both success and failure. Here he was once more using the duality and irony that he so brilliantly created in *Gatsby*, but instead of the irony being completely a matter of ‘focalization’, he made it a matter of ‘characterization’ – the ambivalence being not in the way Dick Diver is seen – but in the way he acts. Fitzgerald cannot express his ideas without this dual focus: back towards the glory that was and forward towards the promise that might be.

Again, we perceive a similar disconnection between Nicole as the wife of Dr. Diver and Nicole as the psychiatric patient who has been physically abused by her father. Fitzgerald was trying for something very hard to achieve in *Tender*. He was placing a deliberately glamorous surface upon the Divers' life to create a sense of both mystery and superficial value.

The Warrens like the Buchannans are a wealthy Chicago family. However Fitzgerald did not make Dick Diver merely the victim of Nicole and her wealthy family. Dick is complicit in his own decline. One of the most astute critics of this novel, Matthew Bruccoli believes that the two
views of Dick - the ‘homme épuisé’ and the ‘spoiled priest’ are somewhat contradictory. However I argue that Bruccoli misreads what is intended by Fitzgerald’s description ‘spoiled priest’ and does not fully perceive Dick’s dual nature – that he is used by others, because he allows himself to be used and is responsible in part for his failure. A priest is a man who has dedicated himself to a heightened purpose in life with a serious sense of duty. The ‘spoiled priest’ has betrayed that sense of duty, lost self-discipline and given way to excesses.

So conceived, the story of Dick Diver’s long descent, or "dying fall," from his initial eminence into ultimate obscurity repeats a pattern of disillusion and decline already firmly in place by the time Fitzgerald began writing Tender in 1925. The pattern is most immediately apparent, of course, in *The Great Gatsby*, where Gatsby enacts in his material obsessions and sordid downfall.

However, while the origin of Gatsby’s tragedy resides in the intensity of his dream, Diver’s lies in his being side-tracked by the very rich and by his own weakness, which was to feel needed and to be the centre of attention and his idealism.
Whereas *The Great Gatsby* was novel about what could never be, *Tender is the Night* is a novel about what would could have been. Both Gatsby and Dick Diver believed that they could make time stand still; Gatsby thought he could recapture the past, and Dick Diver thought that his future would wait for him. Fitzgerald suggests that both were not aware of the nature of time.

Thus, while Keats in the Ode longed for a state of eternity while recognizing that he was subject to a state of temporality. Both Keats and Fitzgerald knew that no such world was possible for men – something Jay Gatsby never learned and Dick Diver learned too late.

### 8.2.1 Youthful Vision

The Fitzgerald hero tries to sustain his youthful vision and his sense of expectancy, thus remaining innocent even in the face of experience. For Fitzgerald, youth was fraught with the excitement of expectancy, the eternal hope of great accomplishment. He believed that underneath the whole thing, underneath his philosophy of life, lay a sense of infinite possibilities that was always with him.
This is Fitzgerald’s idealized time – time as opportunity about to be realized, time as germinating seed. This is the Keatsian element that runs through his fiction – the belief in a golden world, a beautiful moment that will never fade. Gatsby is destroyed because he cannot see that time does not operate this way – that the idealized moment cannot be sustained forever. Fitzgerald, like Gatsby, also tried to arrest Time; and when this failed, when youth faded, he idealized the past and tried to relive it.

But when this Keatsian idealized time passes, it gives way to nostalgia trust in the present is replaced by memory of the past. Both these attitudes toward Time – the belief in an idealized moment, and the moment of a glamorized past – are present in *The Great Gatsby*. Gatsby idealizes the moment, and Nick Carraway nostalgically regrets that the moment has passed. When Nick realizes that Gatsby has lost Daisy and that the dream is dead, he remarks: ‘I just remembered that today’s my birthday. I was thirty – thirty – the promise of a decade of loneliness...a thinning briefcase of enthusiasm, thinning hair.’
Thus, for Fitzgerald, there was a time when dream gave way to reality, and when one had to see himself not in terms of what might be, but in terms of what was. This sense of regret for a faded world is the source of nostalgia in both *The Great Gatsby* and *Tender is the Night.*

Similarly, Fitzgerald had a dual view in his attitude toward success. If his early success helped sustain his belief in the promises and possibilities of life, it also made him aware of how far back he could fall.

Hence, in *Tender is the Night,* Fitzgerald tried to show the extreme contrast between a vital and energetic Dick Diver who at the beginning of the novel is the emotional nucleus of the Riviera crowd, and a worn-out dissipated Diver who at the end of the novel is human flotsam.

Fitzgerald invented the term ‘Emotional Bankruptcy.’ He makes it explicitly clear that he viewed wasted youth as a moral issue. He described how a riotous youth one can now ‘feel nothing at all.’ He wrote to his daughter, Scottie, ‘Our danger is imagining we have resources – material and moral – which we haven’t got….Do you know what bankruptcy exactly means? It means drawing on resources which one
does not possess.’ In short, he believed that ‘emotional bankruptcy’ resulted from mis-invested energy.

He believed that one had only so much energy to spend before there was nothing left to draw upon. Fitzgerald, deeply concerned with how the energy was used, believed that a careless life style like that practiced by the extremely wealthy accelerated the process of deterioration.

8.3 Attitude Towards Wealth

If Fitzgerald's fascination with wealth derived in part from being "a poor boy in a rich town; a poor boy in a rich boy's school," as he described himself, then it is not surprising to find that elegance and beauty share a similar proximity to inelegance and plainness.

In "The Crack-Up", Fitzgerald ruefully recounted the reluctance of Zelda Sayre to marry him just after World War I, when his prospects as a husband and provider looked extremely bleak. To win her over, he rewrote This Side of Paradise, his first novel, and got it accepted, but the
experience changed him. Thereafter he cherished what he called "an abiding distrust, an animosity, toward the leisure class - not the conviction of the revolutionist but the smoldering hatred of the peasant. In the years since then I have never been able to stop wondering where my friends' money came from, nor to stop thinking that at one time a sort of droit du seigneur might have been exercised to give one of them my girl."

Thus, Fitzgerald drew a line of demarcation between the idealistic revolutionist out to change the world and the jealous peasant afraid of losing his lover to a rival with more money.⁵

To make the same point in terms of the symbolic geography of *The Great Gatsby*, the significance of Gatsby's mansion lies not simply in its "meretricious beauty" but in its tragic proximity to the ashheaps of Wilson's garage. By the time of *Tender Is the Night*, this kind of

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⁵ This reminds us of a famous passage where Karl Marx spelled out what wealth could do to alter reality. "I am ugly, but I can buy the most beautiful woman for myself. Consequently I am not ugly, for the effect of my ugliness, its power to repel, is annulled by money.... Does not my money, therefore, transform all my incapacities into their opposites?"
topographic scheme has been subtly dissolved, psychologically internalized. The lyrical and beautiful are constantly flickering into the dismal and desolate.

8.4 Illusion and Reality

It is the focalization of both novels that despite the world’s judgement, a man must immerse in his dream. That was exactly what Gatsby and Dick did. It is that which fuelled them. Fitzgerald saw the realization of the discrepancy between dream and reality as the basis of life’s tragedy.

The context of Keats’ poem *Ode to a Nightingale* from which Fitzgerald borrowed his title dramatises the way than an intense longing to discover the way to an earthy paradise can actually be the means through which it can be reached. The context then is the same one which makes it clear that, as in Gatsby’s case, the dream is in a sense its own fulfilment.
According to this conception the sadness which characterizes both novels is to be attributed to Fitzgerald’s awareness of the gap between romantic expectations and actuality.

Whereas a novel such as *The Great Gatsby* emphasizes the attempt to recapture the lost past, *Tender is the Night* emphasizes the future that remained unfulfilled. *Tender is the Night* reveals not only a sense of regret for a past lost, but of regret for a future unfulfilled because it was irresponsibly wasted.

Furthermore, the dream in Fitzgerald’s fiction is betrayed both from ‘within’ and ‘without’. From without, it hits upon the rocks of gross materialism, struggles in contact with people (like the Buchanans and Warrens) hardened by their wealth and their innate superiority. From within, the dream is betrayed by misjudgement and self-indulgence.

As we have illustrated, the Romantic conflict in Fitzgerald’s novels is represented in his characters whose ideas are social and whose disillusionment is predetermined by Fitzgerald’s use of Keatsian time and by Spengler’s historical assumptions.
8.5 The American Dream

Henry James, in a letter to H. G. Wells, that has become part of American intellectual history, once remarked on the new and alarming "worship of the bitch-goddess SUCCESS" in America. He saw that prosperity and power might in themselves become trivial and boring. Life demanded intense powers of imagination - even of romantic love and devotion. He argued for dedication to people and ideas, and against the state of mind which lost itself in meaningless immersion race for success.

So when the Jazz Age, days of promise and gaiety, ended with the depression of 1920, what Fitzgerald believed to be the pattern of human growth turned out to be the pattern of the twentieth-century history. ‘My generation of radicals and breakers-down,’ Fitzgerald once wrote, ‘never found anything to take the place of the old virtues of work and courage and the old graces of courtesy and politeness.’

As Dick Diver wasted his genius on riotous living and had only failure to show for it, so too, Fitzgerald came to feel that the riotous twenties led directly to the catastrophe of 1929 and the thirties. Tender is
the Night clearly indicate that Fitzgerald believed in a one-to-one relationship between ‘personal’ and ‘historical’ tragedy and a causal connection between the irresponsibility that characterized the 1920’s and the suffering of the 1930’s. He thought of youth and the gay 20’s in exactly the same way – as a fixed quantity of time. As the Jazz Age drew heavily on its ‘financial resources’, so did Dick Diver draw on his ‘emotional resources’ – and in both cases it led to ‘bankruptcy’ – economic and personal bankruptcy.

Consequently, behind the real word in a Fitzgerald novel is a golden one that is slowly vanishing from view, and he felt this was true in a general as well as individual way. Dick Diver’s story was the story of Western civilization in its process of decline.

*Tender Is the Night* embodies its author's most comprehensive account of a certain kind of fate - a fate all but mythologized by Fitzgerald himself in the course of his lifelong meditation on the meaning of America: that of the American idealist who strives to create illusions of invulnerable beauty and magnificence, only to fall prey to the triple
temptation of money, sex, and glamour which informs Fitzgerald's unique version of the modern wasteland.

Americans had long been advised of the extreme individuality of their lives. The strong tradition of Social Philosophy in America, its Public Philosophy, was known for concern with day-to-day issues. Few things better exemplify this than Josiah Royce, on the need for loyalty, or William James on the moral life. There were the lectures and writings of Walter Lippmann, George Santayana, and especially John Dewey, all intensely focused on the American scene. In these works are thoughtful accounts of the good life as opposed to the way Americans live now; there was Walter Lippmann's account of the American Dream (bearing very little relationship to current ideas about it); and there were deliberations about the way that Americans think, or refuse to think, about the implications of that dream.

These works called upon the American nation to account for the way it made and spent money, about its class relationships, about the state of American national character. Here is how Josiah Royce (quoted
in Shlacks, 1994: 38) described the basic subject of Public Philosophy just before Fitzgerald went to Princeton:

> Since the war, our transformed and restless people have been seeking not only for religious, but for moral guidance. What are the principles that can show us the course to follow in the often pathless wilderness of the new democracy? It frequently seems as if, in every crisis of our greater social affairs, we needed somebody to tell us both our dream and the interpretation thereof. We are eager to have life...But what life?

Readers who come to Fitzgerald's novels and to the twenties are inclined to think that the often-mentioned subject of the American Dream is a matter of ‘personal freedom’ and ‘financial success’. However, early twentieth-century thinkers like Josiah Royce and Walter Lippmann (in Schlacks, 1994:39), wrote about that dream in much more idealistic terms. They related it to the building of the nation in the eighteenth century, and to the qualities of character-building. But Royce, for one, had recently written that the American Dream was getting
difficult even to discern, much less to reconstruct. Perhaps it had already been lost.

Despite this wider political and social context which informed Fitzgerald’s works, we find there are some critics who still dismiss Dick Diver as a social idler, a cosmopolitan companion and a charming host parasitically living on the Warren wealth and self-indulgently avoiding the work he had intended to do. Some even see Diver as a gigolo who married Nicole for her money. No assumptions could be more mistaken, yet they arise understandably from the subtlety with which Fitzgerald made his hero out of the intricacy and complexity of human personality, as well as from the shallow preconceptions of Fitzgerald with which some critics dimly make out his hero.

The story of Dick Diver's uneasy marriage to Nicole Warren and of his humiliating attachment to her family's fortune is not merely the story of one man's failure to resist the corrupting influences of wealth and privilege; by allegorical extension it is also, as Nick Carraway once said of Gatsby, the story of America itself, or at least that portion of its
history - postwar, urban, and early modern - which Fitzgerald repeatedly portrayed as the period inaugurating America's moral decline as well as its eventual emergence as a major military and economic power.

8.6 Symbolism and Mythology

It has been said that in the 1920’s many modernist writers like Eliot, James Joyce, and William Butler Yeats had recourse to the artistic form and technique of the myth to express their message. Fitzgerald used Eliot’s The Wasteland and Joyce’s Ulysses. However the kind of myth and symbolism Fitzgerald used is different since it does not rely on externally established symbols and myths in order to express the theme.

However, too often the final page of the *The Great Gatsby* is discussed a straight dirge for the American Dream, a proclamation that all the dreaming and striving go for nothing. I argue that we need to read more carefully than this, for the ending of a true myth is more complex than the moral on a fable. It is for Nick that the ‘houses now grow inessential and pass away’; for Nick that ‘the old island reveals itself, flowering still as it flowered long ago’ – and it is Nick, finally, who finds
himself ‘compelled’ by his own reverie into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with his ‘capacity for wonder.’

But as has happened through the history of Gatsby, Nick’s own wonder, his own history emerges through these others. Gatsby is dead; his dream (at least this time) is defeated; but neither has lost a grip on Nick’s imagination or on ours. At the end of the novel, the American Dream is alive because Nick’s imagination is still under its spell. If Gatsby has lived that dream to an inevitable disastrous conclusion, he has done so in a classically American manner, and Nick in telling of it, told it not simply as an allusion and metaphor, but as an American condition of mind. The novel becomes truly symbolic and haunting in its reverberations, precisely because Nick experienced it as such and tells it as a myth of the classic kind.

In other words, in Fitzgerald’s works, the Gatsby’s of the world live our dreams for us. They celebrate the persistence and power of the dream even as they come to realize its impossibility. A great myth does
not choose between tempting and teaching. It does both. It is the achievement of such a ‘duality’, more than anything else, which renders *The Great Gatsby* a great novel.

8.7 Narrative Techniques

One of Fitzgerald’s major aesthetic devices is that of temporal displacement, beginning in the middle, backward and forward movements like in *Tender*. It involves the story being narrated from the point of view of different characters. Yet with all Fitzgerald’s structural manipulations we do not lose the ‘focalization of narration’.

Analytic criticism of the novels distinguishes between two constituents, plot and characterization. Needless to say, each of these elements is determinant of the others. For what is character as it has been said but the determination of incident? And what is incident but the determination of character? In this respect, Fitzgerald’s works combines setting, character and plot very well.
Tender is the Night is the novel with which Fitzgerald had hoped to win the acclaim of both the critics and the reading public. For nine years after the publication of The Great Gatsby in 1925, Fitzgerald worked on Tender is the Night, developing and refining its complex structural scheme. He intended to prove at last that he was ‘much better than any of the young Americans without exception.’ With this novel, Fitzgerald was aiming at ‘something really new in form, idea, structure – the model for the age that Joyce and Stein were searching for, that Conrad didn’t find.’

If Tender is the night does not quite measure up to this great ambition, it is nonetheless, an impressive achievement. The novel is a notable example of the fluid graceful rhetoric of Fitzgerald’s best writing, and its thematic depth it surpasses even The Great Gatsby.

However, and as I have argued in this study, the way Fitzgerald first lay in the ‘pretty picture’ in Tender and then started digging under the surface is most effective--and gave a kind of junction of his two types of writing: the Saturday Evening wish-fulfillment stuff as a top layer and
the real investigation of living organism underneath." That dual vision gave Tender an "enormous" power in my opinion.

The interplay between incident and character (in the Jamesian sense) is more complex however; if we want to draw a comparison, we must revert to James’s "second manner" and no longer to Conrad’s "magic suggestiveness. But the line of development from *The Great Gatsby* to *Tender is the Night* is unbroken. The "valley of ashes" in Gatsby is still present in the background of the Riviera where Dick meets his destiny in Tender.

Interesting is the question of how Fitzgerald’s story purports to exist when told in the first person as in Gatsby or in the third person as in Tender. In Tender, it is given several degrees of detachment from the author. In Gatsby it is not clear whether the narrator is talking to himself or to us, rehearsing the story to refresh his own sense of tragedy. The device of the autobiographical narrator was used by Fitzgerald to establish ‘focalization’ to direct the reader’s responses, to encourage him to see what the narrator sees, judge as he judges. From time to time
Fitzgerald used his own voice to make his own comments or analogies, often of a literary or moral nature or combining any of these with the irony that runs throughout the novel. Fitzgerald thus viewed his characters both ironically and sympathetically.

There were moments all through Gatsby where Fitzgerald could have pointed up dramatic scenes, and it appears he deliberately refrained from doing so because the material was so harrowing and highly charged that he did not want to subject the reader to overdramatic tension. The structure and style, together with the use of Nick as narrator of Gatsby's story who undergoes his own crisis of identity, all contribute to this balance and the final synthesis of the two.

In *Tender is the Night* however, he had not been afraid of heightening and dramatizing any scenes; in this case, on the contrary, the material itself required a less tense and less nervous treatment, a kind of "epic" extension and grandeur, an abundance of qualifications and a philosophical as well as psychological build-up. The pace was to be slower and the rhythm less compressed and comprised a series of dramatic scenes we are given the subdued unfolding of the story in all its
richness of psychological, social, and philosophical elements. There are no sudden starts or elusive and allusive passages, but a gradual development of the main theme together with a wealth of qualifying and illustrative episodes. Nothing seems to be left for the reader to guess or surmise, everything is made explicit and dealt with at length, so that the "pictorial" quality of the book is enhanced at the expense of its dramatic compression.

8.7.1 Stylistic Function

In parody or in earnest, the styles of the two other American giants of Fitzgerald's time, Hemingway and Faulkner, have been imitated or echoed. But Fitzgerald's style remains inimitable, for it is woven out of a gossamer evocativeness - Fitzgerald called it "hauntedness" - that is the essence of the impeccable diction with which his treatment of golden moments, memory, expectations, love, and loss become so moving. But whether in "blankets" or in comparative spareness, the major artistic function of Fitzgerald's evocative language is to organize the coherent narrative motifs that create his themes.
In *The Great Gatsby*, the symbolic implication was projected with a technique of rapid allusions, meaningful hints, sudden realizations in a foreshortened perspective. In *Tender Is the Night* they are conveyed to the reader through an extensive elucidation, insisted upon with scrupulous documentation and explicit comments, explained in undisguised statements of purpose inside the novel.

Gatsby was written in a lucid stringent prose at once resilient and muscular yet its metaphorical content is insistent and its symbolic references are part of its universal significance. The language of *the Great Gatsby* is refined to the point of a very vividly evocative expression.

The language is tight and economical, yet with moments of unexpected beauty. It is metaphorical in a rich sense, conveying atmosphere intensely in some occasions, reality in others as in the heat of the Plaza Suite or the account of Myrtle’s death. At other times, the language is casual.
Fitzgerald’s language reinforces a Gatsby’s ideal world. The descriptive passages, in particular suggest a dreamlike realm where the laws of nature are suspended. When Nick Carraway, for example, first sees Daisy and Jordan Baker, they are on an enormous couch ‘buoyed up as though upon an anchored balloon’ (8). When he first meets George Wilson, ‘a white ashen dust veiled his [Wilson’s] dark suit and his pale hair as it veiled everything in the vicinity. (26). And when Nick goes to Gatsby’s party, one of the first guests he meets is a stout man ‘with enormous owl-eyed spectacles’ who is surprised because the books in the library are ‘real’ (45).

Similarly, there is something grotesque, almost surrealistic in Fitzgerald’s description of New York as a ‘city rising up across the river in white heaps and sugar lumps all built with a wish out of non-olfactory money’ (69). Nick sees with eyes that are slightly out of focus and even the physically possible seems strange like the eyes of Dr. T. J. Eckleburg’s eyes, ‘blue and gigantic – their retinas one yard high’ (23), and Fifty Avenue ‘so pastoral’ that Nick expects to see a great flock of
white sheep turn the corner (28) and Gatsby’s house ‘on fire….with light, which fell unreal on the shrubbery’ (82).

Thus, the nature of the writing is so spare nothing is wasted or lost. Strangely, the style stands in contrast to the content: the style was vibrant with life, the story shadowed with death. One is reminded of the saying about Fitzgerald that ‘his style sings of hope, his message is despair’

There is a powerful opposition beneath the skin of the novel between the language of navigation and will, and that of drift and unconsciousness

His style ranged from heightened emotionalism to matter-of-fact language; from a spare, economical style to one vivid with actuality; from a casual language to one refined to the point of being intensely evocative.

The book's imagery has drawn the most attention from critics, but I think it difficult to rely solely on imagery as a criterion. There are many visual descriptions of people and things, but they are counterbalanced by
the failure of perception which is so large a theme in the narrative. To see things unclearly is, Fitzgerald implies, about as close as we get to essences. And, the failure of perception in this story seems to me to correspond to the nature of human relationships. Nick sees things unclearly because almost no relationship holds true. What matters as much as the object perceived is the mist and darkness in which it is viewed. (Nick calls history itself a "vast obscurity" [141], and this sense of impeded understanding applies to the way that we understand ourselves within the present moment.

In *Tender* we are again able to pick up the salient features of Fitzgerald’s narrative methods and vivid prose. The mood of Ode to a Nightingale is part of the texture of the novel. Again in Tender the style is economical and richly metaphorical at the same time. His style is often neat and clipped with epigrammatic force. In the book one of the functions of ‘metaphor’ is to establish the contrast between the rich and the poor, and to provide the microcosmic intention and intensity of the book.
Writing often works best when the reader is oblivious to it, when he can respond to its effects without being conscious of how they are achieved. Fitzgerald believed that "the purpose of a work of fiction is to appeal to the lingering after-effects in the reader's mind." And so it was here--after a while. Once we through that initially uncomfortable period of settling in at the beginning of Tender, one falls under Fitzgerald's tender spell as subtly as Dick's guests fall under their host's. His gift for making people believe in the world he creates while "leaving little communicable memory of what he had said or done" is of a piece with the effect--more accurately, the lingering after-effect--of Tender itself.

Likewise, Fitzgerald creates an equally distorted and heightened world in Tender is the Night. The beach in front of Gausse’s hotel becomes a ‘bright tan prayer rug (3). The dinner table rises a little towards the sky like a mechanical dancing platform(34). And the heads of the trio of women look ‘like long-stemmed flowers and rather like cobra hoods’ (72). Fitzgerald’s use of colour imagery, often contradictory colours, creates a further sense of the unreal. Nicole’s face is ‘ivory gold’ (141); other women have ‘faces powdered pinkish gray’ (150); nights are
‘white’; twilights are ‘green and cream’ (74); and the sea is the colour of ‘green milk, blue as laundry water, wine dark’ (15). Fitzgerald’s prose, in other words, is inflated to create a moonlit, magically heightened world of youthful splendour.

In both versions, *Tender Is the Night* Fitzgerald’s language is maturer and more complex, syntactically more elaborate. Less nervous and evocative, less syncopated and colored than in Gatsby, it spreads out in descriptions and analyses, in considerations and comments; it is more diffuse and full-bodied in its diction. Its pattern is here given by the long paragraph; its flow is discursive and spreading; it presupposes the "long time" and the calm development from sentence, from period to period. It is difficult to give a single specimen of it, because it is the extension of its rhythm, not the intensity of it, that counts.

We are aware of Fitzgerald’s sophistication and the self-ironic depreciation of sophistication at the same time.
8.8 Critical Interpretations

It is the contention of this research that most of the earlier interpretations of Fitzgerald's work have missed the mark; but instead constructs a coherent theory that takes into account virtually every Fitzgerald novel and story as well as the known facts about Fitzgerald's life and painstakingly documents his own interpretation. Fitzgerald, on the one hand, has been taking seriously his legacy of the genteel tradition, which involves such qualities as decency and chivalry; on the other hand, Fitzgerald devoted his life artistically to the search for a way to modify this legacy to make it morally defensible in a modern world that presents so many rational challenges to the genteel tradition, a world in which all gods are dead, all wars fought, and all faiths in man shaken. Any study of Fitzgerald's work must take into account the seriousness with which Fitzgerald pursued his artistic goal of creating a believable modern hero who also retained whatever was salvageable from the genteel hero. It is difficult to see how an uncritical portrait of the genteel hero could be possible in a serious work of fiction; and that makes it even more important to recognize how deeply the heroes of Fitzgerald's mature
Fitzgerald, though a master in prose fiction with characterizations of the essayist, the dramatist and the social historian was basically a poet. His stylistic keynote was intensity and imagination. Although his note was sometimes shaped by stark emotionalism, his core theme had usually been the joy in experiencing beauty and the pain in knowing that happiness and beauty are transient. The irony is that a dream, with its ‘intangible quality’ can live in its own element, but reality brings change and ultimately death.

This reveals the template that created such famous instances as Gatsby's reunion with Daisy: "There must have been moments even that afternoon when Daisy tumbled short of his dreams--not through her own fault, but because of the colossal vitality of his illusion." We are reminded of what Fitzgerald was trying to say in Tender in the Night: that only the invented part of our life,--the unreal part--has had any scheme any beauty.
In the two nightmare landscapes existing within Nick's mind near the end of the novel: first in Nick's imagined reconstruction of the world which Gatsby's eyes looked at in his last moments, when he perceived a new reality in place of the dream that had dominated his life and discovered: what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass (p. 153) Then secondly, in Nick's own haunted vision: 'distorted beyond my eyes' (p. 167). In Tender, like Keats, the poet creates out of the bird’s song an ecstatic moment that seems to transcend pain, death and time; such a transfiguring moment cannot last, and the song fades, leaving the poet to face the reality of harsh experience.

As Wallace Stevens said once, ‘The imperfect is our paradise.’ (1997: 41). In a letter to his daughter, Scottie, Fitzgerald wrote that, ‘The thing that lies behind all great careers, from Shakespeare to Abraham Lincoln, and as far back as there are books to read – is the sense that life is essentially a cheat and that its conditions are those of defeat, and that the redeeming things are not happiness and pleasure’ but the deeper satisfaction that comes out of the struggle.
He was writing about what he called, ‘the loss of those illusions that gave such colour to the world that you don’t care whether things are true or false so long as they partake of the magical glory’. However even with this statement, the apparently bleak conclusion that hopes of future happiness will always be disappointed is tempered by the belief that the pursuit of dreams can bring happiness.

For Fitzgerald, even a dream that turned out deceptive was better than the barren reality. It is our dreams that give our lives their human substance and meaning. It is more meaningful to be disillusioned by such dreams than to live an empty, vacant life, abounding in commonplace vulgarity of truism. Because of this Fitzgerald’s works still survives and retains the vintage of legendary power. This is why his works strike us as fresh and suggestive. His themes are not limited on time. Love and youth, dream and reality have always a universal appeal.

8.9 Shortcomings and Weaknesses

Needless to say Fitzgerald had his shortcomings. For instance he circumscribed his narrative action in *The Great Gatsby*. He began his
novel with the assumption that money corrupts, and reduced all moral questions to those polarity positions that he could emotionally accept. One could say that he was too obsessed with avoiding the reality of failure to be fascinated with its psychological causes and complexities. The ending of *The Great Gatsby* may be emotionally satisfying but it is fictional ‘cheating’, but cheating in the most romantic way.

Similarly, the relationship between Gatsby and Tom Buchanan – the idealist and the materialist battling for a woman, whose voice ‘sounds like money’ – means one thing on the surface and another beneath the surface, one thing to the mind of Fitzgerald and another to his emotions.

Fitzgerald was also blinded by his own experience, by his sense of hurt and bitterness towards the rich, his sympathy for the poor boy who is their victim – to see that he was moving his characters towards types. He was also unaware that while Gatsby and the Buchanans are thematically and structurally opposite, Gatsby accepts and not rejects their values, and in reality Gatsby and the Buchanans complement each other.
Another way of interpreting Fitzgerald is to claim that he unable to make his central characters responsible for their failures. Fitzgerald’s novels beg very important questions by staging battles between the young idealist and the rich materialist who betrays him, without revealing that the idealist is really a frustrated materialist who betrays himself. The promises of youth are never fulfilled and lost youth is always a matter of betrayed commitment. The loss of promise leads to flight – flight into the past, in search of the fathers’ values.

One might say that Fitzgerald was unable to go beyond the Romantic vision because something in his own experience brought him up short. However the suggestion that he was a victim of the capitalist system and that his desire for money and the good life corrupted him is too simple a solution.

The problem is more complex than that. Fitzgerald once responded to such criticism by exclaiming, ‘But my God it was my material, it was all I had to deal with.’ Subject matter and the use a writer makes of it are very different matters. One can agree that a novelist has a right to use his
own subject matter. Yet one can hold the novelist responsible for his inability to realize fully what was dramatically and psychologically inherent in the subject matter. Fitzgerald was unable to realize his material fully because he could only depict what he was emotionally able to accept.

8.10 Concluding Thoughts

From Hemingway on, Fitzgerald's fellow writers have felt free to maintain an attitude of smug superiority toward his achievements. In the most snobby comment of all, E. M. Cioran remarks on "what seems an incomprehensible thing to me: T. S. Eliot wrote to Fitzgerald that he had read *The Great Gatsby* three times!" After watching the movie of Tender--"a very good film of a rather poor book" - Evelyn Waugh concluded, ambivalently, that "the enormously expensive apparatus of the film studio can produce nothing as valuable as can one half-tipsy Yank with a typewriter." For Gore Vidal, "very little" of what the "barely literate" Fitzgerald wrote "has any great value as literature."
Moreover, Fitzgerald has always been seen as a social historian who chronicled the Jazz Age. For most critics Fitzgerald’s praise was restricted to his being a social historian of his time and of the upper middle class. Most earlier studies have failed to appreciate Fitzgerald's own complexity of attitude his capacity to be fascinated with the collective adventure of Jazz Age America and at the same time highly critical of it.

Nevertheless, all these strictures in my view are not sufficient to disallow Fitzgerald's claim to a distinguished place in modern American writing for the following reasons:

First, his attempt to define "the rich" was a legitimate and peculiarly appropriate subject for an American writer. Money and American manners are inextricably linked.

Second, Fitzgerald's subconscious awareness of American values should be increasingly emphasized. The Great Gatsby should be separated from the specifics of Jazz Age life on Long Island and to be
regarded as a profound commentary upon modern America as a descendant of a romantic, frontier past in which idealism is as strong a component as materialism. In Gatsby, in Dick Diver, Fitzgerald has questioned the adequacy of present America to sustain its heroic past.

Third, Fitzgerald's moral awareness has enhanced his claim to be taken seriously as a novelist. The Great Gatsby is the central novel of the 1920's to assert a staunch moral point of view based on a sense of "fundamental decencies" against a morality based solely on power and position. Despite the pessimism and determinism which run through his work, Fitzgerald still sees man as capable not only of choice but of a vision superior to what he himself may be.

Fourth, the immediacy of Fitzgerald's writing has not vanished with the passing of time. Though many of his popular stories have gained favor by the nostalgia they now create for the most colorful period of the recent past, they have also gained because he re-created the past with extraordinary clarity. Whether a reader responds with the instinctive passion for that which can be seen, felt, and heard, or is impressed with
the way Fitzgerald's particulars evoke a larger reality, he arrives at a respect for Fitzgerald's ability to make a time, a place, a person, "live."

Fifth, and related to the above, Fitzgerald's style impresses any reader with more than a passing interest in writing. One of the contributions of recent scholarship is to make widely available manuscript materials which show the care with which Fitzgerald fashioned phrase and sentence and paragraph. *The Great Gatsby* manuscript and "The Note-Books," published in Edmund Wilson's *The Crack-Up*, shed much light about how Fitzgerald worked. The movement and clarity of his sentences, the aptness of his phrases, and the poetic quality of his prose are marks of his style. Sustained throughout a novel, as in *The Great Gatsby*, or in a section, as in the Rosemary section of *Tender Is the Night*, Fitzgerald's style reaches that excellence few prose writers and not many more poets ever reach. Moreover, the style is in the mainstream of English literary development; it impresses, not because it is intensely original or eccentric, but because it is a graceful, lucid, and highly evocative prose almost as easily connected with Dryden as with Joseph Conrad.
He often extended meanings in his novels through metaphor and allusion, until the story of his hero related to the story of America – the idealism of democracy in conflict with ruthless materialism. Fitzgerald also depicted his idealistic hero trying to preserve a special moment of time – to arrest the days of youth and promise – and Fitzgerald sometimes extended his novels, like ripples spreading in a pond, beyond history to metaphysics – to man’s tragic fight with the reality of time.

He combined the innocence of complete involvement with an almost scientific coolness of observation. In this way, by using what he actually experienced before the war or in post-war America, Fitzgerald dramatized the dreams and illusions which he felt to be at the core of America’s greatness – and the loss of greatness. It can thus be said that though the material of Fitzgerald’s work was essentially personal, it transcended the personal and became, in some respects, a dramatic symbol of human and cultural reality.
Recognizing that quality and acknowledging its worth may draw attention to the variety to be found in a writer who is commonly charged with having had a narrow range. It also adds to the dimensions of *The Great Gatsby* and *Tender Is the Night*, those novels that do most to maintain Fitzgerald's reputation as a serious writer.

Finally, and no small virtue, Fitzgerald is a good storyteller, though not in the same sense that Sherwood Anderson is a good teller of tales. Rather, Fitzgerald is a storyteller concerned not only with the story as "life" or "truth" but the story as "art." Fitzgerald's fiction is replete with stories interesting in themselves and artfully put down. If he narrates or is concerned with only one story--Fitzgerald claimed writers really have only one--it is a story turned around and around to see it from this side and that so that one listens again and again.
Conclusion
Conclusion

To wrap up, the aim of this study has been to demonstrate how a theoretically-grounded approach to literary criticism – as opposed to conventional literary criticism – yields a more sophisticated critical engagement with literary works, accounts for aesthetic appreciation, avoids impressionisms and permit a coherently articulated critical debate.

Post-structuralism as a literary school of thought was selected as the conceptual framework of this study because it aims at a disciplined identification and dismantling of the sources of textual power and potential, of the careful teasing out of warring forces of signification within the texts.

Deconstructionism, the methodology of Post-structuralism, or applied Post-structuralism, was implemented because it was stipulated that it would allow us to read Fitzgerald’s texts against themselves, to expose their ‘textual subconscious’, where meanings are expressed which may be directly contrary to the surface meaning, revealing all the
elements which overt textuality fails to recognize.

The study was informed by the Deconstructionist philosophy that a text can be read as saying something quite different from what it appears to be saying, or that it may be interpreted as carrying a plurality of significance, saying many different things which are fundamentally at variance with, contradictory to and subversive of what may be seen by criticism as a single 'stable' meaning, that a text may 'betray' itself.

The study concluded that Fitzgerald represented the schizophrenic culture in which the American writer functions with its conflict stemming from the irreconcilable differences between the transcendental idealist and the materialist pragmatic. He was depicting the decay of the old order, projecting a civilization in decline, a social order that was running out of time.

The Deconstructionist approach has allowed us to see that The Great Gatsby is thematically and structurally like a series of ever-widening ripples. We move from a personal sphere (a story of unrequited love), to a historical level (the hope and idealism of the frontier and of
democracy in conflict with a rapacious and destructive materialism), to a metaphysical sphere (man’s desire to preserve and relive the idyllic moment). The failure to see the interrelationship of these three realms has led to much critical distortion and to misplacing thematic emphasis, a misemphasis that has blurred a proper criticism of Fitzgerald’s narrative technique.

Fitzgerald depicted his heroes caught in a world of decay and decline. To do this he extended the narrative limits of his novels, related the plight of the hero to the plight of the society and accounted for the plight of society in terms of metaphysics. In the Great Gatsby, he related Gatsby’s lost dream to the loss of the frontier and the American Dream, which he in turn relates to the metaphysical question of Time.

Likewise applying the Deconstructionist approach In Tender is the Night, it was possible to demonstrate how Dick’s rise and fall represented for the whole process of social decay in Western civilization evident in the plight of America after the Civil War and World War I.
The duality of vision and perception in Fitzgerald’s narratives is intellectually fascinating. Fitzgerald translated this duality artistically to explore the origins and fate of the American dream and the related idea of the nation. The contradictions he experienced and put into fiction heighten the implications of the dream for individual lives: the promise and possibilities, violations and corruptions of those ideals of nationhood. Fitzgerald embodied in his narrative works the deep polarities of American experience: success and failure, dream and nightmare, illusion and disillusion.

However, one of Fitzgerald’s main weaknesses as a novelist is that he could create a world that was emotionally but not logically satisfying. To conclude then, we reiterate that in these works, Fitzgerald depicts an America whose ideals, noble in themselves, are becoming untenable, whose idealists, by the very nature of their ideals, are being corrupted, or crushed and cast out by a new culture progressively giving itself over to amoral material values.
As a result of looking at the life he knew, American life that is, in this way he gradually developed a subtle and fascinating perception of the immensely complex relationship between the ability that makes it possible for a man to get to the top in a competitive society and the ability that equips a man to conceive the ‘good life’, between the talent for accumulation and the gift of imagination.

In Fitzgerald, narrative technique was inseparable from the emotion it expressed. His rationale of technique was to intensify the meaning through lyrical language. The main characteristics of his writing are duality of vision, its flowing rhythms, a sense of colour, striking imagery. His style was endowed by his ability to write by what one may call ‘natural sentences.’ He chose his language meticulously. Every word is loaded with meaning. His admiration of Keats led him to follow the poet’s rhythms enriching his own style with lush Keatsian imagery. In the Crack-Up, Fitzgerald explains that his conception of poetry is that, ‘It is something that lives like fire inside you – like music to the musician or Marxism to the Communist – or else it is nothing, an empty, formalized bore.'
Fitzgerald deepened these effects he sought to make through his narrative technique. He stated that, ‘Material however closely observed is as elusive as the moment in which it has existed unless it is purified by an incorruptible style and by the catharsis of a passionate moment. His style combined the extraordinary and the real – where the actual and imaginary or where the dream and reality might meet. The dualism between intense emotionalism and factual realism is felt in the very texture of his works.

To conclude, it is predicted that Fitzgerald’s reputation as a novelist is and will remain secure for a long time because so far he has succeeded in keeping the strong alliance of the amateur reader - for he seldom failed to live up to that sole obligation which Henry James said we should require of the novel--that it be interesting and passionate.

In his themes, narrative techniques, symbolism and characterization and style, Fitzgerald never rested content with his accomplished artistry, but struggled always in his novels toward a firmer understanding of the moral qualities and values he dramatized in conflict, toward a finer control over his art. Fitzgerald can been placed with Edith
Wharton and Henry James as a very shrewd observer of American society.

It is hoped that this study would contribute to reaffirming Fitzgerald's position in the mainstream of American literary history and of deepening our understanding of the precise nature of his achievement within the literary tradition of which he was a part.

**Recommendations for Further Studies**

The predominant pattern of critical studies on F. Scott Fitzgerald undertaken in the previous decades has been informed by biographical, historical and sociological focalization. The underlying assumption behind the inadequacy of research on Fitzgerald’s artistic techniques, as I have explained in this study, was the erroneous belief that has dominated for decades about his carelessness as a writer, with a natural talent that he never succeeded in exploiting to the optimum. Even when acknowledging the tightly structured narration and brilliant writing in some of his works, the majority of critics attributed it to coincidental flashes of brilliancy where his ‘natural talent’ surfaced, without any
conscious artistic intention on his part. However it is hoped that this study has revealed that on the contrary, Fitzgerald was a painstaking writer who took pains in drafting and redrafting his works before their appearance, and that he was critically conscious of the structural techniques and narrative methods he used. Hence, it is the opinion of this study that there is need for more scholarly work on issues pertaining to the structural architecture, and narrative techniques implemented within the texts themselves. In this respect, suggestions for further studies include:

- A sociolinguistic study addressing the relationship between his narrative technique when writing for money (commercial stories) to popular magazines like the Saturday Evening Post in the twenties, expanding more deeply into the short stories (the majority of which have received very little critical attention) and the stylistic changes in his writing in the absence of such constraints.
• A study applying traditional linguistic stylistics describing his language at the lexical, grammatical and phonological levels to reveal the range of diverse styles he used even within one work

• Another interesting theme in Fitzgerald is his sense of endings, of dramatizing figures who conceptualize themselves as the last in a line. What is required is an investigative study working step-by-step through of each major Fitzgerald hero, demonstrating how each tries a new solution, informed by Fitzgerald's reading, reflection, and soul searching.

• A third suggested study would be one that follows the direction of the changing face of literary criticism itself over the past two decades, applying theories such as Feminist Theory, Postmodernism theory or Psychoanalytic Theory

It is to be hoped that future Fitzgerald critical studies will be inspired by these suggestions and further explore them.
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Appendix (1)

A portrait of F. Scott Fitzgerald
Cover of the First Edition of The Great Gatsby
Cover of the First Version of Tender is the Night, 1935

(c)
Cover of the Revised Version of Tender is the Night, 1951
Table I

**Time Sequence of ‘Social Events’ in The Great Gatsby**

<table>
<thead>
<tr>
<th>Ch. I (ibid: 7-25)</th>
<th>Nick introduces himself as narrator, referring to his return to the Middle West from the East 'last autumn', that is, the autumn of 1922. He comments on Gatsby, 'the man who gives his name to this book', as possessing 'some heightened sensitivity to the promises of life', and thus makes Gatsby the focus of interest.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>He also initiates one of the ‘time shifts’ in the novel by recalling how he went East in the spring of 1922 to make a career (or fortune) in stock broking, and came to be living in a shabby bungalow at West Egg</td>
</tr>
</tbody>
</table>
on Long Island. The action begins here in early June 1922. Nick is invited to dinner at the elegant home at East Egg of his distant cousin Daisy Buchanan and her husband Tom, 'two old friends whom I scarcely knew at all', and there he meets their guest Jordan Baker, The visit reveals barely concealed tensions between Tom and Daisy, and gives Nick a glimpse of a luxurious but frivolous and trivializing way of life. On returning to West Egg, Nick sees his unknown neighbour Mr. Gatsby standing alone, gazing intently across the water at a distant green light.

| Ch. II (ibid: 26-40) | On the way to New York one Sunday afternoon a few days later, Nick is compelled by Tom Buchanan to visit a garage on the edge of a desolate area Nick |
calls the ‘valley of ashes’. Here he meets Tom's 'girl', Myrtle Wilson, the proprietor's wife, and is pressured into accompanying them to the flat Tom rents in a lower-middle-class area of New York. Myrtle is determined to act the grand hostess, and the party she gives parodies Daisy's entertaining. It ends violently when Tom savagely breaks Myrtle's nose because she insists on repeating his wife's name. They have all been drinking heavily.

| Ch. III (ibid: 41-59) | At West Egg Nick is invited to Gatsby's party one warm summer night. He listens to a variety of whispered rumours about his host before actually making his acquaintance. Gatsby invites Jordan Baker inside the house for a private conversation, and when she returns she says she has just |
'heard the most amazing thing'. She tells Nick of Gatsby’s relationship with Daisy. Nick is involved now and the action unfolds in the rest of the novel.

### Table II:

**Examples of Fitzgerald’s Narrative Presentation of Time**

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<tr>
<td>1.</td>
<td>Two days later (the day after tomorrow (p. 80)) Daisy comes to tea with Nick and meets Gatsby again after nearly five years.</td>
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<td>2.</td>
<td>'The following Saturday's (ibid: 100) Daisy and Tom come to Gatsby's party.</td>
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<td>2.</td>
<td>'Next day' (ibid: 108) Gatsby telephones with an invitation from Daisy for lunch 'tomorrow'.</td>
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<td>4.</td>
<td>'The next day' is broiling! (ibid: 109). This is</td>
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<td>the day of the New York trip and their drive back 'toward death through the cooling twilight' (ibid: 129).</td>
<td>Ch. VII</td>
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<tr>
<td>4. 'It was this night' (ibid: 141), after Myrtle Wilson's death, that Gatsby recalls to Nick his meeting with Dan Gody and his love affair with Daisy. It is Nick's thirtieth birthday</td>
<td>Ch. VIII</td>
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<td>5. 'On the last night' (ibid: 171) Nick visits Gatsby's house.</td>
<td>Ch. IX</td>
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### 1923: AFTER THE MAIN NARRATIVE

Nick is 'writing' the story: he speaks of returning from the East 'last autumn' (ibid: 8) and later says 'After two years I remember the last of that day' (ibid:155). (There appears to be a slight discrepancy about the actual time when Nick is writing.)

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<td>Ch. I</td>
<td>Ch. IX</td>
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Appendix (3)

Different Drafts Illustrating the Composition Stages of Tender is the Night

(a)
wounding. He transfers his loves and falls in love with her, a love he returns.

After a year of non-a true separation which was not to return and marry her, he is an aristocrat of half American, half European parentage, young, mysterious and lovely, a new character. He has cured her by pretending to a stability and belief in the current order which he does not have, being in fact a communist-liberal-idealist. But the years have of living under patronage set up among the bourgeois have seriously spoiled him and he takes up the marriage as a man divided into himself. During the war, he has taken to drink a little and it continues as secret drinking after his marriage. The difficulty of taking care of her is more than he has imagined and he goes more and more to pieces always keeping up a wonderful face.

At the point when he is socially the most charming and inwardly the most corrupt he needs a young actress on the
The hero was born in 1891. He is a well-fitted and finelooking fellow. Also he is very intelligent and widely read — in fact, he has all the talents, including especially great personal charm. But it all planted in the beginning. He is a superman in possibilities, that is, he appears to be at first sight from a dangerous point of view. However, he lacks that sturdy strength — none of the ruggedness of Brambly Tegar, Picard, or his external qualities are anything of Gerald, Ernest, Ben Fawny, Archie Wildhend, Charley. We admire or myself. He looks, though, like me.

The faults — the weakness such as the social-climbing, the drinking, the desperate clinging to one woman, finally the nervous, only come suddenly.
To call him,
I think in the
Dr. Driver's mind

Long after based on
fail to cause. Thévenot, you D.

Dépochic D'oon.
went into the room next to theirs and held a collapsed patient who was besser, always better, and the main tried to read his heart for contractions, since he was on the real world only the slight half-consciousness he could find in the reconstituons, or lack of it, in Doctor Diver's voice. After that Dick discharged a shudderingly odd manner at a time for luncheon. Meals with the patients were a chore he approached with apathy. The gathering, which of course did not include residents of the Egantine at the Benthos, was conventional enough at first sight but over it brooded always a heavy melancholy. Such doctors as were present kept up a conversation but most of the patients, as if exhausted by their morning’s endeavor, sat depressed by the company, spoke little, and set looking into their plates.

Luncheon over, Dick returned to his villa. Nicole was in the salon wearing a strange expression. He started to enquire and asked quietly: What is it, Nicole?

He opened the letter. It was from a woman recently discharged, though with skepticism on the part of the faculty. It accused him in no uncertain terms of having seduced her daughter who had been at her mother’s side during the crucial stage of the illness. It presumed that Mrs. Divay would be glad to have this information and learn what her husband was really like.

Dick read the letter again. Creaked in cheer and read English he yet recognized it as the letter of a staff. Upon a single occasion he had let the girl sit in her chair, ride into Zurich with him, bring her concerts, and in the evening had brought her back to the clinic. Despite the fact that he was not inclined to the girl, but had, under the girl’s mother, he kissed her. Later, he tried to carry the affair further and he was not interested and consequently, consequently, the girl was never his. The girl had not come to dislike him, and takes her mother away after the woman’s departure.

“Did you have relations of any kind with that girl? I didn’t even like her.”

“No, I’ve tried thinking that,” said Nicole.

“Surely you don’t believe it!”

“I’ve been sitting here.”

He sank his worm to a respectful one and sat beside her.

“This is absurd. This is a letter from a mental patient.”

“I was a mental patient.”

He stood up and spoke more emphatically.

“WE HOPE TO HAVE ANY CONCISSION, Nicole. Go and round up the children and we’ll start.”

In the car, with Dick driving, they rumbled over the lake followed by two little companions, catching the horn of light and wave in the wooden, rattling through canopies of evergreen. It was Dick’s inspiration, a Really so dwarfish that they all stuck one of it except the children, between whose Madeleine towered madly like the tree. They knew every kilometre of the road—where they would crawl the pine needles and black stone smoke in high wind with a grunt cursed on it but fierce on the straw hair of the children.

Nicole was silent; Dick could not the feeling of her straight hand give. Often he felt lonely with her, and droopingly she asked the question with the flood of personal revelations she reserved exclusively for him. “I’m like this—I’m more like this,” but that afternoon he would have turned her in hand to what he wanted for a while and give him glimpses of her strength. The situation had always been a battle when the backed up into itself and closed the doors behind her.
to the account he carried in the box, like a stock-market
report.

When Dick got out of the elevator he followed a vacant
corridor and turned at length toward a distant voice outside
a lighted door. Rosamond was in black pajamas; a fantastic
table was set in the room and she was having coffee.

"You're still beautiful," he said. "A little more beautiful
than ever.

"Do you want coffee, youngster?"

"I'm sorry I was so apprehensive this morning."

"You didn't look well—you all right now?"

"I was scared."

"You're still scared, I was scared that morning.

"You're a well-tempered person."

"Mother's right. Dick's running over next month, if she can
get a job and all that.

She was just a little girl when she met you, Dick. Now I'm a
woman."

"I want to keep everything about you."

"How is Nettie—and Lottie and Tippy?"

"They're fine. They don't speak of you.

The phone rang. While she answered it Dick examined a
nod from the screen. Before and out by Albert McRae. The
voice came on the electric breath of an earring. Rosamond
seemed more the same now in the black pajamas.

"I have a letter... No, I'm very well, I've got to go
to the dentist's for a song before... No, not now."

As though with the approach of the table, she was relieved, she smiled at Dick.

"And that's done, she said... Do you suppose I've gotten the last
bit of the path going right for you?"

But again the phone called her. Dick got up and turned
but found the bed to the luggage stand, was in alarm toward

that smile as if they two together
had managed to get rid of all
the trouble and evil in the world and were now at peace in
their own heaven..."
(g)
Appendix (4)

Fitzgerald's Commentary on the Restructuring of the Original Version of Tender and the Creation of a New (Final) Version

This is the final version of the book as I would like it.