Trauma and Psychological Losses in F. Scott Fitzgerald's Novels

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INTRODUCTION

F. Scott Fitzgerald (1896-1940) is regarded as a great twentieth-century American novelist. In many ways Fitzgerald's legendary life has had a huge impact on critics and readers, perhaps overshadowing his great work. However, Fitzgerald's acceptance into the ranks of serious and important American novelists came only after his death in 1940. Moreover, it is only recently that critics have moved away from studying Fitzgerald's work as that of a merely popular or writer representative of the 20s and examined his works from various other perspectives. The 1920s can indeed be seen as a transitional time with a great change in American history from the Victorian period to modern times and with a huge impact from World War I on people's lives. But, from my point of view, the historical context only partly affects Fitzgerald's attitudes; it is only one way to look at his work, and using other literary theories is essential.

As many critics observe, nobody has described the despair of the Twenties better than Fitzgerald. He came to prominence as a writer in the 1920s, a period dominated by the postwar novel, and "thus his fictions reflect all the contradictions as well as the dreams of his age" (Pelzer 16). As a result, the approach necessary for Fitzgerald's work is a combination of various literary theories. In addition to historical and biographical studies, gender studies, trauma theory, psychological theory, sociology, and other approaches are important to add a new depth to our understanding of his work. Using eclectic theories, we can obtain a more complex and revealing understanding of different layers of his work, particularly his novels: *This Side of Paradise* (1920), *The Beautiful and Damned* (1922), *The Great Gatsby* (1925), *Tender is the Night* (1934) and *The Love of the Last Tycoon* (the latter was published posthumously in 1941 in its unfinished form). These novels mainly depict the complex traumas and psychological losses of the various main characters, focusing on their lives on

both sociological and individual levels. Therefore, trauma theory will be adopted as the most important and relevant approach to explore F. Scott Fitzgerald's novels in my dissertation, although other methods will be used as well.

Consequently, I intend to situate the trauma and psychological losses of various protagonists in F. Scott Fitzgerald's novels within a number of overlapping frames: my work adapts ideas from the influential works on trauma developed by Sigmund Freud, Cathy Caruth, Shoshana Felman, Dominick LaCapra, Jenny Edkins, and others. I will analyze and extend these conceptual frames and situate them in F. Scott Fitzgerald's novels. Since traumas and psychological losses in F. Scott Fitzgerald's novels are my major concerns, in the following part I will provide a careful survey of trauma theory, focusing on the Freudian theory of trauma and contemporary trauma theory. Then I will emphasize how trauma theory works extremely well in exploring various protagonists' traumas and losses in F. Scott Fitzgerald's novels.

1. Freudian Theory and Trauma Theory: Remembering Freud

Among the major subjects treated in literature, trauma and loss as a theme or a plot device appear as a significant element in the writings of many novelists. Using trauma theory, however, to examine individuals' emotional losses is comparatively uncommon**.** Trauma, according to Horvitz, has taken various forms: "over the past one hundred and twenty-five years, three unique forms of trauma have emerged into public consciousness: hysteria in the late Victorian era, combat neurosis following World War I, and violence against women and children in our era" (Horvitz 12). In the late nineteenth and early twentieth centuries, Freud had authored a wide range of essays related to hysteria and other concepts and he is considered the pioneer figure in trauma theory and psychoanalytic approaches. Freud's notion of trauma

is regarded as the foundation of contemporary trauma theory, and today his theory continues to have a huge impact on analyzing texts in modern literary criticism. As Caruth argues, "If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is at the specific point at which knowing and not knowing intersect that the language of literature and the psychoanalytic theory of traumatic experience precisely meet" (Caruth 3). Caruth's argument clearly points out the significant connection between the Freudian concept of traumatic experience and its implications for literature, and its intersection offers critics an opportunity to effectively investigate the deep psychic issues of protagonists using the framework of trauma theory.

In a broad sense, "the concept of trauma can be said to lie at the heart of Freud's initial discoveries and so to inform his earliest psychoanalytic formulations" (Forter 262). However, "many researchers in the field of trauma studies now like to think that Freud's work has been completely superseded [and] it will become clear that they themselves are heir to difficulties that can only be understood through confronting, not denying, Freud's legacy" (Leys 11). In any study of Fitzgerald's novels, it is necessary to use Freud and critics after him to examine the key concepts of trauma reflected in the depiction of different protagonists such as Jay Gatsby, Amory Blaine, Anthony Patch, Dick Diver, and Monroe Stahr. In addition, Berman argues persuasively that "Fitzgerald was from the beginning of his career interested in psychological phenomena and their explanation" (Berman 49), and his professional career as a writer began "within the orbit of Freudianism" (Berman 53). Similarly, West points out that "Fitzgerald had a good layman's knowledge of the current state of psychiatric treatment, both in Europe and in the United States" (West 63), especially during the time Zelda, his wife, had

a long course of mental treatment in Europe and in the United States. Thus, it can be supposed that Fitzgerald implicitly adopts Freudian theory at a very early stage of his writing career and Fitzgerald's wide knowledge of psychiatry enhances the fruitful depiction of psychological losses and trauma of various protagonists in his novels.

According to Leys, the concept of trauma was defined "originally [as] the term for a surgical wound, conceived on the model of a rupture of the skin or protective envelope of the body resulting in catastrophic global reaction in the entire organism" (19). However, the term *trauma* in Freudian theory has a psychological meaning, since it describes the wounding of the mind rather than the body itself, as a result of unexpected emotional shock. In the 1890s Freud suggested hidden sexual desire, particularly unconscious and repressed sexual memory as the core of hysteria. He then proceeded further with the seduction theory and raised the notions of erotic infantile wishes and fantasies. It is considered that Freud's early notion about hysteria is "a turn-of-the century discourse on trauma and dissociation" (Leys 11). In addition, Freud argues that the symptoms of hysteria are connected with the memories of a traumatic event, and the nature of the trauma is fundamentally shaped by sexual desires, fantasies, and conflicts. In Fitzgerald's novels, the depiction of hysteria or intense anxieties derived from memories of traumatic events can be widely found; for example, Gatsby's disintegration is due to the loss of a loved person while Diver's collapse results from unsatisfied wishes and desires. Amory Blaine's deterioration is related to sexual illusions about various women, Anthony Patch's downfall is derived from economic anxiety, and Monroe Stahr's collapse is connected to the loss of his beloved wife.

In "On the Psychical Mechanism of Hysterical Phenomena: Preliminary Communication", Breuer and Freud point out "any experience which calls up distressing

affects, such as those of fright, anxiety, shame or physical pain may operate as a trauma of this kind" (Breuer and Freud 6). Furthermore, in "Beyond the Pleasure Principle", Freud suggests that "traumatic neurosis" is a kind of "repetition of compulsion" (Freud 12) of unpleasant and traumatic events. According to Luckhurst, "repetition compulsion has a peculiar time scheme: after the event there is an attempt to act as if in preparation before it" (Luckhurst 501). In other words, for the traumatized individual, the chronology is mixed in the sense that a past event repeatedly jumps into the present and then it shifts back and forth in time and place so that the traumatized person cannot realize whether it is a reality or fantasy. In "Introductory Lectures on Psycho-Analysis", Freud defines the concept of psychical reality in which fantasy and reality may coexist or can even replace each other. When we closely look at *The Great Gatsby*, we can see that the traumatized figure, Gatsby, has attempted to return to the past over and over again, as he refuses to accept the loss of his idealized woman. Jay Gatsby has a mixed sense of past, present and future with the traumatic event shifting back and forth in his memory. Other traumatized protagonists such as Amory Blaine, Anthony Patch or Monroe Stahr cannot distinguish fantasy and reality in life as they are trapped in their illusory worlds.

Drawing from Freudian theory, the traumatic formulation relates to "an analogy between psychic and physical trauma" (Forter 263). Furthermore, Freudian theory also argues that for a traumatized person there is a "conflict between the forces of sexuality and its repression" (Forter 263). The sexual drives can be seen as "impulses that sought immediate and unconditional satisfaction, defined in part as the elimination of unpleasurable tension from the psychic apparatus" (Forter 263). Breuer and Freud also point out that trauma can be derived from both irreparable loss of a loved person and the social circumstances (Breuer and Freud 10). *The Great Gatsby*, *Tender is the Night*, *The Beautiful and Damned*, *This Side of*

Paradise, and *The Love of the Last Tycoon* all make use of the notion of loss of a loved person and the conflict between sexuality and repression among the main characters.

In modern literary criticism, Freudian trauma theory has played a vital role in analyzing texts. Caruth, in *Unclaimed Experience: Trauma, Narrative, and History*, claims that "texts of a certain period—the texts of psychoanalysis, of literature, and literary theory—both speak about and speak through the profound story of traumatic experience [and] the complex ways that knowing and not knowing are entangled in the language of trauma and in the stories associated with it" (Caruth 4), and persuasively argues the connection between literature and psychoanalysis. Caruth's ideas about trauma make a key connection with the vital role of an individual's memory, which is intensely involved in the repetition of traumatic experiences. The traumatic event, obviously, seems to be restored and twisted into the individual's stories of the past. In addition, the traumatic memory seems to be re-presented repeatedly, for it always remains unprepared and in unspeakable forms. In line with Caruth's argument, Abraham and Torok's *The Shell and the Kernel* also emphasizes the relation between psychoanalysis and literature; their work "is a constant interchange between literature and psychoanalysis [and] this is a matter not simply of giving psychoanalytic interpretations of literature, but rather of transforming literature into a resource for clinical insight" (Abraham and Torok 11). Moreover, according to Abraham and Torok, "the study of fictitious life-scenarios in literature parallels the psychoanalytic search for ever finer means of comprehending people and their joys or sufferings" (Abraham and Torok 11-12). Using Freudian psychoanalytic theory in literature study, therefore, is essential because it is a productive way of exploring psychology through depictions of characters' hidden sexual repression, the memory of traumatic events, and the gap between knowing and not knowing.

In short, Freudian trauma theory covers vast areas of the psyche and for literary analysis it remains among the most relevant approaches for revitalizing Fitzgerald studies. It includes the notions of hidden unconscious sexual repression, illusion, fantasy, daydream and nightmare, identification, family relationships, the transfer of desire, the complexities of childhood development, and many other useful concepts. All these notions can be used to effectively explore the implications of F. Scott Fitzgerald's novels.

2. Contemporary Trauma Theory

Over the last twenty years, the notion of trauma has been further developed in various fields. It has now been approached by many critical theorists such as Shoshana Felman, Cathy Caruth, Dominick LaCapra, Laura Di Prete, Victoria Burrows, Jenny Edkins and others. In their works, they reflect on traumatic experience expressed in various specific aspects, notably its relation to memory. Contemporary trauma studies started with the still growing interest in the Holocaust, in which critics have focused on the impact of prolonged stress on the survivors of the concentration camps. After World War II, especially after the Vietnam War, trauma theorists have shifted their attention to soldiers' Post-Traumatic Stress Disorder (PTSD) and the unbearable experiences that the survivors have faced. Critics also point out the importance of the memory of traumatic events to explain the deep psychic pain of the victims. Though these critics explore many aspects of trauma theory, they mainly adopt the Freudian trauma theory as the foundation of their critical and theoretical endeavors. In their work, however, repetition compulsions do not reflect wish-fulfillment or repression. Rather, they focus on the violent events overwhelming the victim and creating neurosis, events repeated over and over again in the forms of dissociative problems or personality disorders.

Contemporary trauma theory, as developed by pioneer critics such as Caruth and Felman, relates to the traumatic memory and experience and the crisis it brings to conventional understandings of historical narrative, truth and representation. Drawing from both the psychiatric notion of PTSD and Freudian psychoanalysis, trauma theory explores the way that trauma is embodied in the events, which then returns to life as forms of memory, repression, fantasies, dreams, or flashbacks. In addition, contemporary trauma theory identifies what cannot be fully remembered: the unspeakable traumatic events can be reflected only indirectly in terms accessible to textual analysis.

There are various ways of conceptualizing trauma in contemporary trauma theory, however; according to Caruth's *Unclaimed Experience: Trauma, Narrative, and History*, "trauma is described as the response to an unexpected or overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flash-backs, nightmares, and other repetitive phenomena" (Caruth 91). In *Race, Trauma, and Home in the Novels of Toni Morrison*, Schreiber suggests that "trauma, whether initiated by physical abuse, dehumanization, discrimination, exclusion, or abandonment, becomes embedded in both psychic and bodily circuits" (Schreiber 2). Psychologist Elizabeth Waites defines trauma as "an injury to mind or body that requires structural repair" (qtd. in Horvitz 5). Kali Tal conceptualized trauma as "a life-threatening event that displaces preconceived notions about the world" (qtd. in Horvitz 5). In *Literary Trauma: Sadism, Memory, and Sexual Violence in American Women's Fiction*, Horvitz "examines literary representations of psychic trauma provoked by sexual violence" (Horvitz 1). Clearly, we can see the connection of these definitions of trauma to Fitzgerald's novels as the notion of trauma mainly relates to unexpected emotional and violent experience or shock rather than merely physical violence. In

addition, the victims cannot recover from these emotional shocks in the past and are trapped in their illusory worlds.

In 1992, the appearance of *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* can be seen as a turning point in contemporary trauma theory. Felman and Laub connected two distinct areas of research being conducted at Yale University: portions from deconstructive literary criticism developed by Paul De Man and the recordings of the testimony of Holocaust survivors in the Fortunoff Video Archives. In *Testimony*, the authors combined examples of canonical modern literature taken from authors such as Freud, Dostoevsky, Camus, Paul de Man or Celan with video texts of ordinary people, the Holocaust survivors. *Testimony* attempted to return historical traumatic experience to literary criticism. This book "strives to grasp and to articulate the obscure relation between witnessing, events and evidence, as what defines at once the common ground between violence and culture, the very moment when, precisely, the phenomenon of violence and the phenomenon of culture come to clash—and yet to mingle—in contemporary history" (Felman and Laub xiii). In Fitzgerald's novels, we can see the gap between the emotional violence and shock and the traumatic memory. The memory of this emotional shock shifts back and forth in flashbacks or nightmares and pushes the protagonists deep into fantasy worlds.

In addition, Felman argues that "the traumatic event, although real, took place outside the parameters of 'normal' reality, such as causality, sequence, place and time. The trauma is thus an event that has no beginning, no ending, no before, no during and no after" (Felman 69). The victims of traumatic experience, according to Felman, can never recover from it when "trauma survivors live not with memories of the past, but with an event that could not and did not proceed through its completion, has no ending, attained no closure, and therefore, as far as its survivors are concerned, continues into the present and is current in every respect. The

survivor, indeed, is not truly in touch either with the core of his traumatic reality or with the fatedness of its reenactments, and thereby remains entrapped in both" (Felman 69). In line with this argument, Meek writes, "psychological theories of trauma have explained how the experience of physical harm or life-threatening situations can cause individuals to suffer behavioral and memory disorders over extended periods of time" (Meek 5). As clearly seen from Fitzgerald's novels, all the main protagonists suffer from traumatic events from time to time with no clear beginning or ending, and of course these novels also show us that the main characters never recover from inaccessible traumatic memories and so their lives collapse into disillusionment.

In *Trauma and the Memory of Politics*, Edkins explores "the connections between violence, the effects of trauma that it produces, and forms of political community" (Edkins 9). In terms of political power, Edkins claims that with trauma "the very powers that we are convinced will protect us and give us security become our tormentors: when the community of which we considered ourselves members turns against us or when our family is no longer a source of refuge but a site of danger" (Edkins 4). Moreover, "this can be devastating because who we are, or who we think we may be, depends very closely on the social context in which we place and find ourselves" (Edkins 4). Edkins argues that the way an individual exists depends largely on family, friends, political community, and beliefs. Therefore, Edkins continues, "events seen as traumatic seem to reflect a particular form of intimate bond between personhood and community and, most importantly, they expose the part played by relations of power" (Edkins 4). It is obvious that in Fitzgerald's novels we can analyze the protagonists' traumas based on their social relationships. We can see Gatsby's trauma clearly through his relationship with others. People spread rumors about Gatsby's life as he tries to keep himself away from others. In addition, when Dick Diver or Monroe Stahr cannot find

security away from their families or their small social circles, they ultimately feel lost and fall deeper and deeper into their fantasy worlds.

In *Tense Past: Cultural Essays in Trauma and Memory*, Antze and Lambek endeavor to emphasize new important perspectives on memory in contemporary culture, and specifically the central role of traumatic events within a politics of memory. Drawing on cases ranging from child abuse to the Holocaust, this book tries to argue that "memories are never simply records of the past, but are interpretive reconstructions that bear the imprint of local narrative conventions, cultural assumptions, discursive formations and practices, and social contexts of recall and commemorations" (Antze and Lambek *Preface*). The authors convincingly argue that we can capture the traumatic moments, the unspeakable, through "memories of the past and in theories about memory" (Antze and Lambek, xii). In *Tender is the Night*, we can find a particularly relevant example, the motif of incest in Nicole's childhood, which can be regarded as a traumatic experience that partly causes her mental breakdown in her adulthood. This unspeakable traumatic moment implicitly turns Nicole into a mental patient and that eventually leads to the unhappy married life of both Dick and Nicole.

LaCapra in *Writing History, Writing Trauma* argues persuasively concerning the idea of loss in political, cultural and social issues when he makes comparisons between absence and loss and the way loss can cause one's trauma. He supposes that "losses may entail absences, but the converse need not be the case" (LaCapra 48) and "losses occur in any life or society, but it is still important not to specify them prematurely or conflate them with absences" (LaCapra 65). In addition, he suggests that "losses are specific and involve particular events, such as the death of loved ones on a personal level" (LaCapra 49). He also refers to the idea of loss in connection with the notion of lack when he states that "loss is often correlated with lack, for as loss is to the past, so lack is to the present and future" (LaCapra 53). He also

connects the idea of desire to the notion of loss or lack when he suggests that "in terms of loss or lack, the object of desire is specified: to recover the lost or lacking object or some substitute for it" (LaCapra 59). Drawing from LaCapra's idea of loss, one can say that this idea is likely to be useful in analyzing Fitzgerald's novels. The motif of trauma resulting from the loss of a loved person could easily be found in *The Great Gatsby* when Jay Gatsby loses Daisy while in the army, and in *The Love of the Last Tycoon* when Monroe Stahr's dead wife haunts him all his later life.

Meek, in *Trauma and Media,* presents the "understanding of historical trauma as an open-ended, experimental approach to engaging with the violent and catastrophic legacies of the past" (Meek 1); he emphasizes reinforcing textual analysis with Freudian psychoanalysis, and various concepts from Walter Benjamin and Theodor Adorno. Meek then suggests that "historical trauma is not grounded in memory traces but in the interpretation of what may be forgotten in the texts of mass media, academic criticism, psychoanalysis and critical theory itself" (Meek 1). The author proposes three different approaches to media images in trauma studies: traumatic image, structural trauma and historical trauma. However, only Meek's concept of the traumatic image is likely to be useful in this dissertation. The traumatic image, according to Meek, "shows us something physically or psychically traumatic: someone is being, or has been, threatened, attacked, abused, starved, imprisoned, enslaved, tortured, murdered or executed, or is shown responding to the reality or consequences of some catastrophe" (Meek 31). Adopting Meek's notion of a traumatic image, one can better understand how Amory suffers from the death of Dick Humbird and how this horrible image haunts Amory in his search for a substitute father figure. In addition, the death of Myrtle Wilson, Tom's mistress, when Daisy Buchanan accidentally hits her while driving Jay Gatsby's car, can be analyzed as a traumatic image.

3. Freudian Trauma Theory and Contemporary Trauma Theory Applied to F. Scott Fitzgerald's Novels

It is my contention that both Freudian trauma theory and contemporary trauma theory work extremely well in analyzing the traumas and losses of the protagonists in F. Scott Fitzgerald's novels. In some ways, we can clearly see overlapping notions of trauma between these two trauma theories. First, I will explore the connection between Freudian trauma theory and the five novels. Then I will go on to adapt contemporary trauma theory to F. Scott Fitzgerald's novels.

In *The Great Gatsby*, many motifs of Freudian trauma theory and contemporary trauma theory can be found. Basing the analysis on Freudian trauma theory, one can say that the protagonist, Jay Gatsby, suffers from unconscious hysteria and faces traumatic neurosis and psychological loss in a fantasy world when he loses the idealized woman, Daisy Buchanan. Daisy becomes the object of Gatsby's romantic quest. His goal after becoming wealthy is to have her once again, as if it were possible to return to a point in time five years before. Therefore, it can be supposed that the memory of the past and Daisy has haunted him all his later life, and his life becomes a trap that he cannot escape from. What is more, his idealization fails and he dies disillusioned with the concept of the self-made man. Gatsby embodies many notions of Freudian trauma theory such as hidden sexual repression, the loss of a loved person, delusion, daydreams, identity loss, and the importance of the father-son relationship. Today trauma theory can be used to explore *The Great Gatsby* in terms of the never-ending traumatic memory, the endless impact of traumatic memory in one's life, and the emotional shock of not being able to reverse the process of time to retrieve the past.

In *This Side of Paradise*, we also see many motifs of Freudian trauma theory and contemporary trauma theory. Drawing from Freudian trauma theory, we can say that Amory has

romantic fantasies and disillusionments in life when he cannot escape the big shadow of his mother and find a substitute father. Over time, Amory falls into sexual illusions about various women. We can see reflections of many notions from Freudian trauma theory such as romantic illusion, hallucination, distorted mother-son relationship, the transfer of desire, the impact of war on individuals, loss of identity, and even, strangely, the association of death and the devil. Contemporary trauma theory can be used to read *This Side of Paradise* in terms of the power relationships between individuals and the community, the impact of violent memories of war on individuals, the transfer of desire onto different women, and the idea of death.

Similarly, we can find many motifs of trauma theory in *The Beautiful and Damned*. The emptiness of Anthony's life is shown gradually intensifying in the novel from his golden youth to his alcoholic nightmare. Anthony's desire seems, perhaps, to match reality when he attains the beautiful girl he loves. Therefore, Anthony Patch cannot distinguish fantasy and reality in life and is trapped in economic anxiety. Ideas concerning family relationships, the loss of parents, dreams and nightmares, childhood development and other Freudian motifs are all found in the novel. Contemporary trauma theory also offers useful concepts such as the relationship between individuals and the community, the effect of the loss of parents on forming an individual's personality, the impact of traumatic images on childhood development, and the significance of home life.

As a prominent critic's opinion shows us, *Tender is the Night* is the story "of a man of promise destroyed by both his own goodness and seductions of expatriate life on the French Riviera in the gaudy spree following World War I" (Pelzer 103). The novel's setting is the French Riviera, which conveys the atmosphere of the violent and despairing post-war world. However, drawing on specific aspects of Freudian theory, we can say that Diver's downfall is due to hysterical fantasy that has resulted from his unsatisfied wishes in life. It is clearly seen

from the novel that Freudian trauma theory and contemporary trauma theory can be used to analyze the trauma of Dick Diver. Dick suffers from hysterical fantasy when he cannot succeed in fulfilling his wishes in life, and then his life is destroyed when his married life falls apart and he no longer finds success in his professional career. Dick's trauma seems to be approachable through Edkins's ideas about the way individual existence depends largely on family, friends, political community, and beliefs, because, obviously, Dick's tragic life partly arises from his excessive dependence on the Warrens' money. In addition, even living in luxurious conditions, Dick cannot find a truly satisfactory home in the expatriate world.

The Love of the Last Tycoon shares the notion of trauma in its plot and theme. Stahr has suffered from the traumatic losses of his wife and his girlfriend, and these experiences change his character fundamentally. Drawing on Freudian theory, we can see that Stahr falls deeply into illusions and sexual repression when he loses his wife. He transfers that love to his work and becomes a workaholic until he meets another woman who looks much like his wife when she was younger. However, he cannot keep his idealized woman, and loses her forever. For our analysis of *The Love of the Last Tycoon*, we can adapt many motifs such as the notion of the traumatic image developed by Felman, Caruth and LaCapra concerning the traumatic loss of a loved one. Although this last unfinished novel seems to resolve many of the gender anxieties of the previous novels, *The Love of the Last Tycoon* can be seen as a continuation of Fitzgerald's traumatic fictional narratives exhibiting the loss of an idealized woman, the failure of artistic commitments and the death of the hero. As Callahan points out, "in Monroe Stahr, Fitzgerald embodies the failure of a man ambitious for power and desirous of love to humanize his society enough to live in fulfillment himself" (Callahan 210).

Overall, the number of studies on trauma in American literature is small and mainly focuses on the trauma of racism and of Holocaust survivors, such as in studies by Woolfork,

Schreiber or Levine. However, analyses using these recent developments to deal with trauma and illusions arising from sexual repression or the loss of a loved person are comparatively uncommon in American literary studies. The purpose of my dissertation is primarily to depict the trauma, fantasies and illusions of the protagonists, using different Freudian theories of trauma and those of other pioneer critics of contemporary trauma theory such as Felman, Caruth, and others. Analyses of social relations, economic motives, and historical context will also be attempted, when they prove useful as supporting evidence. As its central concern, however, this dissertation will develop a new and clear understanding of Fitzgerald's novels through the different aspects of trauma theory adopted, including psychological loss, repression, illusions and fantasies.

Chapter 1: Jay Gatsby's Trauma and Psychological Loss

F. Scott Fitzgerald's *The Great Gatsby* (1925) represents traumatic neurosis and psychological loss in the fantasy world of Jay Gatsby. It is also "an attempt to determine that concealed boundary that divides the reality from the illusion, [and] the illusions seem more real than the reality itself" (Bewley 38). Jay Gatsby's life on Long Island offers Fitzgerald a chance to investigate psychological phenomena and the painful events expressed in relation to different characters. More specifically, at the core of Fitzgerald's *The Great Gatsby*, one finds thought-provoking thematic motifs which can be approached using both Freudian trauma theory and contemporary trauma theory. Gatsby in fact does not face any bodily traumas but he indeed never recovers from the emotional pain resulting from betrayal by a woman he loves.

In this chapter, I will deal with the losses of Jay Gatsby, the central character in what is widely considered to be Fitzgerald's greatest novel. A survey of the literature concerning *The Great Gatsby* shows that it has been mainly approached through the frameworks of feminism, gender studies, and cultural criticism, among other contextualizations. Using Long Island, New York as its setting, F. Scott Fitzgerald endeavors to depict a microcosm of American society. The rise and fall of Jay Gatsby, a representative figure of the excesses of the 1920s, shows the different facets of materialism, in which remnants of idealization and romanticism have failed to survive, although Gatsby himself is under the influence of powerful romantic illusions.

Therefore, Gatsby's losses as presented in *The Great Gatsby* can be seen as closely connected to the Freudian theory of loss and trauma, as opposed to the Freudian theory of infantile development. Caruth, Felman and LaCapra's notions of traumatic memory, such as the relationship between knowing and not knowing, the psychic trauma provoked by sexual

repression, the gap between emotional violence and the traumatic memory, and the never-ending traumatic event are also relevant. This chapter attempts to depict Gatsby's trauma when he loses his idealized love, Daisy Fay Buchanan. As can be seen from the novel, Gatsby faces the repetition of compulsion and the created memories which return over and over again as he tries to repeat the past, as if it were possible to return to a point in the time five years ago when he fell in love with a beautiful woman. However, Gatsby is betrayed by his love and he spends all the rest of his life living with his illusions about Daisy and trying to win her again. It is obvious that Gatsby cannot distinguish reality and fantasy since he has a mixed sense of past and present time. Specifically, he seems to lose his identity in his search to win his love back, and he becomes a different man indeed. He also seems to be in "exile" from the community when he becomes a lonely outsider in his invented world, suffering loneliness and emptiness, staying away from others, and trying to build a fantasy world through various desperate measures, such as luxurious and lavish parties, a Roll-Royce, an extravagant home library and a collection of shirts. It is no doubt the case that Gatsby just lives by nurturing the good memories of the past and he never fully recovers from his illusory dreams, suggesting a never-ending trauma in his life since he has lost the idealized object of his desire.

Relying on Freud's notion of trauma and ideas from other modern trauma theorists such as Caruth, Felman or LaCapra, and trying to read *The Great Gatsby* in the light of trauma and psychoanalytic theory, it can be said that *The Great Gatsby* seems to speak directly to the traumas and losses of Jay Gatsby in his search of love and social status. The painful emotional shock of losing an idealized object of desire leads him to become another man indeed, and he thus loses his core identity and faces hidden sexual repression. Therefore, this chapter can bring us to a significant new interpretation of Fitzgerald's novel as we analyze in detail

Gatsby's psychic traumas caused by his excess of unpleasurable past experiences, and most evidently, Gatsby can be considered a victim betrayed and corrupted by a loved one.

Troy points out that *The Great Gatsby* is Gatsby's story and "it is a story of failure—the prolongation of the adolescent incapacity to distinguish between dream and reality, between the terms demanded of life and the terms offered" (Troy 226). Troy's idea is in line with the Freudian concept of trauma as it suggests that Gatsby's life is distorted and fragmentary. It is clear, however, to see that Gatsby's traumatized life starts when he cannot escape the unspeakable loss of a loved one. Whoever Gatsby is, a penniless soldier in the past or an extremely wealthy self-made man at present, he cannot find his own happiness, suggesting he has fallen into a trap of his own invention. When we look closely at the novel, we can see that from the time when Gatsby drifts around Europe to the time he wants a life shared with Daisy again, he cannot overcome the grief and distress arising from past painful experience since he cannot maintain possession of his romance forever. The memory of the past traumatic event is repeated over and over again and turns Daisy into a haunting longing: she is remembered and imagined, twisted around Gatsby's emotional life and attached to all of his decisions. What he desires after five years without Daisy is "to fix everything just the way it was before" (133) using his money only. One can see from the novel that Daisy is not only Gatsby's obsession but she becomes an enchanted object in his imagination.

At first, however, the first-person narrator, Nick Carraway, does not recognize the world of trauma and loss that Gatsby has encountered. The narrator expresses a very positive attitude toward Gatsby, about whom he thinks "if personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life" (2), even though Nick had never seen Gatsby before. Nick's thinking is derived

from the rumors spreading around Gatsby, if we suppose that at the beginning of the novel there is a mixture of truths and lies about Gatsby's life, turning all incidents happening to Gatsby in the novel into Nick's fantasies. But from Nick's view and the past stories that Gatsby shares with Nick, we can see Gatsby's complicated self. Gatsby's knowing and not knowing generates stories of the past which he nurtures day by day, and they all become twisted, making his past stories into a myth. According to a perceptive remark by Callahan, "myth can illuminate phenomena of individual and collective experience, or it can impose arbitrary and false explanations on reality in order to disguise the nature of human experience and personality" (Callahan 13). Therefore, Gatsby's stories of the past seem to reflect his twisted emotions and hidden desires, leading to a situation in which all his stories are "false explanations". Obviously, Gatsby seems to never fully grasp his own traumatic emotional shock. When the unspeakable experience returns in its traumatic form as repression, it assumes great power in Gatsby's mind, leading to his obsession with the idea of recreating the past. Therefore, Gatsby's stories are self-created, self-creating myths. The experience of losing the most precious person in his life makes him believe in a fantasy world, as he can be committed to his own dream without a sense of betrayal or experience of grief for something lost.

Nick believes that Gatsby has "an extraordinary gift for hope, a romantic readiness such as I [Nick] have never found in any person and which it is not likely I [Nick] shall ever find again" (2, 3). On the other hand, Nick provides foreshadowing about the empty life of Gatsby immediately after expressing his opinions: for instance, when he says, "Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men" (3). Obviously, we know and understand Gatsby primarily through the

narrator's voice, and "what Nick values in Gatsby are qualities he himself lacks: spontaneity, sensitivity outward" (Callahan 33). Even though Gatsby represents everything Nick scorns about New York, Nick admires Gatsby. The post-war New York City full of chaos and immorality seems to make Nick hopeless and desperate. He tries, absurdly, to have "the world in uniform and at a sort of moral attention forever" (2). Gatsby, therefore, becomes a "gorgeous" man to Nick. From Nick's point of view, Gatsby's personal sense of grief and loss, however, results from the desire to win Daisy again, which is regarded as the expression of his regressive wish arising from sexual conflicts since "Daisy tumbled short of his dreams" (116). Gatsby, evidently, creates his memories and dreams of Daisy. Thus, Gatsby seems to worship Daisy's shadow, which is created by his own passion, which in turn haunts Gatsby for the rest of life. Symbolically, Daisy's shadow is everything Gatsby values, but ironically, it destroys everything he idealizes and implicitly causes his actual death. To some extent, in Gatsby's psychology, Daisy appears to become "a green light that burns all night" (112), which has lured him into reinventing his identity and trying to recapture the past.

The Great Gatsby can be seen as an exploration of a personal sense of loss and therefore suggests Gatsby's collapse is not accidental. The memory of the past and the attempt to reverse the past makes Gatsby a traumatized figure. A central aspect of his trauma is a longing for such an idealized woman as well as an ideal world that is preserved through emotionally saturated memories of the past, and Gatsby indeed most intensely encountered his trauma when he could not keep Daisy in his life. When Gatsby first meets Daisy, he is overwhelmed by her youth, her beauty, and her wealth. At that time, Gatsby is simply an army officer, who is depicted as a strong, masculine and brave man. He tries to win this beautiful and wealthy woman, Daisy Buchanan. However, in contrast to his great desire to

possess a wealthy and beautiful object, Gatsby is only "a penniless young man without a past" (178), with "no comfortable family standing behind him" (179). He naively "found her excitingly desirable" (177) and "felt married to her, that was all" (179). Above all, Gatsby "let her believe that he was a person from much the same strata as herself" (178). This clue evidently shows that Gatsby is highly aware of social status as he is pursuing happiness, and he tries to make Daisy believe that he is worthy of her, as Daisy embodies all that Gatsby desires: beauty, purity and wealth. Furthermore, "it excited him, too, that many men had already loved Daisy—it increased her value in his eyes" (178). Thus, to some extent, sexual competition is also another force that makes Daisy become Gatsby's great desire and Daisy, in turn, seems to be "gleaming like silver, safe and proud above the hot struggles of the poor" (179), an immortal object of Gatsby's imagination. Therefore, as we can see in the later part of the novel, Gatsby's hidden sexual desire is clearly depicted when he returns to the East, settling his life to be near his love. West Egg ultimately becomes an emotionally significant place for preserving his longing for an emotionally absent figure, as if he has never been separated from her.

In *The Theory of the Leisure Class*, a well-known American economist and sociologist of the early twentieth century, Thorstein Veblen, argues that consuming goods and the satisfaction from gaining and wasting luxurious goods are a means of displaying and maintaining social status. Veblen's theory is extremely relevant to analyzing the "leisure class" in this novel as it shows the socioeconomic indications of Gatsby's idealization and loss. When we look closely at the novel, we can see that in contrast to Gatsby's earlier background, Daisy's life, according to Veblen's idea of conspicuous consumption, is clearly that of the vicarious leisure class. Drawing from Veblen's analysis of conspicuous consumption, one can see the notion of the vicarious leisure class in terms of the vicarious consumption of goods. Veblen

writes, “In the nature of things, luxuries and the comforts of life belong to the leisure class” (Veblen 70), and “if these articles of consumption are costly, they are felt to be noble and honorific” (Veblen 70). Furthermore, Veblen, in the same essay, argues, “the consumption of luxuries, in the true sense, is a consumption directed to the comfort of the consumer himself, and is, therefore, a mark of the master” (Veblen 72), and “conspicuous consumption of valuable goods is a means of reputability to the gentleman of leisure” (Veblen 75). What is more, Veblen argues, “the leisure class stands at the head of the social structure in point of reputability; and its manner of life and its standards of worth therefore afford the norm of reputability for the community” (Veblen 84). According to this analysis, it follows that Daisy Buchanan’s life is full of socially significant waste and consumption at the time she falls in love with Gatsby, as well as at a later time in her life when she gets married to Tom Buchanan. Daisy’s vicarious leisure contrasts dramatically with Gatsby’s own background and social status. Daisy belongs to the world of luxurious and comfortable consumption, but also to the world of decadence and corruption. This materialistic young woman knows how to manage her life in her small but socially prominent community. To put it simply, social status seems obviously more important than a romance. Therefore, “she vanished into her rich house, into her rich, full life, leaving Gatsby—nothing” (179).

While in the army, Gatsby first comes to see Daisy in her house. Gatsby is overwhelmed by her colossal beautiful house and “her porch was bright with the bought luxury of star-shine; the wicker of the settee squeaked fashionably as she turned toward him…. and Gatsby was overwhelmingly aware of the youth and mystery that wealth imprisons and preserves, of the freshness of many clothes” (179). Gatsby seems to be totally blinded by Daisy’s beauty and wealth, which leads her to the more powerful position in their relationship, as Gatsby “had no real right to touch her hand” (178). When Daisy leaves him to marry

another man, her wealth becomes one of Gatsby's obsessions, as he tries to enter the upper class and gain "reputability" as a "gentleman of leisure". Evidently and ironically, an honorable, masculine but penniless Gatsby could not keep Daisy at that time even though they had passionately fallen in love with each other. Also, Daisy's obsession with a wealthy life is expressed when she gets married as an affirmation of high social status. Later, when Nick comes to see the now-married Daisy, he is impressed by her life. Nick sees Daisy and her friend, Jordan Baker, as if they are balloons around Daisy's house: "two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house" (10). This scene obviously shows that Daisy is symbolically a domestic adornment, making everyone less wealthy aware of the aristocratic status she enjoys.

If one looks closely at the traumatic occurrence that led to Gatsby's illusions, one realizes that the main reason why Gatsby loses his loved one is that he could never "participate in the arrogant, inherited old wealth of Tom and Daisy Buchanan" (Tunc 69). Gatsby thinks that the only way to get her again is to acquire a lot of money, which will then help him enter the upper class. When Gatsby falls in love with Daisy, he is also aware of the importance of belonging to the same class as hers. Gatsby still maintains his lie about his social background when he lets Daisy "believe that he was a person from much the same strata as herself—that he was fully able to take care of her" (178). A dream of money makes Gatsby become another man, but this dream destroys and betrays him. He gradually loses his self-identity, and becomes "a tragicomic figure in a social comedy" (Chase 301). Furthermore, Gatsby "does not know how to conform to the class to which Daisy belongs and to this class he seems ridiculous" (Chase 301). That is to say, he has never had the skills to act and behave like the people of the established elite class, and even though he has a lot of money, he will

never be fully accepted as a man of the higher class: “Jay Gatsby had broken up like glass against Tom’s hard malice” (177). “Gatsby is somewhat more than pathetic; a sad figure preyed upon by the American leisure class” (Fussell 249). The chief myth of Gatsby’s failure, in line with Veblen’s argument concerning conspicuous leisure, is that the idea of the “chief wife” is related to gentle blood, “which has been ennobled by protracted contact with accumulated wealth or unbroken prerogative” (Veblen 55), and which is also connected to “many goods and great power” (Veblen 55). Daisy will never resign her status as a “chief wife”, which demands to be seen as a powerful position in an aristocratic family; therefore, her case should be taken into consideration in terms of Veblen’s ideas of conspicuous leisure as her aura of wealth and privilege represents the corrupted world that in the end destroys Gatsby’s idealizations and identity.

In contrast to Daisy, Gatsby, in fact, comes from the lower classes of American society at that time. Nick even characterizes his manners as having “sprung from the swamps of Louisiana or from the lower East Side of New York” (48) and “his parents were shiftless and unsuccessful farm people”. But despite these social realities, “the truth was that Jay Gatsby of West Egg, Long Island, sprang from his Platonic conception of himself” (118). With “his Platonic conception” Gatsby idealizes his world as well as his love. It means that Gatsby believes himself to be a man of his own making without any help from his parents and his life to be self-made in every way. Gatsby wants to change his life as well as his status in this life by inventing a new identity. In fact, paradoxically, Gatsby wants to recapture an invented past with the new self-made identity of the present. He believes this new identity will guarantee him extraordinary power, including material gain to successfully get the past back. Callahan suggests that in America “the dream seemed to relieve men from insecurity over identity and continuity, [and] reworked by Fitzgerald, the American dream became a mode of reality as

well as a desire of personality" (Callahan 5). James Gatz in the novel "invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent, and to his conception he was faithful to the end" (118). He changes his name in hope of acquiring a new life or a new fate. "Gatsby had no residual values to give his life direction except the values he created in inventing himself" (Lehan 31). This invention will create another success to pursue happiness in his life. It is an idea rooted in "the Alger myth of the self-made man", [that a] "man was not a man until he had proven himself by owning the world". By inventing a new identity, Gatsby wants to fulfill his unconscious wish of having a different life. Callahan also points out, "the Adam and Eve myth becomes a fable of psychological idealism; Adam (Gatsby) creates Eva (Daisy) from his own flesh, from his vision, while sleeping; woman becomes not herself, but dream realized" (Callahan 15). Callahan's analysis focuses on just one aspect of Gatsby's love: Daisy becomes his dream. Another important consideration, however, is the betrayal of this dream, as Daisy becomes a cold, wealthy woman without any moral standards, leading to Gatsby's disillusionment and a sense of meaninglessness in his life. It can be supposed that from these cultural myths, Gatsby would want to create and shape his life by inventing himself and his love. However, he becomes a confused self without ever having healed or overcome his past traumatic experiences at all.

In line with Veblen's argument of the leisure class, Simmel, a German sociologist and philosopher in the late nineteenth century, discusses the psychology of money in a way which is also relevant to the novel's implications. We can see clearly that social status has a relation with money, which is also considered a means to invent or to destroy a person's identity. Simmel argues that money is responsible for impersonal relations between people, and marriage can be purchased by money. With the notion of impersonal relations, Simmel argues that "on the one hand, money makes possible the plurality of economic dependencies through

its infinite flexibility and divisibility, while on the other it is conductive to the removal of the personal element from human relationships through its indifferent and objective nature" (Simmel 297). Following Simmel's idea, we can suggest that money implicitly becomes a means affecting people's relationships and everything can be bought, even marriage. When we look closely at the novel, we can suppose that Daisy seems to be bought by Tom's money and fortune and Gatsby is betrayed by the materialistic world where love and idealism are not adequate**.** It can be said simply that the accumulation of money is the sole purpose of capitalists. In this world, therefore, romanticism has no place. Consequently, Gatsby's grief overwhelms his life due to the fact that he is unconsciously aware of the importance of money over that of a love relationship, suggesting that his idealization is corrupted and betrayed by materialism, which permits everything to be bought.

It can, therefore, be easily seen that Daisy needs something permanent rather than a romantic moment. But above all, Gatsby could not give Daisy "a sense of security" (178) because his life does not depend on materialism but rather on romanticism and idealism. As a result, when Daisy wants a life without Gatsby, he then naively spends all the rest of his life living with illusions of her and wishing they could be together again. While Tom and Daisy were on their wedding trip, Gatsby, returning from the war, made "a miserable but irresistible journey to Louisville on the last of his army pay" (183). Gatsby could not resist the hidden desire to revisit and recapture their past romantic moments once again, as he is overwhelmed by illusions of Daisy. The "irresistible journey" can be regarded as the return to the scene of emotional trauma, as he refuses to accept reality. This return is also a force working against Gatsby's will as in fact he wants to forget the unpleasurable past. The more he wants to avoid reality, the deeper he falls into a traumatic world. His thinking "that if he had searched harder,

he might have found her—that he was leaving her behind" (183) motivates him to search for Daisy for the rest of his life.

Gatsby, after five years, becomes rich enough to think that he can use his money to win back his dream of his past, because the myth of the American Dream insists that "everything of value can be bought" (Callahan 21). Moreover, drawing from Veblen's remarks on pecuniary emulation, one can say that "the motive that lies at the root of ownership is emulation" (Veblen 25). By the term "emulation", Veblen means the effort to gain the same social status, specifically gaining wealth in order to equal another as one's main purpose. Hence, besides sexual competition, Gatsby's desire for Daisy is expressed sociologically through emulation of Tom Buchanan. Gatsby tries to become a fabulously wealthy man, and according to Veblen, "the possession of wealth confers honour", such that possession is considered "a powerful and ever-present incentive for the poorer members of the community" (Veblen 26). Money in that sense equals honor and power in the community**.** Ironically, Gatsby has built a wealthy life to nurture his idealism and romanticism; yet he is still regarded as socially inferior to Tom and Daisy, arising from the fact that Gatsby totally lacks any social sense of the aristocracy. In addition, it is obvious that Daisy will never leave behind her high social status, her "chief wife" position, to go back to Gatsby and the precious moment of five years ago.

Gatsby wants Daisy to deny her love for Tom when they meet after five years, and this shows that he desires to re-create his destiny. Veblen also points out that money can create power and social status when he argues, "property now becomes the most easily recognized evidence of a reputable degree of success as distinguished from heroic or signal achievement" (Veblen 29). Gatsby wants to show off all his material assets, from his mansion to his luxurious parties and his shirts. Therefore, it is the elite society that Gatsby desires to become

part of. Money, according to Gatsby, is not only a means to win his love again but a way for him to be accepted as a gentleman with respect and honor from the community. However, ironically, money cannot bring him happiness, as he will never be accepted as a gentleman by his beloved nor by the community she belongs to.

Miller, in his essay "Boats Against the Current", argues that Gatsby "sacrifices his life on the altar of his dream, unaware that it is composed of the ephemeral stuff of the past" (Miller 20). It can be said that the emotional shock never ends in Gatsby's life. Rather, it is always twisted into Gatsby's dreams, making his life a collection of fantasies. In line with Miller's idea, Lehan also suggests that Gatsby's loss appears when he is trapped in "a world where the promises of the past have been betrayed and the future has been grotesquely mocked" (Lehan 112). These two critics stress the significance of the past to the present and future in Gatsby's life. The scene of Gatsby's reunion with Daisy, in which Gatsby knocks over Nick's clock, symbolizes that Gatsby wants to stop present time and retrieve the past. For Gatsby, the traumatized past is regarded as a temporal delay in time so that he can go beyond the shock of past experience. From the time when Daisy shapes her life without Gatsby, he seems to have no actual life as he tries to find his self-identity and particularly his true love with the very woman "whom he has loved and lost" (Chase 300). In that sense, Gatsby's trauma seems to be inaccessible, as it leads Gatsby to a belated attempt to return to the moment before he loses Daisy, the moment that "like a waking memory, yet returned, repeatedly, only in the form of a dream" (Caruth 152). Consequently, it is clear to see that Gatsby's dream of Daisy is a consequence of his traumatic experience, which becomes a scar in his mind. That trauma is inevitably repeated later in all his actions and desires, showing him to be a daydreamer in life.

In *History & Criticism*, LaCapra (1985) points out the idea of "the transferential relation between practices in the past and historical accounts of them" (LaCapra 72). He argues that the term "transference" should be used

> in the modified psychoanalytic sense of a repetition displacement of the past into the present as it necessarily bears on the future. 'Transference' is bound up with a notion of time not as simple continuity or discontinuity but as repetition with variation or change—at times traumatically disruptive change. Transference causes fear of possession by the past and loss of control over both it and oneself (LaCapra 72).

In addition, LaCapra, using the Freudian concept of narcissism, concludes that

> as Freud indicated, the desirable but elusive objective of an exchange with an 'other' is to work through transferential displacement in a manner that does not blindly replicate debilitating aspects of the past. Transference implies that the considerations at issue in the object of study are always repeated with variations—or find their displaced analogues—in one's account of it, and transference is as much denied by an assertation of the total difference of the past as by its total identification with one's own 'self' or 'culture'" (LaCapra 72).

When we look closely at Gatsby's case, we can see that Gatsby's loss of his beloved serves as a crucial point when he transfers his disillusionments and emptiness from the past to the present. His elusive dream seems not to have an ending and he cannot come back into the real time frame: his past deceptive memories lead to never-ending trauma in his life. In this sense, we can see the link among psychic fantasy, trauma, and historical issues. The traumatized Gatsby has recalled the unbearable memory of his loss in the past and immediately rejected it. Therefore, this chronic problem affects Gatsby's capacity to overcome his loss. In addition,

the traumatic effects are repeated over and over again and overlap with his memories, creating his ongoing personality disorder.

Clearly, "the love Gatsby has for Daisy seems to be the one pure impulse in a corrupt world" (Lehan 113). Therefore, from the point of view of Freudian theory and La Capra's idea of the loss of a loved person, Gatsby's painful life starts when he loses his love, Daisy, who is "the first nice girl he had ever known" (177). For Gatsby, "when she is lost forever, the world changes" (Lehan 112). The loss of Daisy seems to be a sudden event which separates Gatsby from the recognition that he is betrayed by this "nice girl" in a corrupted world that he cannot fit into. Gatsby tries to re-make these memories as intrusive fragments, since he is never willing to accept this failure.

The idea of loss becomes one of the major themes that Fitzgerald explores, and Gatsby's loss is not even the primary case. "The psychological resistances Fitzgerald encountered while creating Gatsby are not surprising, since Gatsby embodied so many of the most painful experiences, fears, and desires of Fitzgerald's own life" (Stavola 125). Fitzgerald actually could not have won Zelda if he had not achieved overnight fame through his novel *This Side of Paradise*. Furthermore, Fitzgerald had to endure anxiety, loss and financial struggles in his life, and our knowledge of this lead us to speculate about connection with the losses of his protagonists in his five novels.

Since Gatsby loses his love, he "tries to live in a world where past, present, and future are all one" (Stavola 131). This mixed sense of time signifies Gatsby's psychic disorder of the past event, which leads to his belated attempt to return to the moment before his trauma occurs. It is also clearly seen from the novel that the loss of Daisy makes him become another man in a different world where he is not aware of the constraints of a time frame. What is more, "it is not just Daisy Gatsby wants but something beyond her: he wants that moment when life seemed

equal to his extraordinary capacity to wonder, and that moment is indissolubly wedded to Daisy herself, to materiality" (Moyer 218). Moyer's argument exhibits Gatsby's idealization in which Daisy seems equal to the demands of Gatsby's transcendental imagination.

> Almost five years! 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. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way (116).

As discussed above, Gatsby's materialistic life is built upon the idealization of love. Therefore, his illusion makes him become a man "with a creative passion". Obviously, Gatsby's transcendental illusion can in fact be seen in Freudian terms as resulting from psychological loss from which he never recovers during his life.

Gatsby's loneliness is depicted even when Nick first sees him: "he was content to be alone—he stretched out his arms toward the dark water in a curious way" (26). We also once see the action of stretching out his hand when he lost Daisy. When he goes along the streets in Louisville, "he stretched out his hand desperately as if to snatch only a wisp of air, to save a fragment of the spot that she [Daisy] had made lovely for him" (183). This action shows that at that time Gatsby is unaware of what is actually happening to him in the real world. He does not want to believe the reality that Daisy has left him alone after they have shared many happy memories. Drawing on Freudian theory, one can say the image of a Gatsby who "stretched out his arms toward the dark water" (26) may symbolize subconsciousness poised against reality. He is not aware of the real world he is living in, and his existence is based on what destroyed his hope. He feels so tiny and so lonely in this world. The image of "the dark water" may

symbolize rebirth and wishing for another life. Furthermore, this dark water may serve as a dark mirror of his own mind. It may be called the latent content in the story, warning him and readers that the lost experience from his past life will remain with him until his death.

The fantasy world of Gatsby is reflected in the way he holds luxurious and lavish parties "through the summer nights" (47): "in his blue gardens men and girls came and went like moths among the whispering and the champagne and the stars" (47). This description of the party makes us think it must be happening in a different world, a fantasy world that he creates for himself. "Gatsby's vision maintains its gigantic unreal stature. It imposes a rhythm on his guests which they accept in terms of their own tawdry illusions, having no conception of the compulsion that drives him to offer them the hospitality of his fabulous wealth" (Bewley 42). Hence, ironically, almost all the people at his luxurious parties are uninvited and nobody seems to know him well: "they came and went without having met Gatsby at all, came for the party with simplicity of heart that was its own ticket of admission" (50). In other words, the guests just come for pleasure, not caring much about their host. In return, Gatsby holds these parties solely for the purpose of seeing his love again. In contrast with Diver's reason for holding parties in *Tender is the Night*, Gatsby idealizes his past romantic affair, which seems to be his sole source of meaningfulness at this moment. What is more, the way Gatsby holds the lavish parties implicitly show the conspicuous consumption of the leisure class that he tries to be part of, expressing his fabulous faith in becoming one of the nouveau riche.

In addition to lavish parties, his mansion, Rolls-Royce, home library and especially his collection of shirts all depict the ideas of conspicuous consumption and pecuniary emulation in his life. In the early twentieth century, under the new industrialism, money could take the place of class or could even be a means of entering the upper class. It is a well-known American motif.

With pecuniary emulation, nothing is impossible; therefore, the stories of starting poor and ending rich and successful were on Fitzgerald's mind, and he used this motif in almost all his novels and short stories. In Gatsby's case, we can see he naively believes in his dream and in Daisy as his object. What is surprising here is the scene in which he desires to show off a collection of shirts to Daisy when she visits his house. As was the case with his first emotion about Daisy's house, Daisy seems to be overwhelmed by his expensive shirts. In "Dress as an Expression of the Pecuniary Culture", Veblen interestingly points out the significance of "everyday facts" such as "expenditure on dress" (Veblen 167). He argues that "it is especially the rule of the conspicuous waste of goods that finds expression in dress, although the other, related principles of pecuniary repute are also exemplified in the same contrivances" (Veblen 167). Veblen further points out that the function of dress "as an evidence of ability to pay does not end with simply showing that the wearer consumes valuable goods in excess of what is required for physical comfort. Simple conspicuous waste of goods is effective and gratifying as far as it goes; it is good prima facie evidence of pecuniary success, and consequently prima facie evidence of social worth" (Veblen 170-171), and it signifies "the insignia of leisure" (Veblen 171). In Gatsby's case, Veblen's notion of dress is relevant to analyzing Gatsby's desire to become a gentleman. Gatsby wants to show off the conspicuous waste of goods which partly proves that the satisfaction gained from his property can signify his perceived high social status. Moreover, it can help him to impress Daisy when he desires to re-create the past. Ironically, Gatsby can never achieve the respectability of the aristocracy; instead, the old wealth despises him for being "new money" and endeavoring to move up. Clearly, he just mimics their superior manners but in fact he totally lacks any sense of the grace associated with the elite.

Gatsby watches the uninvited guests, "standing alone on the marble steps and looking from one group to another with approving eyes" (61). It is very interesting that "Fitzgerald

does not actually let us meet Gatsby face to face until he has concretely created his fantastic world of Gatsby's vision" (Bewley 40). Gatsby does not care about anything around him because he "expected her [Daisy] to wander into one of his parties, some night" (95). His purpose is to meet his love someday because he knows for certain that Daisy is "just across the bay" (95). He has nurtured this hope since he lost his idealized woman five years before, and "it is Gatsby's ordeal that he must separate the foul dust that floated in the wake of his dream from the reality of the dream itself" (Bewley 42). He [Gatsby] has waited five years and bought a mansion where he creates for himself a chance to meet Daisy someday.

Nick emphasizes that "he [Gatsby] was a person of some undefined consequence" (77). It can be supposed that Nick realizes that there is something unusual in Gatsby's life or something that makes Gatsby's life unreal. There is also Nick's discovery that the past cannot be "possessed"; he has watched Gatsby searching for a past "that had not even had a momentary existence, that was the invention of his imagination" (Miller 34). Gatsby, "who mistakenly believes that one can buy back the past" (Lehan 113), never wants to accept the fact that he has lost Daisy forever. He can therefore be seen as a victim of his own re-created memory, through which he tries to reset the time frame: he wants to replace his traumatic reality with a pre-trauma fantasy. Gatsby lives by pushing himself into the past and is unable to grasp the real story of his traumatic loss. The reason is that he cannot find happiness and meaningfulness in his present life, and therefore he confesses details of his life to Nick.

> So I [Gatsby] thought you [Nick] ought to know something about me. I didn't want you to think I was just somebody. You see, I usually find myself among strangers because I drift here and there trying to forget the sad thing that happened to me (81).

Furthermore, he also describes himself, rather ridiculously, as "a young rajah in all the capitals of Europe—Paris, Venice, Rome—collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something very sad that had happened to me long ago" (79). He wants to make Nick believe his past story, and "he was liable at the whim of an impersonal government to be blown anywhere about the world" (179). He tries to convince Nick that he was just drifting and has now become a self-made man because of the very "sad thing" and of his incapability to change the horrible past. Gatsby thinks that while drifting back and forth he could have time and distance to forget the inexpressible memories with Daisy and build his new life. Drifting around and becoming a gangster seems to have shaped Gatsby's identity. However, his underlying illusions remain strong, and he has to come back to be near his love. The way Gatsby wants Nick to share his feelings as well as his exaggerated, romanticized story shows that he is sharing his fantasies with Nick and Gatsby is indeed a man with an actual traumatic past.

Obviously, Gatsby wants to make his life revert to the time before he went off to the army five years ago, because in such a world he has a lover who "used to be able to understand him" (133). He wants to keep that romantic moment forever, so "he talked a lot about the past", and "he wanted to recover something, some idea of himself perhaps, that had gone into loving Daisy [and] his life had been confused and distorted since then" (133). It is no doubt the case that when Gatsby lost Daisy, he also lost his entire world. Daisy's beauty and wealth are always intertwined in his life so deeply that she becomes an obsessive object.

According to Freudian theory, he has never fully faced the real trauma that happened to him. Undoubtedly, all his later actions just show he never believes in the fact of not having Daisy, and he wants to change his past. His memories about the past seem to make him feel

alive and constitute the happiest and most important events in his life, particularly the time when he won Daisy's heart. Loss of a relationship is the trauma of the horrible past that he has never recovered from. For Gatsby, "without Daisy, he is nothing; he is as worthless as the bonds passed illegally over the counter of his Chicago drugstore after his death" (Callahan 21). The traumatized narrator echoes all Gatsby's words and reflects on "something—an elusive rhythm, a fragment of lost words, that I [Nick] had heard somewhere along time ago…, and all I had almost remembered was uncommunicable forever" (134). Gatsby indeed becomes a distorted figure when Nick loses his voice. Gatsby's past stories signify the inexpressibility of the lost memories, and memory seems impossible to escape. Furthermore, according to Nick, Gatsby creates a world of escapist fantasy in a time before he experiences that first trauma:

> His heart was in a constant, turbulent riot. The most grotesque and fantastic conceits haunted him in his bed at night. A universe of ineffable gaudiness spun itself out in his brain while the clock ticked on the wash-stand and the moon soaked with wet light his tangled clothes upon the floor. Each night he added to the pattern of his fancies until drowsiness closed down upon some vivid scene with an obvious embrace. For a while these reveries provided an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy's wing (119).

In Nick's imaginary world, Gatsby is haunted by "the most grotesque and fantastic conceit". From imagination, Gatsby creates for him a "New World" in which he could find happiness in life. Each night, he usually has dream images of sexual desires or passions reflecting what he desires in his life. He naively imagines and believes in something gorgeous and unreal awaiting him ahead. His excessive dreams shape his identity, turning his life into fantasies.

Gatsby tumbles into his created world as an escape from reality. Ironically, later on, in "God's truth", Gatsby even idealizes his world with lies he shares with Nick when he says he is "the son of some wealthy people in the Middle West" and he was "brought up in America but educated at Oxford" (78). Evidently, Gatsby wants to invent his world based on his created memories and naïve belief, which seems to derive from and demonstrate his idealization of his chosen woman. After the traumatic event of loss, Gatsby indeed does not accept the reality of the betrayal, but instead nostalgically remembers the happy moments of the past with Daisy.

With a naïve and idealized concept of life, Gatsby cannot recognize the other side of materialism. Fussel, in his essay "Fitzgerald's Brave New World", claims that the main focus of Fitzgerald's novels is "the history of the New World" which is then further clarified as "the human imagination in the New World [which] … shows itself in two predominant patterns, quest and seduction. The quest is the search for romantic wonder" (Fussell 245). Fussell also argues that in society, "the pattern of desire may be suggested by such phrases as the American dream and the pursuit of happiness" (Fussell 245). For Fussell, the end goal of this quest is "the search for eternal youth and beauty [and] money" (245-246). As Fussell observes, the romantic aspect of the "American Dream" is that "the magic of the world can be had for money" (Fussell 246). For him, "beauty is commercialized, love is bought and sold, [and] money is the means of the violent recovery or specious arrest of an enchanting youth" (Fussell 246). Therefore, "Gatsby is essentially the man of imagination in America, given specificity and solidity and precision by the materials American society offers him" (Fussell 248-249), including the quest and seduction founded on belief in "a fairy's wing". Ironically, however, the truth is that he could never buy his love and he could not have "the magic of the world". Fussel's discussion is consistent with Simmel and Veblen's ideas in analyzing the power of money as one reason for Gatsby's loss of his love. Money, in *The Great Gatsby*, is used as a

symbol of the material excess and unrestrained desire that has resulted in the corruption of the American Dream. In Gatsby's case, ironically, he is betrayed by money, when he is a penniless man falling in love with a wealthy woman. Money, however, does not help him to reverse the past and win his love again later, when he is a self-made man.

Besides the loss of Gatsby's past love, which pushes him into this fantasy world, another possible cause of his trauma is analyzed in Stavola's *Scott Fitzgerald*: *Crisis in an American Identity*. Using Freudian theory, he argues specifically that Gatsby's trauma derives from earlier childhood trauma and unsolved conflicts experienced during the oral stage. Stalova uses the ideas of Freud and Erikson about "adult symptoms" and "serious problems during the early months of the primary relationship between a troubled mother and hungry child" (Stavola 135). What Stavola suggests about Gatsby's desire to have Daisy is that

> the deeper source of Gatsby's transcendent longings for Daisy [is] his insecure, love-starved childhood. The conditions of Gatsby's childhood deprivations and his fear of losing Daisy aggravated by his "nostalgia for a lost paradise" (Erikson's words), may be discerned in the extreme quality of his oral sadism, the need to identify completely with, and even consume, Daisy, the person by whom Gatsby wishes to be fed and satisfied (Stavola 138).

Stalova then further notes that with "orally sadistic characters, like Gatsby… oftentimes their oral-sadistic tendencies are vampire-like in character, harmful to both themselves and their loved ones. This quality of oral-sadism to a great extent colours Gatsby's relentless, uncritical pursuit of Daisy" (Stavola 138-139). Stavola assumes that by using money to buy the past back and to win Daisy, Gatsby "replicated this childhood pattern of behavior" (Stavola 139), and he believed that "the world of his imagination is better by far than the drab one ruled over by his parents" (Stavola 142).

Stavola's claim is in line with the Freudian theory of the parents' role in one's life, especially in a boy's. In this novel, however, Fitzgerald does not give us many clues about Gatsby's childhood relationship with his parents, especially his mother. Here, we can see the speculative overstatement in Stavola's discussion as we hardly see the mother-son relationship portrayed, and certainly no excessive obsession toward the mother. Moreover, Gatsby idealizes and romanticizes his relationship, so it is unconvincing to argue that Gatsby is a vampire-like character going after Daisy. Fitzgerald only leaves us "a ragged old copy of a book called 'Hopalong Cassidy'" (208) and Gatsby's "schedule" in which he wrote "be better to parents" (209). Stavola points out that "Fitzgerald makes no mention whatsoever of Gatsby's mother and does not introduce his father until after Gatsby's death" (Stavola 133). Furthermore, he also notes that "Fitzgerald recognized both the inadequacy of Gatsby's goals and the grandeur of his romantic vision and pursuit" (Stavola 139). So it is doubtful to argue, as Stavola does, that Gatsby is both an "orally sadistic character" and someone with a "romantic vision" of Daisy.

Rather, Gatsby is traumatized a second time after five years when he meets Daisy again. Gatsby's obsession compels him to ask Daisy to tell Tom that she has never loved him. Gatsby naively desires to see proof that Daisy's love for him has never changed, showing that his trauma has never ended. Gatsby thinks that Daisy will be happy with everything he does for her and he tells Nick that "after she [Daisy] was free, they were to go back to Louisville and be married from her house—just as if it were five years ago" (133). However, Gatsby once again is a victim of the lifeless and motionless woman, for Daisy can never leave her social status and her extravagant existence with Tom. Gatsby can never guarantee the position she requires. Once again, Gatsby's dreams and idealizations are betrayed. In addition, he naively wants to help and protect Daisy after the car accident, which led to Myrtle's death.

"He [Gatsby] couldn't possibly leave Daisy until he knew what she was going to do. He was clutching some last hope and I [Nick] couldn't bear to shake him free" (177). But, as we can see, Gatsby loses Daisy again when Daisy and Tom go away, leaving Gatsby alone as before. Gatsby reacts the same way as when he was left by Daisy in his first trauma. However, this time, the same naïve reaction causes his death, ironically at the hand of a man traumatized by the loss of his woman.

Gatsby "had lost the old warm world, paid a high price for living too long with a single dream" (194). While standing outside the Gatsby mansion, looking across the bay, Nick realizes that Gatsby's death, like his life, was a product of an elusive, outlived subconscious illusion. Despite all his efforts, Gatsby is unable to disown his past, and he continually suffers in the world of trauma. He evidently suffers from the trauma that he had in the past when his relationship with Daisy was broken. He really wants to recapture their happy moments by recreating and mixing past events with present ones, and to jump back into a created past with illusory emotions. In his blind pursuit of wealth, status, and success, Gatsby follows a dream that ultimately becomes a nightmare. Undoubtedly, Gatsby has experienced a traumatic event in the past and a traumatic neurosis keeps him trapped in fantasy until his actual death. Gatsby's confused self can be examined when his memories are evoked repeatedly, which renders him incapable of overcoming his loss of the person he loved in the past. The traumatic memories overlap in his life as intrusive fragments. In addition, Gatsby's memories cannot escape the bounds of cultural and socioeconomic issues, leading to his changes in identity and personality. He becomes a representative American victim of betrayed promises and his destroyed dream.

Chapter 2

Amory's Romantic Fantasy in *This Side of Paradise*

F. Scott Fitzgerald's *This Side of Paradise* points out the huge change in Amory's psychology from his childhood to adulthood. Written with a well-organized structure in two books and an interlude, *This Side of Paradise* serves as a premise for Fitzgerald's later, more successful novels. In the essay "History and Masculinity in F. Scott Fitzgerald's *This Side of Paradise*", Pearl James clarifies the meaning of gender and its ambiguity in early twentieth century American culture in general and in *Bildungsroman* in particular, providing a useful entry point to Fitzgerald's novel. Historically viewed from the standpoint of the essay, sexual identities are exemplified in cultural and social changes, argues James. He then exhibits the idea of cultural anxiety about the coherence of masculinity in the early twentieth century and shows how this anxiety was exacerbated by World War I. In addition, James suggests that Fitzgerald, unlike nineteenth-century writers, shows that identity is performed and relatively unstable, because there has been a shift from "character" to "personality". James persuasively proposes that the novel presents "masculinity as an unachievable ideal, complicated from without by contradictory cultural imperatives and from within by homoerotic desires, experiences of loss, and feelings of inadequacy" (James 4). Furthermore, according to Pelzer, *This Side of Paradise* is "a novel about disillusionment and loss" (Pelzer 44). This novel, therefore, obviously depicts the unstable emotions and the sexual illusions of the central character, Amory Blaine, showing him to have a disintegrated personality.

In quest of success, money and happiness, Amory has endured many experiences to form a conception of self, but it is hard for Amory to control himself, so he inevitably falls into a disillusioned world. As James suggests, Amory "can never achieve a coherent

character" (James 3). One of the main points that leads to Amory's misconception of sexual identity as well as gender identity is that he has been greatly influenced by his mother, Beatrice O'Hara, in his childhood, while lacking the influence of his father, Stephen Blaine, or an adequate substitute figure. James also points out that Amory is "not of manly character, but of personality—a new, inferior, and effeminate kind of identity" (James 3). In the light of reading *This Side of Paradise*, this chapter will focus on the psychological facets of Amory's life and his psychological growth from his boyhood to adulthood to learn how disillusionment functions in his life, especially in his love for various idealized women in his later life.

Concerning the notion of sexuality, Tyson, in *Critical Theory Today*, discusses the meaning of sexuality when she writes, "for some psychoanalytic theories, especially in the past, sexuality was a matter of a biological pressure that is discharged in the act of sexual intercourse" (Tyson 24). According to Tyson, Freud called the sex drive "eros and placed it in opposition to thanatos, the death drive" (Tyson 24). Furthermore, Freud "realized that our sexuality is part and parcel of our identity and thus relates to our capacity to feel pleasure in ways that are not generally considered sexual" (Tyson 24). Based on the Freudian concept of sexuality, then, one can draw the conclusion that "psychoanalysis today sees a close connection between our sexuality and our identity because the origin of our sexual being is in the nature of the affirmation or disruption of our sense of self that occurs in childhood" (Tyson 24). Drawing from these general principles of the psychoanalytic approach, we can say that Amory's sexual illusion derives from his unstable identity and psychological loss of a father figure in the early stage of his life and results in his split personality throughout the novel. Pelzer further points out, "expulsion from college and rejection by the woman he loves eventually lead Amory to discover that his dreams are not enough to ensure his desires, and he grows disillusioned with life"

(Pelzer 35). For that reason, the novel clearly shows Amory's downfall, which has resulted from his sexual illusions, losses, and unstable identity through his life.

Drawing on Freudian theory, then, we can say that the first erotic object for both sexes is the mother, while the way boys and girls resolve their mother-love determines their sexual identity. However, this claim does not contradict what Freud says in another of his theories about the most idealized figure by a boy: the father. With such relevant Freudian concepts available, we can see clearly that Fitzgerald is much influenced by Freud's psychoanalytic principles in depicting the relationship between mother and son.

Freud's "Some Reflections on Schoolboy Psychology" exhibits several unusual and distinctive views which are of use in analyzing *This Side of Paradise*. In this essay for the 50th anniversary celebration of his own school's foundation, Freud recalls the past, giving an adult's view of schoolboy experience, a time of "confusion and illusions, painful distortions and heartening success" (Freud 241). In this essay, he reflects on the individual's emotional attitudes toward other people, and how they are of such extreme importance to his later behaviors. Such attitudes are already established at an unexpectedly early age: "the nature and quality of the human child's relations to people of his own and the opposite sex have already been laid down in the first six years of his life" (Freud 243). According to Freud, "he may afterwards develop and transform them in certain directions but he can no longer get rid of them" (Freud 243). Furthermore, "the people to whom he is in this way fixed are usually his parents and his brothers and sisters. All those whom he gets to know later become substitute figures for these first objects of his feelings" (Freud 243). From this point of view, we can say that all the beloved people surrounding the boy in his childhood may be the idealized figures that follow him in later life.

Furthermore, Freud also points out that "these substitute figures can be classified from his point of view according to how they are derived from what we call the 'imagos' of his father, his mother, his brothers and his sisters" (Freud 243), and "all of his later choices of friendship and love follow upon the basis of the memory-traces left behind by these first prototypes" (Freud 243). However, of all the imagos of a childhood "none is more important for a youth or a man than that of his father" (Freud, 243). The reason is that for a boy his father is a representative figure of "the most powerful, the kindest and the wisest creature of the world" (Freud 243). Furthermore, the boy really wants to become a model of manhood like his father and even to take his place in the future, and for Freud, it is in such extremely "contrary feelings side by side that lies the essential character" (Freud 243) in his life. It is thus crucial to examine the role of the "first prototypes" in the boy in childhood and how they will affect him in adulthood, and how he can escape from these "prototypes" to find his true self.

Nevertheless, the duration of idealizing his father is not so long. The more the boy grows up, the more he begins to cast his eyes upon the world outside and hence the more dissatisfied he grows with his father because "he finds that his father is no longer the mightiest, wisest and richest of beings" (Freud 244). From this perception, the boy "learns to criticize his father and to estimate his place in society, and he makes his father pay heavily for the disappointment that has been caused by him" (Freud 244), and "everything that is hopeful, as well as everything that is unwelcome is seen by a child as determined by this detachment from the father" (Freud 244). There is an emotional ambivalence that follows a boy into his adulthood and determines his feelings and actions in life. However, the boy will hide his emotions trying to avoid his own responsibilities in life and blaming his father for his faults.

Further ideas relevant to Fitzgerald's novel come from another essay, "Family Romances", in which Freud clarifies that the child is likely to feel he has been slighted when

he is not receiving the whole of his parents' love. "The liberation of an individual, as he grows up, from the authority of his parents is one of the most necessary though one of the most painful results brought about by the course of his development" (Freud 237). The child will feel he is being left behind and he may not be strong enough to face his losses in the future. Hence, without the whole love of the parents, the psychological development of the boy will be seriously affected and he will not find his true identity and gender in his future life.

In *This Side of Paradise*, we can find many examples of these Freudian motifs, especially the relationship between the boy and his parents. Fitzgerald's intrusive narrator contrasts the differences between Amory's parents in every way and shows how the differences affect Amory's life. Fitzgerald, from the first page of the novel, shows the domination of Amory's mother, Beatrice O'Hara. It is said that Amory "inherited from his mother every trait" (1) but he inherits from his father, Stephen Blaine, only two traits, which are "his height of just under six feet and his tendency to waver at crucial moments" (11). Furthermore, Beatrice is depicted as a beautiful, wealthy, well-educated and aristocratic woman. The narrator notes that "early pictures taken on her father's estate at Lake Geneva, Wisconsin, or in Rome at the Sacred Heart Convent—an educational extravagance that in her youth was only for the daughters of the exceptionally wealthy—showed the exquisite delicacy of her features, the consummate art and simplicity of the clothes" (11). Like his mother, Amory is also attractive, a very handsome and stylish male, "an auburn-haired boy with great handsome eyes which he would grow up to in time, a facile, imaginative mind and a taste for fancy dress" (12).

Unlike Beatrice, Stephen Blaine is said to be "an ineffectual, inarticulate man" (11). Also, he becomes rich by luck alone after "the deaths of two elder brothers, successful Chicago brokers" (11). After Stephen's marriage, "he hovered in the background of his

family's life, an unassertive figure with a face half-obliterated by lifeless, silky hair, continually occupied in 'taking care' of his wife" (11). For this reason, the time for marriage to Stephen Blaine and carrying Amory Blaine to birth is a hard and weary period for Beatrice because Stephen Blaine does not understand his wife. However, readers do not have any clues about the interactions between them. Clearly, Stephen Blaine plays a very dim role in Amory's very early life and later life, and we can even say he is Amory's lost father. According to Stavola, "Fitzgerald's portrait of Amory's father, Stephen Blaine, is sparse [and] fundamentally weak, his influence upon Amory is negligible and in the long run will cause much more psychological harm than good" (Stavola 76). In American society, "the mother has assumed the place of dominance in the family, in education, and in cultural life […] her power, a misplaced paternalism, is occasionally of great value in the training of the children; but more often it is crippling to the pursuit of identity and maturity" (Stavola 76). Obviously, although Beatrice has great influence on Amory's childhood, he has made a great attempt at finding a substitute father.

Moreover, the narrator also emphasizes that it is Beatrice O'Hara who nurses and educates Amory during his childhood. Amory, therefore, consciously learns what good lessons and care he has received from his mother. The narrator implies that Beatrice wants to take on a dual role, both as Amory's mother and father. She does not want Amory to feel slighted when her husband cannot take on his conventional role in the family. Moreover, she even encourages Amory to call her by her first name, which was rare at the time. Beatrice also reverses the usual moral instructions in teaching Amory while he is a little boy. For instance, when Amory was five, Beatrice did not want Amory to get up early in the morning because she has "always suspected that early rising in early life makes one nervous" (12). It is a very unusual moral instruction for a little child, obviously, because getting up early, according to

American folk wisdom, is supposed to make one healthy, wealthy, and wise. However, Beatrice seems to ignore such maxims and it is one reason "how particularly superior he [Amory] felt himself to be, yet this conviction was built upon shifting sands" (15). From the educational psychologist's point of view, a boy will shape his personality from one to five years old. In the novel, it is also a time Amory shapes his concepts about life conduct but he cannot precisely know which instructions will help him best in life.

At the age of eleven Amory is allowed to have "a cigarette in his exaltation—and succumbed to a vulgar, plebeian reaction. Though this incident horrified Beatrice, it also secretly amused her and became part of what in a later generation would have termed her 'line'" (13). In contrast, one of his first girlfriends has a different view and advises him not to smoke because "you will stunt your growth" (19). Therefore, whether for good or bad, Beatrice is proud and supports whatever Amory does and she wants to prove that "this son of mine" (13) is possessed by her now. It is likely that she wants Amory to be the spitting image of herself and she believes she can give Amory the best life without any help from her husband. She takes him everywhere she goes and Amory "was already a delightful companion for her" (11). In a tour from the "domestic pilgrimages" (13) to "Cape Cod" (13), it is hard to see the role of Stephen Blaine in Amory's life or any significant relations between them.

Being "attached to no city" (13), Beatrice wants to recall "her memories of her years abroad" (13) but mostly because she thinks "my nerves are on edge—on edge. We must leave this terrifying place tomorrow and go searching for sunshine" (12), as she once confesses. The narrator is clearly aware of Freudian theory when describing Beatrice, saying that her past stories, "like Freudian dreams … must be thrown off, else they would sweep in and lay siege to her nerves" (13). In reality, Beatrice has twice had nervous breakdowns, once "in a fashionable hotel in Mexico City". However, dangerously, "this trouble pleased her, and later

she made use of it as an intrinsic part of her atmosphere—especially after astounding bracers" (12). Another incident happened when Amory was thirteen: Beatrice had a nervous breakdown which was in fact probably "delirium tremens" (15), suggesting her alcoholism. Overall, Beatrice herself is not consciously aware of the seriousness of her problem, or of the fact it will affect Amory. Therefore, "what a few more years of this life would have made of him [Amory] is problematical" (15). Clearly, Amory's naïve self in his childhood is much influenced by Beatrice's psychological troubles.

It is obvious that Amory grows up side by side with his mother without any influence or instruction from his father. The three-word char`t of his early life given in the novel, "Amory plus Beatrice", is the brief summary of this period (96). We hardly see the role of Amory's father in his early stage of life, and it shows that Amory completely lacks the love, education and guidance of his father. Drawing on Freudian theory, we can say Amory lacks a representative figure in his childhood and he cannot easily find any relevant model in life. Therefore, his reactions toward losses and dilemmas in later life show him being not "the most powerful, the kindest and the wisest" figure, but instead being just as "ineffectual", "inarticulate" and "unassertive" as his father. Clearly, Amory cannot find any good reflections of his first "prototypes" during his childhood.

As a matter of fact, Beatrice can never give Amory her entire love. In addition, she cannot play successfully the roles of both Amory's father and mother. The main problem, as James points out, is that "Beatrice appropriates her son's act of disobedience as evidence of their similarity, rather than their difference: 'we're all delicate; here' [and] surrounded by references to Freud, Beatrice's dramatic gesture 'here' assimilates Amory's exploit into a discourse of female hysteria" (James 5). Therefore, Amory is still skeptical about both life and his mother, for he says he has "no illusion about her" (12). The way Beatrice instructs and

nurses Amory is "as if Beatrice raises Amory as a girl, breeding within him a case of hysteria, or 'nerves', which his mother repeatedly complains about" (James 5). Even when Beatrice dies, he mentions it without emotion in a letter to his friend while he is serving in the war; he just condemns her for leaving him no money. When his father dies, Amory thinks that "burial was, after all, preferable to cremation, and he smiled at his old boyhood choice, slow oxidation in the top of a tree" (97). It is unclear how to evaluate Amory's emotions about this burial but it is evident that "what interested him much more than the final departure of his father from things mundane was a tri-cornered conversation between Beatrice, Mr. Barton and Krogman, their lawyers, and himself" (97). It may seem that Amory thinks it is time to get rid of the shadow of his father, but ironically his father is a representative of the least powerful element in Amory's life. However, lacking a father's care in his boyhood makes Amory in his adulthood "all wrong at the start" (33) and he is "generally considered both conceited and arrogant, and universally detested [and] unbearably lonely, desperately unhappy" (33). Obviously, Amory could not find happiness in his early life even though he had very comfortable living conditions. He may have felt the lack of the complete parents' love that he thinks he deserves to have had and he thus feels slighted, not a real man. That is the reason why Amory takes a variety of journeys to find a substitute father figure during his life.

Drawing on the Freudian theory presented in "The Devil as a Father-Substitute" (Freud 83-92), we can say that a child faces the loss of the father with great difficulty, and "his mourning over the loss of his father is more likely to turn into melancholia, the more his attitude to him bore the stamp of ambivalence" (Freud 87). Amory may not recognize how great a loss he sustains after his father dies, and therefore, to a certain extent, he unconsciously considers Thayer Darcy, a Catholic priest, his substitute father. Freud also points out that at an early stage individuals may feel "God is a father-substitute father; or, more correctly, that he is

an exalted father; or, yet again, that he is a copy of a father as he is seen and experienced in childhood—by individuals in their own childhood… [and] later on in life the individual sees his father as something different and lesser" (Freud 85). Even Darcy feels that Amory is another part of himself: "I [Darcy] have been trying to tell how much this reincarnation of myself in you has meant in the last few years.…curiously alike we are.…curiously unlike" (151). This relationship between Amory and Darcy is followed by a phase of religious piety, and it is also Beatrice's wish that Darcy, with whom she has once had a romance, become her son's substitute father.

In another essay, "The Motive for the Pact with the Devil", Freud suggests that another figure can act as a substitute for a beloved father. "In return for an immortal soul, the Devil figure has many things to offer which are highly prized by men: wealth, security from danger, power over mankind and the forces of nature, even magical arts, and, above all, enjoyment—the enjoyment of beautiful women" (Freud 79). Thus, the father, it seems, "is the individual prototype of both God and the Devil" (Freud 86). However, we "expect religions to bear marks of the fact that the primitive or primal father was a being of unlimited evil—a being less like God than the Devil" (Freud 86). Even though published after *This Side of Paradise*, these speculations by Freud can be seen paralleled in *This Side of Paradise* in a surprisingly specific way, and therefore they open up a new perspective for analyzing the novel.

In the New York apartment of the two showgirls, Phoebe and Sloane, after drinking heavily, Amory is naïvely anxious and fearful of the sexual desire expressed by the girls. Moreover, Amory has a hallucination: a strange man, whom he sees only dimly, appears: "there the man half sat, half leaned against a pile of pillows on the corner divan. His face was cast in the same yellow wax as in the café, neither the dull pasty color of a dead man—rather a sort of virile pallor—nor unhealthy" (108). Later, before Amory's "eyes a face flashed over the two feet,

a face pale and distorted with a sort of infinite evil that twisted it like flame in the mind; but he knew, for the half-instant that the gong tanged and hummed, that it was the face of Dick Humbird" (111). Dick, a college classmate, is seen as a second self or another Amory. While Dick was alive, he "seemed to Amory a perfect type of aristocrat…. People dressed like him, tried to talk as he did….Amory decided that he probably held the world back, but he wouldn't have changed him" (78). Clearly, as Amory has no model in his childhood, he needs to find a substitute figure that can become his role model and he finds Dick a perfect model as "servants worshipped him [Dick] and treated him like a god. He seemed the eternal example of what the upper class tries to be" (78). Therefore, whether alive or dead, Dick is a figure haunting Amory and is a variant of a figure that Amory lacks in his early life. In this uncanny scene, the Devil, Dick Humbird and Amory's father are all hazily combined in a reflection of sexual anxiety.

Dick's sophistication and high social status offer a model of manhood that Amory is far from achieving. Dick seems to be the idealized representative figure that Amory has lacked during his childhood. As seen from Freudian theory, "God and the Devil were originally identical—were a single figure which was later split into two figures with opposite attributes" (Freud 86) and Dick, who is "treated like a god" when alive, once again becomes Amory's substitute father even when he is dead. In Amory's hidden desire, Dick combines all the good things that he cannot find in anybody else, especially his father. Even when Alec tells him "the shocking truth" (78) that "his [Dick's] father was a grocery clerk" (78), Amory is confused but hardly changes in his admiration and loyalty toward Dick.

Being haunted by this devil figure is Amory's traumatic repetition. Amory had watched Dick's death scene in New York, in which "under the full light of a road-side arc-light lay a form, face downward in a widening circle of blood" (85). Dick is shown to have died after "drinking too much" (86). The intrusive narrator comments that "all that remained

of the charm and personality of the Dick Humbird he had known—oh, it was all so horrible and unaristocratic and close to earth. All tragedy has that strain of the grotesque and squalid—so useless, futile… the way animals die... Amory was reminded of a cat that had lain horribly mangled in some alley of his childhood" (86). Amory meets Dick, as a devil figure, which haunts him in such repetitions. Therefore, we can say that Amory is traumatized by Dick's death and this trauma hovers over Amory and causes paranoiac fears. In contrast to the idea of Tanner's "The Devil and F. Scott Fitzgerald" which sees this devil in *This Side of Paradise* as one of its supernatural elements (Tanner 66), we can suppose that the devil haunting Amory in this novel represents an idealized substitute figure that Amory is striving to find and become. Additionally, Amory's idealization of Dick Humbird indicates a way to understand his fascination with high social status. Hence, Dick's death scene traumatizes Amory and lingers over him all his life, but particularly at points of sexual anxiety.

As a result of lacking a representative figure in his childhood, Amory has enduring illusions in his later life. It can be suggested that Amory is traumatized by the loss of his father in the early stage of his life. He grows up with the lack of love of his father. Amory only receives instruction from his mother which then shapes his personality. It is not difficult to see Beatrice's transference of her personality and her characteristics to her son. Although she is seen as a dynamic and strong woman, her "female troubles" and nerves always follow and haunt Amory's childhood. As Stavola points out, "an aristocratic Victorian superficially educated in Europe near Lake Geneva, Beatrice is shallow, snobbish and extremely self-centered, except for her smothering love for her son […] But beneath this tangled network of externals Beatrice is essentially insecure, mistrustful, and lacks a firm sense of identity" (Stavola 77). Even Amory leaves Beatrice "to spend the ensuing two years with his aunt and uncle" (15), and then is sent to St. Regis', a boys' preparatory school, which can be supposed to instill independence and

masculinity in him. Moreover, the intrusive narrator also suggests that "Amory plus Beatrice plus two years in Minneapolis—these had been his ingredients when he entered St. Regis'. But the Minneapolis years were not a thick enough overlay to conceal the 'Amory plus Beatrice' from the ferreting eyes of a boarding school […] But both St. Regis' and Amory were unconscious of the fact that this fundamental Amory had not in himself changed" (37). So, "since Stephen Blaine is weak, passive, and often absent, Amory turns, as a child, towards his mother for a model to imitate. Almost completely unawares he takes upon himself many of her key feminine traits which become the basis of his character" (Stavola 77). Therefore, we can conclude that Amory's effeminacy is shaped and formed from his childhood due to the excessive influence of his mother figure and lack of a strong father figure.

Due to "the intense affections of a neurotic mother and the unattractiveness of a passive father" (Stavola 79), Amory strives to forge a stable identity for himself through romantic relationships with various girls in his later life as a means "to achieve a firm identity and survive in a world not controlled by a strong mother figure" (Stavola 77). Pelzer suggests that "Amory's dream of greatness is linked to an ideal of beauty embodied in the women he loves [and] each of them also represents an aspect of Amory's own self, and thus, his pursuit of each underscores the nature of his quest" (Pelzer 43). However, Amory can never escape from the fantasy world that Beatrice creates for him and falls repeatedly into sexual illusions throughout his life.

Amory's later childlike relationship with Myra St. Claire, when he is only thirteen, is a romance which can be regarded as a "clearly sexual side of this unresolved Oedipal conflict in Amory" (Stavola 81). Amory tries to attract Myra by his wealth and charm and quickly wants to create a romantic moment with her. The scene in which Amory kisses Myra depicts his obsession with the hidden romantic fantasy: Amory "leaned over quickly and kissed

Myra's cheek. He had never kissed a girl before, and he tasted his lips curiously, as if he had munched some new fruit" (21). The scene is somewhat ridiculous and exhibits Amory's desire to grasp the romantic moment as quickly as he can. However, once he achieves it, he wants to ruin it right after this first kiss: "sudden revulsion seized Amory, disgust, loathing for the whole incident" (21) and "he [Amory] desired frantically to be away, never to see Myra again, never to kiss anyone" (21). As Stavola points out, "the psychoanalytic source of Amory's sexual disgust after kissing Myra is an Oedipal failure [as] his abnormal closeness and identification with his mother compels Amory to treat every female he gets close to as his mother " (Stavola 83). Amory's romance exhibits his desire to distance himself from the shadow of his mother. His reaction to Myra, however, shows the instability of his gender formation. He obviously cannot escape from the distracting influence of his mother and his childhood obsession as well.

Another romantic moment is repeated and ruined when Amory is eighteen. This romance can be seen as "Amory's first real love", as Pelzer points out. During his vacation during his sophomore year at Princeton, he falls in love with a sixteen-year-old girl, Isabelle Borge, and Stavola suggests that "Isabelle embodies Amory's yearning for popularity and power" (Stavola 90). At this phase of life, Amory is still depicted as "an open subject" (65), suggesting that nobody can understand him completely. As the third-person narrator points out, Amory is "evidently a bit light of love, neither popular nor unpopular—every girl there seemed to have had an affair with him at some time or other, but no one volunteered any really useful information" (65). Like the previous romance with Myra, Amory quickly "was in love and his love was returned" (88) in his other romance with Isabelle. Moreover, he supposes that "their love was to be eternal" (87). However, their romantic affair also quickly ends due to a very small incident. While he embraces her, his shirt-stud hurts her neck and leaves "a little

blue spot" (89). They quarrel incessantly over this and she accuses him of being egocentric, conceited and critical. He realizes that they actually do not love each other and leaves quickly. Later, he thinks "she [Isabelle] spoiled my year" (93). Above all, he "wondered how much he cared—how much of his sudden unhappiness was hurt vanity—whether he was, after all, temperamentally unfitted for romance" (92). This very small incident dooming his romantic affair demonstrates his inability to become a mature man and his incapability of escaping the boundaries that his mother created for him. For Amory, Isabelle might seem like "a dream, a projection of Amory's imagination, and possessing her has convinced him of her insubstantiality" (Pelzer 44). Amory's attraction to different girls manifests his suffering from the disastrous impacts of his mother's influence. Amory therefore cannot manage his relationships effectively in adulthood.

However, "Amory's disillusionment following his breakup with Isabelle is merely temporary; it does not deter him from pursuit of his ideal" (Pelzer 44). Due to the failure of finding an idealized substitute figure, Amory, to some degree, strives to replace God [Darcy] and the Devil [the ghostly Dick] to become a substitute father himself when he wants to marry Clara Page, his third cousin who has been widowed for six months, a woman who "was alone in the world, with two small children, little money, and, worst of all, a host of friends". Clara is also a woman whom Amory refers to as St. Cecilia, who is regarded as the patroness of musicians, and possibly symbolizes the protector of Amory and Clara's relationship. In addition, Clara seems to acquire a religious status, as Amory confesses "that if I lost faith in you I'd lose faith in God" (136). Therefore, Clara might play a dual role in their relationship: Amory's lover and his mother. Becoming Clara's husband, Amory believes, is a way to find his identity and his power. In addition, Amory wants to take Joseph's (Jesus's father's) role in their relationship: he wants to become a father of two children without engaging in sexual

intercourse. In addition, Clara is “the first fine woman he ever knew and one of the few good people who ever interested him” (133); therefore, Amory tries to prove that he has become a mature personage and can be a model for Clara’s children.

Although Amory falls in love with Clara and is eventually “jealous of everything about Clara: of her past, of her babies, of the men and women who flocked to drink deep of her cool kindness and rest their tired minds as at an absorbing play” (133), Clara just sees Amory as a “weak character” of “no will” (135) who does not have “much self-respect” (134). Moreover, she points out that, above all these things in him, there is a “lack of judgment” (135) and his imagination “will play you false, given half a chance” (135). Her observations show that he is just egotistic, suggesting excessive love of himself only, and his love, if he has any, for her is the only way to satisfy him and to fulfill his conceit. It seems to her that Amory cannot give her security, as he totally lacks self-confidence in their relationship, and what he reveals is only his narcissism.

Being Clara’s husband would mean he could replace her missing husband and save her children. Amory confesses that “I am a slave to my emotions, to my likes, to my hatred of boredom, to most of my desires” (135), but she objects and from her point of view he is a slave of his “imagination” (135). She refuses him and asserts that “I’d never marry again. I’ve got my two children and I want myself for them” (137). Ironically, we can see once again the image of Beatrice in Clara’s appearance; the independent woman wants to devote her life to her son without any help from a husband. Clara becomes something like a substitute for Beatrice when Amory says, “I love you—or adore you—or worship you—” (137). Therefore we may say that he can never escape the childhood trap in his mind.

After the war, Amory begins to search for an intense romance, trying to escape the miserable incidents in the war. Chapter 1 of Book Two, “The Debutante”, depicts the romance

between Amory and Rosalind Connage, Alec's sister, which can be considered Amory's most important romance and has the greatest impact on his life. Rosalind is beautiful, sophisticated and somewhat liberated, sexually. As the narrator points out, "Rosalind had been disappointed in man after man as individuals, but she had great faith in man as a sex" (160). She dreamily confesses that "I've kissed dozens of men. I suppose I'll kiss dozens more" (165). Ironically, Rosalind and her sister, Cecelia Connage, are also brought up and educated by a mother who educates her daughters to become strong and materialistic. The narrator gives no hint of Rosalind's paternal role in her family. Rosalind supposes that "men don't know how to be really angry or really happy—and the ones that do, go to pieces" (162). She feels, strangely, that she is "not really feminine" (163). Moreover, Mrs. Connage is keenly aware of Rosalind's beauty and she thinks it is a weapon to change her life. Mrs. Connage, like Beatrice, symbolizes a powerful mother figure in the early twentieth century who wants to rewrite all the moral instructions of Victorian times.

In this romance, Amory idealizes his romance in his own way and strives to gain Rosalind's love without realizing that he is going to "break his heart over somebody who doesn't care about him" (171). Amory is always fearful of losing Rosalind as he wishes this romance would last forever, for Rosalind now becomes his "life and hope and happiness" (175). Compared with the previous romances with Myra and Isabelle in which Amory is a person who can control the relationship, this affair with Rosalind only exhibits his lack of control and we still witness his weakness and effeminacy. In contrast, Rosalind shows her power and dominance in their relationship. Under her mother's advice and the pressures of life, it is inevitable that Rosalind leaves Amory, who "hasn't a penny to his name" (178) with a salary of only "thirty-five dollars a week in advertising" (178) to marry to Dawson Ryder, whom she thinks is "a good man and a strong one" (81). Amory really feels lost because it is

"the first real unselfishness I've ever felt in my life" (181). This romance clearly changes his concept about marriage and family. He tries in desperate hope but he cannot grasp his love again: "he clenched his teeth so that the tears streamed in a flood from his eyes" (188). Like Dick Diver in *Tender Is the Night* and Anthony Patch in *The Beautiful and Damned,* Amory falls into a world of disillusionment and alcohol after the loss of his love. Anthony finds his "romance is over" (191). The moral crisis of the war, then losing Rosalind, and having no money, all these facts combine to make him feel lost. Stavola makes the protagonist's situation clear when he writes, Amory "finally leaves, once again defeated and deserted by a woman [and] after the affair with Rosalind, Amory undergoes an intense attack of inferiority and identity confusion" (Stavola 98).

However, Amory's sexual illusions continue; his "obsession with sex and beauty surfaces again when he is confronted by evil in the form of Eleanor Savage" (Stavola 98). Stavola correctly emphasizes that "Eleanor represents everything Amory has feared and consciously rejected: sex, the unfettered romantic will, materialism, uncontrolled passion" (Stavola 98). The narrator depicts Eleanor as a young and wild girl, whom Amory meets on a rainy haystack in Maryland. They start their intense romance; however, he feels that he is incapable of love. He once again shows an unstable identity and sexual illusion in his intense relationship, never seeming to find his true identity, and inevitably falls into a fantasy world.

While Amory's childhood may have laid a foundation of insecurity, he may be aware of the destructive power of emasculation. As with Anthony in *The Beautiful and Damned*, Fitzgerald's narrative depicts the desire of a young hero on a quest to shape his identity and masculinity in the world. Amory clearly believes that a great future awaits him. Amory obsessively repeats "I want to be interested", and "I want to be admired" (51). As a result of his time at St. Regis, Amory is acutely aware of the importance of sports for gaining

popularity and masculinity. Furthermore, Amory exhibits "the desire to influence people in almost every way, even for evil" (25). For this reason, at St. Regis, Amory strives to be a football star instead of achieving the best marks, because he knows it is impossible. Obviously, he realizes that being a famous football star will bring him popularity and reputation. In his first phase of life, he is naively aware of gaining fame and popularity in the world. Ironically, the depiction of his desire appears in "The Egotist Down" which partly shows his eventual fall in his early life because it just shows Amory is "conceited and arrogant" (33) and never achieves a stable identity. When he decides to enter Princeton because of its attractive "atmosphere of bright colors and its alluring reputation as the pleasantest country club in America" (41), he also tries to seek for the kind of success that can bring him fame and reputation. At Princeton, Amory learns "to distinguish between upperclassmen and entering men" (43) and he realizes that "now the newest arrivals were taking him for an upperclassman" (43). Amory seems to be adapting to the new world in Princeton, and as the narrator indicates, Amory is very proud of himself for "being clever and literary without effeminacy or affectation" (55).

Ironically, it is too early for Amory to enjoy that self-assessment, as Fitzgerald immediately after that depicts Amory's performance as a chorus girl in a musical in Princeton. Surprisingly, Anne Daniel in her essay titled "Blue as the Sky, Gentlemen" points out that Fitzgerald also had experience as a "Princeton play 'Girl'" in the Triangle Club show (Daniel 27). The episode titled "Ha-Ha Hortense!"(58) features a musical comedy performance of the Princeton Triangle Club, in which young men dress up like women. The play is given in "a big, barn-like auditorium dotted with boys as girls, boys as pirates, boys as babies"; "how a Triangle show ever got off was a mystery" (59). The performance shows, satirically, the gender reversal inherent in a men's club. Moreover, it seems that the Princeton show encourages same-sex

passions. In this "small society" in Princeton, Amory "now realized only his own inconsequence" and "effort would make him aware of his own impotency and insufficiency" (58). Clearly, such a performance may reflect Amory's effeminacy and unstable identity. In these circumstances, Amory seems to become a weak and impotent figure. Furthermore, Van Arsdale's article "Princeton as Modernist's Hermeneutics" suggests that: "Princeton is itself paradise and the world outside its gate is exile" (Van Arsdale 41). This claim may be true, generally speaking, but even within this "Paradise", Amory cannot come close to finding a stable sexual identity, nor find his true self, his true identity, in this small world.

Abruptly, the war reaches America, so Amory and his friends have to say goodbye to Princeton to join the army. The "Interlude: May 1917-February 1919" is short but remarkable and seen as a huge transition in Amory's life from "egotist" to "personage". Fitzgerald depicts World War I within the space of two letters and a short narration. This interlude reflects Amory's views on war, in which he initially thinks the war does not have a great impact on his life, but later he realizes that it considerably affects his life, especially in his later decisions. His thoughts about war reflect his personality development in two stages of his life. Before the war, we can see the strong influence of his mother, which creates and shapes his insecurities and effeminacy. After the war, we can see that he faces emotionlessness and emptiness in life, showing his disintegrated personality. In an essay, "Thoughts for the Times on War and Death", Freud puts forth ideas about the disillusionment which the war has evoked, examines altered attitudes towards death and makes various historical observations which are also specifically useful in reading *This Side of Paradise*. People welcome illusions because they spare us unpleasurable feelings, and enable us to enjoy satisfaction instead, but our attitudes towards death are far from straightforward. In general, death is considered "natural, undeniable and unavoidable" (Freud 289).

However, in reality, we are always deeply affected by the occurrence of death. It is a very difficult task to accept that a person we admire has died. Freud says that "in the world of fiction, in literature and in the theatre through compensation" (Freud 291), we seek for "what has been lost in life" (Freud 291), and "it is evident that war is bound to sweep away this conventional treatment of death [because] death will no longer be denied; we are forced to believe in it" (Freud 291). These speculations of Freud can be used to a surprising degree in reading *This Side of Paradise*, particularly in the steady changes of Amory's feelings towards the deaths of his parents and his friends during the war. Also, we can see the changes of Amory's attitudes towards life and religion after the war.

Clearly, the first letter in "Interlude" written by Monsignor Darcy to Amory, who is now "a second lieutenant" (149) stationed in Long Island, indicates a very close relationship between them. Darcy himself wishes to become Amory's father; he writes in a letter that "I've enjoyed imagining that you were my son […] it's the paternal instinct, Amory—celibacy goes deeper than the flesh" (150). Furthermore, Darcy also supposes that Amory is his "reincarnation" (151). Darcy's wish, ironically, fits in with Amory's desire to have his own substitute father. However, it seems to cause Amory's corruption when the war ends because he thinks that he will "lead a contemplative, emotionless life" (154). Additionally, in a letter to his friend, he reveals the fact that he no longer believes in the Catholic religion as the war has made him only "a passionate agnostic" (153). Amory's emotions depict vividly the fact that the war has a great impact on people's lives. Unlike *Tender is the Night*, Fitzgerald's *This Side of Paradise* does not emphasize the specific great traumas that war brings. Rather, the intrusive author focuses on how the war can change people's perception of life. People will seek for what has been lost and how they can face the fact of loss. Amory seems to have

nothing in his life and does not know exactly what he can expect, suggesting the emotionless and empty life of the Lost Generation after the World War I.

Likewise, we can witness Amory's feelings towards death in a letter to a friend at Princeton, now Lieutenant Thomas Parke D'Invilliers. He mentions the deaths of Kerry and Jesse in the war and wonders where Burne is. Without any emotion, Amory also faces the fact that his mother died, suggesting only the financial problems he will face after the war. In addition, Amory knows one soldier who passed through a "much-advertised spiritual crisis…. I [Amory] honestly think that's all pretty much rot, —though it seems to give sentimental comfort to those at home; and may make fathers and mothers appreciate their children" (153). Amory obviously feels great ambivalence in making decisions about life. Late in the novel, only when he has lost his idealized love, Rosalind Connage, does he realize that the war itself "certainly ruined the old backgrounds, sort of killed individualism out of our generation" (198). Clearly, the war has a great impact on Amory's life and his attitude towards love.

Amory meets Darcy and confesses that he has "lost half my personality in a year" (100). At the age of eighteen, he once thought his "personality seemed rather a mental thing, and it was not in his power to turn it on and off like a water faucet" (63). However, Darcy objects and insists that he has "lost a great amount of vanity and that's all" (100), and "we're not personalities, but personages" (101). Darcy then makes a distinction between the two terms: "Personalities is a physical matter almost entirely; it lowers the people it acts on […] But while a personality is active, it over-rides 'the next thing'. Now a personage, on the other hand, gathers" (101). The distinction is somewhat satirical, unclear, dim and based on Darcy's typical experiences. However, this satirical conception allows Amory to face various dilemmas and solve them "without difficulty" (101). It seems to be the high point of Amory's perception before his life turns into "the education of a personage" period. Therefore, based on

his belief in his vague "personage", Amory "went thoroughly into the destruction of his egotistic highways" (99) to find a way of "classifying and finding a type" (101**)**. Both Amory and Darcy have "a desire to get something definite" beyond mere vanity and so a "personage" is what they want to be. In particular, Amory wishes to escape from the big shadow of his mother to become an independent man. Unfortunately, on the way to "find a type" Amory gets lost, and cannot identify who he is.

This Side of Paradise depicts Amory's sexual illusion throughout his life. Through his teenage years up to adulthood, he repeatedly falls into romantic fantasy, a tendency which has resulted from an early unstable identity. From the time he lived with his mother to the years at prep school and Princeton, Amory exhibited characteristic weakness with the loss of his loves and his loss of direction. Even though Amory tries hard to escape the shadow of his unconventional mother, he is trapped in his childhood world and cannot identify who he is. Although he is attracted to romantic involvement with different women, due to the excessive influence of his mother, he cannot manage his life and always feels empty, particularly after the loss of another woman. Therefore, Amory fails to shape his personality and to achieve a sense of masculinity. By using the psychoanalytic approach, we have come to a much better understanding of the deep-rooted sexual illusions of Amory Blaine, an early representative figure of the Lost Generation. In particular, we can see how his boyhood and the love he received from his mother, or the lack of a role model provided by his father, has affected his later life. Moreover, cultural and social changes have played an important role in establishing his gender identity as well as sexual identity. Last but not least, the period of the War has changed his attitudes and conceptions about life and has made him feel the loss characteristic of the age as he struggles towards adult life.

Chapter 3

Economic Haunting: Wealth and Waste in *The Beautiful and Damned*

Fitzgerald's second novel *The Beautiful and Damned* (1922) is one of the most successful novels revealing the anxiety over money and waste typical of the early twentieth century. "If in *This Side of Paradise*, Amory Blaine's quest for life's meaning is a paean to possibility, then in *The Beautiful and Damned* Anthony and Gloria Patch's descent into self-absorbed paralysis is a dirge to disillusionment and human waste" (Pelzer 53). The novel, therefore, exhibits the psychological changes of Anthony along with the haunting of money during his life, particularly through the symbol of Anthony's grandfather as "a phantom [chasing] after his own dream's shadow" (47). Fitzgerald, of course, is not alone in his anxiety over wealth and waste. The period in which he wrote the novel shows the great ambivalence of the American public towards wealth, for Americans have long believed that they could achieve great wealth and thus they strive to emulate the rich. Such ambivalence has been focused on the gain and the dissipation of the rich, and it is clearly shown in *The Beautiful and Damned*. Fitzgerald said in a letter to Charles Scribner, *The Beautiful and Damned*, first called "The Flight of the Rocket", is about "the life of Anthony Patch between his 25th and 33rd years (1913-1921). He is one of those many with the tastes and weaknesses of an artist but with no actual creative inspiration" (Bruccoli 41). Fitzgerald goes on: "How he [Anthony] and his beautiful wife are wrecked on the shoals of dissipation is told in the story. This sounds sordid but it's really a most sensational book" (Bruccoli 41). With the novel's setting, New York City, or more exactly up and down Fifth Avenue, Fitzgerald opens up the depth of economic anxiety present in the rapidly changing American society of the early twentieth century.

What is surprising here, however, is Fitzgerald's contradictory attitude regarding money, his ambivalence to wealth as depicted in his novels versus his own lifestyle. In reality, Fitzgerald was endlessly anxious about getting money by pushing himself to write novels and commercial short stories, and he was usually under pressure to gain more money to supply his needs. This was more especially true after Fitzgerald's marriage in 1920, when the Fitzgeralds became a celebrity couple in New York City, and they seemed to become a symbol for the American Dream. Right after the title page, Jim Cullen's *American Dream: A Short History of an Idea that Shaped a Nation* displays a picture, which shows Scott and Zelda Fitzgerald on their honeymoon. The caption reads, "The photo is a virtual compendium of American Dreams: house, car, beauty, youth, talent". It was a life of fabulous wealth and drifting all the time from England to France, from Switzerland to Italy. Back in America, they spent time in rented apartments or hotels in New York, Long Island, Montgomery, St Paul, Wilmington and Baltimore. When Zelda became mentally ill and was hospitalized in Baltimore, Fitzgerald still lived in various hotels in North Carolina and Maryland before his final move to Hollywood. Bruccoli describes the Fitzgeralds' dissipation as follows.

> Great Neck proved to be expensive. Any place was expensive for the Fitzgeralds, but the proximity to New York City encouraged improvident evenings on the town. Fitzgerald earned $28,754.78 in 1923, but it was not enough to pay his bills. With his penchant for making schedules, Fitzgerald worked out a budget proving that $2,000 was ample to cover their monthly expenses. But they were spending $3,000—with $12,000 a year unaccounted for. The only thing to do was to write about it; and the *Post* bought "How to Live on $36,000 a Year" for $1000. Since $36,000 was an impressive figure at that time—with the purchasing power of a quarter of a million dollars in 2002—the article attracted attention when it appeared in April 1924. Although "How to Live on $36,000 a

Year" was intended as humor, it provided an accurate view of Fitzgerald's circumstances and work habits at that time (Bruccoli 188).

It can be said that the Fitzgeralds certainly never settled down nor established a permanent living and also faced many dilemmas in gaining wealth. Therefore, Fitzgerald's novels in general, and *The Beautiful and Damned* in particular, exhibit a deeper sense of the hero's economic anxiety as well as the narrative's ambivalence about solving the problem.

In *The Beautiful and Damned*, Fitzgerald deals with the life of Anthony, whose romantic ideals are based more on his idealized world trapped in economic anxiety than on his consciousness of real life. Konings, in *Money as Icon*, points out, "our faith in money involves an experience of it as both traumatic and redemptive" (Konings 1). When we look closely at the novel, we can see that Anthony begins with the joys of his life, "editions of Swinburne, Meredith, and Hardy, and a yellowed illegible autograph letter of Keats's, finding later that he had been amazingly overcharged" (9), and gradually he learns that "he was looked upon as a rather romantic figure, a scholar, a recluse, a tower of erudition" (9). Hence, Anthony never thinks going to Harvard is a good idea, although Anthony was considered the most idiosyncratic figure in his class: "it was said of him that had he not come to college so young he might have 'done extremely well'" (9), and "the most original—smart, quiet and among the saved" (18). Anthony, a romantic figure, never strives to fit his world into the life of romantic books and poems because of the different desires and purposes of his life. The narrative, therefore, portrays Anthony as a smart figure, but it does not seem that he can control his life, and he is always in quest of a dream of gaining money from his grandfather.

Consequently, despite his good conditions and background, Anthony, ironically, does not do anything great and meaningful in his life as his grandfather expects him to do. Anthony only hopes that a great future awaits him based on money that he will inherit from his

grandfather, but it seems to him "a tragedy to want nothing" (47). Anthony supposes that one day he can "accomplish some quiet subtle thing that the elect would deem worthy and, passing on, would join the dimmer stars in a nebulous, indeterminate heaven half-way between death and immortality" (5). Anthony, however, even does not clearly know what "some quiet subtle thing" is. Everything seems so dim in his eyes that we can say that he falls into an illusive world which is based on his obsession with his grandfather's money and position.

The anxiety of money, obviously, has dogged Anthony through the novel. Konings suggests, "money has emerged as a key stabilizer of social life, an anchor for what are often rapid processes of change" (Konings 6), and "money can [only] play this role owing to its iconic features, because its mode of functioning straddles the divide between the uniform and the pluriform, the impersonal and the personal" (Konings 6). When we look closely at the novel, we can see that Anthony always submits his life to the haunting of vanity and money. Initially the narrative focuses on the economic haunting which appears in his life even when he is only a small boy. He uses his status of old aristocracy to judge his life as superior to other people's and also exhibits as "much consciousness of social security from being the grandson of Adam J. Patch as he would have had from tracing his line over the sea to the crusaders" (6). Anthony's romantic view reflects what great things he wants to do and how he intends to succeed in life. He also consciously knows what his family background is, which leads to seeing "himself a power upon the earth; with his grandfather's money he might build his own pedestal and be a Talleyrand, a Lord Verulam" (48). Moreover, Anthony gives himself the right to judge others because the narrative depicts him as "a distinct and dynamic personality, opinionated, contemptuous, functioning from within outward—a man who was aware that there could be no honor and yet had honor, who knew the sophistry of courage and yet was brave" (5). Ironically, in contrast, Anthony's income "was slightly under seven

thousand a year, the interest on money inherited from his mother" (12). Anthony cannot get any money from his millionaire grandfather "who never allowed his own son to graduate from a very liberal allowance" because he thinks that "this sum was sufficient for young Anthony's needs" (12). His wealthy old grandfather's expectations are different from those of Anthony, and of course, Anthony's grandfather does not want Anthony to depend too much on family money, but instead to become an independent and mature man.

In fact, Anthony is never satisfied with that "liberal" sum of money. But the quickest way to get much more money only comes to Anthony if his grandfather dies, so he always wishes for his grandfather's timely death. We can say that Anthony is haunted by a luxurious life which depends only on his grandfather's death. Anthony did nothing in his early life to match his grandfather's expectation that Anthony "ought to do something" (15). Hence, Anthony's dream is that "some golden day, of course, he would have many millions; meanwhile he possessed a *raison d'être* in the theoretical creation of essays on the popes of the Renaissance" (13). To gain this means "he had hoped to find his grandfather dead" (13). Therefore, he just waits for that "golden day" and does not want to do anything seriously. While Dick Caramel, one of his close friends, tries to finish his first novel, the *Demon Lover*, Anthony "was glad he wasn't going to work on his book", which is about the Middle Ages or what he called the Dark Ages. It partly shows that Anthony wants to hide his laziness and the "Dark Ages" is only one half-serious interest he is thinking about. On the other hand, it also shows that he does not want to be trapped in a book about the "Dark Ages", which partly symbolizes the dark and traumatic events when Anthony lost both his father and mother in his childhood, and we can say that this is one kind of repression that Anthony suffers from all his latter life.

As we can see from the novel, Anthony's childhood demands a great deal of care from his grandfather, a millionaire "reformer among reformers" (6), Adam Patch and his

parents. However, this stage is also concerned with the losses of both his mother and father: traumas that haunt Anthony all his life. The narrative refers to that trauma as "a panic of despair and terror", in which "Anthony was brought back to America, wedded to a vague melancholy that was to stay beside him through the rest of his life" (8). Although the narration does not give readers much information about Anthony's relationship and feelings towards his parents, the omniscient narrative does reveal that he is taken care of a great deal by his parents and that they are figures who influence him much in his life.

Symbolically, Anthony has "one picture of his father and mother together—so often had it faced his eyes in childhood that it had acquired the impersonality, but every one who came into his bedroom regarded it with interest" (7). Anthony's parents' eyes seem to continue to follow him as they do in the picture: "between them [Anthony's parents] was a little boy [Anthony] with long brown curls, dressed in a velvet Lord Fauntleroy suit" (7). The loss of his parents "within six impressionable years" gives Anthony, an eleven-year-old boy, "a horror of death" (8). Accordingly, he loses the figures closest to him, who can direct him how to control his latter life. For young Anthony "it was as a concession to his hypochondriacal imagination that he formed the habit of reading in bed—it soothed him. He read until he was tired and often fell asleep with the lights still on" (8) and besides "his stamps were his greatest happiness" (8). It seems that reading and collecting stamps are the best way to hide him from reality and what he needs is to buy happiness and peace for himself. Clearly, Anthony forms his personality from what he reads and partly thinks that he can create his world by pursuing happiness with money, even winning happiness through erotic love in a fantasized world.

Additionally, Anthony has also suffered from a particularly "modern trauma" since he has undergone traumatic experience generated by capitalist life, which is best described by the

economic haunting of wealth and a comfortable life. A modern trauma, from Edkins' point of view, occurs as our faith in social life is violated "when the very powers that we are convinced will protect us and give us security become our tormentors: when the community of which we considered ourselves members turns against us" (Edkins 4). From Book One to nearly the end of the novel, Anthony seems to be powerless without the money he desires. What disappoints Anthony is his great desire for, and strong attachment to, money that does not belong to him. In addition, Konings points out, "in contemporary capitalism, money simply means social power—denying this is not so much a meaningful personal belief or a potentially effective attempt to resist the lure of a fetish, but rather the inability or reluctance to recognize a social fact" (Konings 7). Moreover, "as our faith in its ability to carry meaning across different spheres of life increases, money comes to function as a master-metaphor and assumes the quality of general social validity" (Konings 10). In the case of this novel, clearly, the fortune of Adam Patch is perceived to ensure Anthony's social power and social validity all through his life.

In addition to the implications of Konings's recently developed notions of socioeconomic issues, which can be seen in this novel, Fitzgerald's *The Beautiful and Damned* also reflects many of Thorstein Veblen's thoughts on the matter of the leisure class and its conspicuous waste. Veblen's ideas can be seen reflected in the portraits of the older aristocracy and new upper classes. Also, muckraking writers, such as Upton Sinclair or Sinclair Lewis, sardonically depicted American society in which more and more new wealthy and upper class characters appear and a great amount of money is in the hands of a few barons. Muckraking critics and novels depicted the increased anxiety with the disparity of income between the upper and the lower classes. During the Gilded Age, numerous social theories and naturalistic novels reflected the excesses of the newly rich and their corruption in general, and we can use this background in viewing Anthony's economic and psychological traumas in

particular. It is clearly seen that in a satirical way Fitzgerald captures this era's culture of gaining wealth. Fitzgerald's *The Beautiful and Damned* is a parable of conspicuous consumption, conspicuous leisure, and pecuniary emulation.

For much of the story, we can see the generation gap in the Patches' attitudes toward wealth. Also emphasized is the dual nature of money, as "vaguely, a demand loan made by the world to Adam's own moral righteousness" (13) and the money "grasped and held by sheer indomitable strengths and tremendous feats of will" (13), an ambivalence which recaptures key social facts of the Gilded Age. Drawing on Veblen's ideas in "Pecuniary Emulation", we can see that "by a further refinement, wealth acquired passively by transmission from ancestors or other antecedents presently becomes even more honorific than wealth acquired by the possessor's own effort" (Veblen 29). Similarly, we can see that the novel shows the same idea in stressing the Patches' family history and their various viewpoints toward money. Anthony's only desire is to inherit money from his old wealthy grandfather, believing that money will make Anthony's life and status in society different; however, the "old wealth" of his grandfather does not prevent him from insisting that Anthony should find a stable job. It seems that Anthony is totally aware of the differences that money and social status can bring to him. Instead of gaining money on his own, however, Anthony enjoys himself and waits for the "golden day" when he can inherit money from his aging grandparent.

According to Veblen's "Conspicuous Consumption" and the common American perception, a luxurious and wealthy life indicates social power and reputation. Veblen writes, "The leisure class stands at the head of the social structure in point of reputability; and its manner of life and its standard of worth therefore afford the norm of reputability for the community" (Veblen 84). Clearly, Anthony spends so much of his childhood in Europe that he is regarded as "thoroughly un-American" (8). Anthony returns to America only because of his

grandfather's illness. Anthony's life begins in an apartment of "the most desirable" kind where "he slept, breakfasted, read, and entertained" (11). Also, from this place, "he was reminded of a fantastic romance that he had lately read in which cities had been bombed from aerial trains" (24). Obviously and ironically, he seems to be very rich and to get everything he desires, but in fact he has nothing. He tries to look at himself in the mirror of this disillusioned world and indulges himself with a luxurious life.

Anthony strives to become a gentleman in his world by grasping the beauty of Gloria Gilbert, a Kansas City belle. For him, Gloria "was a sun, radiant, growing, gathering light and storing it—then after an eternity pouring it forth in a glance, the fragment of a sentence, to that part of him that cherished all beauty and all illusion" (62). The narrative introduces Gloria in the first chapter of the first book in an unconventional way after describing the portrait of Anthony. Fitzgerald personifies immortal "Beauty" into one person, Gloria, who comes from Paradise to earth. In consequence, the intrusive narrative says "she [Gloria] must have been completely classical, almost cold—but the glow on her hair and cheeks, at once flushed and fragile, made her the most living person he [Anthony] had ever seen" (49). This highly unconventional description with its "all-knowing" narrative technique is far from common in modern literature, but even so Fitzgerald used it in the novel to develop his satirical picture of Anthony's delusions. Its nineteen-century style with clichés seems not to be so old-fashioned here because it impresses readers, introducing the fatal woman's image in a strange emphatic way.

Gloria is reflected in a script, "A Flash Back in Paradise", by a talk between "The Voice" and "Beauty". The character "Beauty" is known as a "soul and spirit" (26), in which "the beauty of her body was the essence of the soul" (26). She is going to be sent to the earth, in fact, to "the most opulent, most gorgeous land on earth—a land whose wisest are but little

wiser than its dullest; a land where the rulers have minds like little children and the law-givers believe in Santa Claus; where ugly women control strong men—" (25-26). The setting mentioned here is, of course, America. Hence, the intrusive narrative also warns Gloria of hidden layers of the "gorgeous place", which is seen as "a melancholy spectacle" (26). Even though the "Beauty" is supposed to "loathe breaking into these new civilizations" (25), she needs to be aware of the next incarnation and be ready for her mission.

In the new land with her new duties, Gloria is said is to be born again as a "susciety gurl", that is "a sort of bogus aristocrat" (26). In addition, she is regarded "as a ragtime kid, a flapper, a jazz-baby, and a baby vamp" (27). The short flashback exhibits Gloria's socially high status in the early twentieth century American landscape with a duty to attract men with her elusive beauty. Gloria later becomes a siren, however, in a naive baby's appearance, who attracts, dominates and seduces not only Anthony Patch but many men around her. Her cousin, Richard Caramel, warns Anthony, having "seen enough of Gloria to know how hopeless it was to try to deal with her" (67) because "Gloria had been so spoiled—in a rather complete and unusual way" (67). Therefore, we can say that it is the world of women's power which is related to the "beautiful and damned", as the title of the novel suggests how beauty can corrupt the world of men. Clearly, this script is like a prototype of the novel, showing the complicated spiritual relationship between Gloria and the men around her.

Disguising herself as a beautiful child, Gloria sits and waits for Anthony and other men in order to entice them. Beautiful Gloria, on the other hand, is said to have no brain and "no sense of responsibility" (35). The depiction of Gloria, who always "goes and goes and goes" (34-35), is repeated over and over again. In this romance, Anthony, a person of great power in his own view, is controlled by his love, an empty-headed woman. Gloria does not want anybody to change her lifestyle and she once warns Anthony that she might "detest

reformers, especially the sort who try to reform me" (51). It might be suggested that both Gloria and Anthony share the same opinion of being superior to others. Anthony detests his potential reformer, Adam J. Patch, who always directs and haunts Anthony's life through his wealth. Similarly, Gloria does not want to be possessed and guided in her life. An empty-headed Gloria turns out to be a powerful woman in the men's world, however, and finally corrupts them.

Being in the same privileged class, Anthony and Gloria have similar attitudes toward working. Anthony thinks, "I don't understand why people think that every young man ought to go down-town and work ten hours a day for the best twenty years of his life at dull, unimaginative work, certainly not altruistic work" (56), and Gloria thinks, people "seem right where they are and fit into the picture. I don't mind if they don't do anything. I [Gloria] don't see why they should" (56). However, to some extent, Gloria seems to dominate those in her own world when she reveals her power: "I [Gloria] want to just be lazy and I want some of the people around me to be doing things, because that makes me feel comfortable and safe—and I want some of them to be doing nothing at all, because they can be graceful and companionable for me" (56). Gloria's point of view about economic issues reflects her irresponsibility but somehow shows her power and social status. She is like an idealized girl who can blind her man and force him to do everything for her. Hence, this romantic relationship reveals deep troubles for both Anthony and Gloria, especially after they get married.

Fitzgerald sardonically shows Gloria's self-absorption and even narcissism as she appears to have no goal and cannot find anything important in life. Gloria's own narcissism depicts that of upper class society as well. People seem to be afraid of being slighted if they do not have much money. Also, how to get enormously rich quickly and achieve high social position is a major concern. Gloria refuses Bloeckman's proposal even though he can give her

"everything from a villa in Italy to a brilliant career on the screen" (114). The hidden reason might have been that Bloeckman does not come from the privileged class and is just a self-made man, so his success can bring her fortune but not social status. The idea of losing Gloria "drove him [Anthony] childishly frantic" (99), and Anthony "wanted to kill Bloeckman and make him suffer for his hideous presumption" (99). Anthony's reaction to Bloeckman shows a love triangle in which Anthony loses out badly. In comparison with Anthony, the intrusive narrator briefly portrays Bloeckman as " a wealthy man, middle-aged enough to be tolerant with a beautiful wife, to baby her whims and indulge her unreason, to wear her as she perhaps wishes to be worn—a bright flower in his buttonhole, safe and secure from the things she feared" (99). Clearly, Anthony feels superior but jealous of his counterpart. Also, Anthony reflects his hidden fears because, to some degree, he has to struggle against a life without money.

Nevertheless, Anthony's lifestyle and social status attract many women from different social classes, not only the "girls of his own class" (73) but a lower-class girl, for instance an usher at Keith's, Geraldine Burke, with whom he once has a romance. During the affair, Geraldine sees that Anthony drinks "all the time" (73), enough to ruin his health. Anthony does not show any ambitions, he just feels "loneliness coming, one of those times when he walked the streets or sat, aimless and depressed, biting a pencil at his desk. It was self-absorption with no comfort, a demand for expression with no outlet, a sense of time rushing by, ceaselessly and wastefully—assuaged only by that conviction that there was nothing to waste, because all efforts and attainments were equally valueless" (78). Anthony "was hurt and confused" (79) because he "knew at last what he wanted, but in finding it out it seemed that he had put it forever beyond his grasp"(97). However, satirically, it seems to him that "the

position of a man with neither necessity nor ambition is unfortunate" (94). Therefore, Anthony tries to escape the acknowledgement that he cannot afford the wealthy life he expects.

After Anthony and Gloria's engagement in the first book of the novel, the narrative continues to contrast the romantic love under the domination of Gloria with their problems concerning economic matters. Anthony's life, he says, becomes a "radiant hour" when he is "profoundly and truly in love" (99). Both unmarried Gloria and Anthony find themselves like "twins" (111). It is undeniable "that two souls are sometimes created together and—and in love before they're born" (111). However, Anthony feels very depressed because there is "so much more sweet and sharp and poignant" (112) in their relationship and "he [Anthony] felt often like a scarcely tolerated guest at a party she [Gloria] was giving" (112). The narrative also warns us that "between kisses Anthony and this golden girl quarreled incessantly" (112). We can easily see the reversal of gender roles when Gloria seizes the power in their relationship and it is Gloria who "possessed him [Anthony] now" (113) while Anthony consciously "knew that there were days when they hurt each other purposely" (113). Their romance reflects the reality that their relationship is a tiresome illusion without the support of lots of money.

However, not only Anthony but also Gloria wants to keep their relationship steady, each for their own reasons. Anthony, on the one hand, shows his hidden sexual desire when he thinks if they [Anthony and Gloria] "were married, there'll be no good night then and we [they] can do just as we [they] want" (115). On the other hand, he is exactly similar to Gloria who wishes that "some day when we [Anthony and Gloria] have more money—old Adam's death was always thus tactfully alluded to—we'll build a magnificent estate" (116) and even "private rivers" (116). Their disillusionment drives them "like divers into the dark eddying crowd and emerging in the cool fifties [they] sauntered indolently homeward, infinitely

romantic to each other" (116). Fitzgerald's narrative is especially intrusive when exhibiting the dark shadows of their world. It seems that "both were walking alone in a dispassionate garden with a ghost found in a dream" (116). The narrative implies that it is Adam Patch who prevents them from realizing their ecstatic desires. It is a strange way of depicting someone still alive but still the old man seems rather like a ghost or a phantom haunting their life.

Adam J. Patch is also depicted in different perspectives in the novel. Clearly, he wants to control other people. He thinks his advice will help Anthony have a better life. Adam Patch wants Anthony to have a stable job, which can ensure his life and his savings. Adam Patch thinks that only "by some miracle two of you [Anthony and Gloria] can get along" with Anthony's income (117). Adam Patch gives himself the right to judge, advise and guide Anthony in life, which does traumatize Anthony. Edkins suggests, helpfully, that "commonplace solutions to do with who and what we are and what life might be provided by culture, religious beliefs, patriotic sentiment or close family relationships are overwhelmed. Any illusion of safety or security is broken. Events seen as traumatic seem to reflect a particular form of intimate bond between personhood and community and, most importantly, they expose the part played by relations of power" (Edkins 4). Adam Patch wants to show his power, both in his social position and his money, to the extent that he can force Anthony to follow his advice. For this reason, for Anthony and Gloria, Adam Patch is like a dead man who prevents them from gaining fabulous wealth and makes them endure a weary life.

Ironically, old Adam Patch talks a great deal about the possibilities of the afterlife to his nephew, Anthony Patch. His voice is very poignant when the narrative expresses the nostalgia of Adam's childhood: "his eyes trembling of tears, his voice shaking" (118). Adam Patch remembers the time of "nearly sixty-five years ago when I [Adam Patch] was playing with my [his] little sister Annie, down where that summer-house is now" (118). Adam Patch

really wants Anthony to spend some time to think about the after-life so he will be "steadier" and "more industrious" (119). Adam clearly thinks the possible "after-life" should warn Anthony to rethink his own lifestyle. Also, Adam Patch's words suggest money cannot bring happiness to one's life and that each individual has to take responsibility for his own life. The narrative expresses Adam's anxiety and cynicism because he does not believe in Anthony. Adam's fear is that Anthony cannot control his own life, cannot fulfill its promise of success. Fitzgerald once again highlights the decadence and moral corruption of society.

The narrative voice lets us know that Gloria marries Anthony for different purposes, one of which is that she is haunted and overwhelmed by the wealth and social position of the Patches. However, Fitzgerald's narrative also depicts satirical aspects of Gloria's irresponsibility in her empty world in the part titled "The Diary". Gloria has kept her "Line-a-day" diary for seven years. Like Daisy Buchanan in *The Great Gatsby*, Gloria spends the night before her wedding looking at her diary to recall her girlhood. Yet unlike Daisy, Gloria is not traumatized by her decision to marry Anthony because it just reveals Gloria's conscious decision to have this wedding. Thus, Gloria categorizes "four general types of husband" (123) to show her reasoning about why she ought to marry Anthony. However, her partition and her choice are hazy and full of illusions. It is clear that Gloria finds her marriage to be a "performance, the live, lovely, glamorous performance, and the world shall be the scenery" (124). Gloria, on the other hand, feels that marriage may be the turning point of any woman's life in general and she seems not to trust in her marriage in particular. Gloria supposes that "what grubworms women are to crawl on their bellies through colorless marriages! Marriage was created not to be a background but to need one" (124). For this reason, Gloria feels depressed and "her tears came faster" (125).

Like Gloria, Anthony has ambivalent feelings before his wedding despite the fact it is "the union of his soul with Gloria's, whose radiant fire and freshness was the living material of which the dead beauty of books was made" (125). On the other hand, it cannot be denied that the wedding is also his turning point and "that his life was being slashed into two periods and that the face of the world was changing before him" (130). Anthony understands that "it was going to cost" after his marriage and it really "worried him" (127). Fitzgerald's narrator underscores Anthony's lack of financial means to support his luxurious life and Gloria's frivolity. Anthony' anxiety stems from the fact that "grampa [Adam J. Patch] may die tomorrow and he may live for ten years. Meanwhile we're [Anthony and Gloria are] living above our income and all we've got to show for it is a farmer's car and a few clothes" (174).

However, like others in the leisure class, Anthony and Gloria must "accept [as] their ideal of decency the scheme of life in vogue in the next higher stratum, and bend their energies to live up to that ideal" (Veblen 84), including the "waste of goods" (Veblen 85). The chapter "Symposium" depicts the life of the couple as a mirror image of Veblen's theory. The novel shows readers "a simple healthy leisure class […] the women, of more than average beauty, fragilely athletic, somewhat idiotic as hostesses but charming and infinitive decorative as guests […] It seems ironic that in this lone and discredited offspring of the arts American should excel unquestionably" (160). Again and again, "Anthony and Gloria found that they had spent too much money and for this must go into retirement for a certain period" (160). They indulge in revels, flings, and they drink and dance until dawn. They do not want people around them to know their living conditions and Anthony always insists on "paying for everything" (223), so that even Gloria wants Anthony "to cut down on excess generosities" (223). But this is the way Anthony and Gloria illustrate their deep-rooted habit.

Because Anthony and Gloria expect their marriage can solve all problems, they soon find that life does not seem to be easy for them, especially when they do not have stable jobs. Actually, they find that marriage is not a romance at all because they have to cope with many difficulties in life. Very soon "Anthony found that he was living with a girl of tremendous nervous tension and of the most high-handed selfishness. Gloria knew within a month that her husband was an utter coward toward any one of a million phantasms created by his imagination" (132). This is the stage of self-recognition for the couple, and they realize that romance seems to be gone.

Anthony shows signs of an effeminate identity, and under tension, Anthony becomes "a coward under a shock and a coward under a strain" (132). Even Gloria angrily shouts at him, "You coward! You coward, oh, you coward!" (166). This is further illustrated when Anthony thinks irrationally that "there's someone at the window" looking at him one night. He is so afraid that he needs some help from a "night clerk with three bell-boys" (134). He has "been nervous as the devil all evening" (134). However, it is Gloria who confirms that "I [Gloria] will protect my Anthony. Oh, nobody's ever going to harm my Anthony!" (135). Momentarily, Anthony becomes a small cowardly boy who needs somebody's arms, specifically Gloria's motherly arms. The idea of the mother figure is depicted in various of Fitzgerald's novels and short stories, and in this scene, Gloria clearly becomes a mother figure who wants to protect Anthony from any harm. Ironically, Gloria, a person who is irresponsible and does not want to be a mother, can act as Anthony's mother. Besides, Gloria seems to be a magical beauty who "had lulled Anthony's mind to sleep. She, who seemed of all women the wisest and the finest, hung like a brilliant curtain across his doorways, shutting out the light of the sun" (159). Gloria shows herself more and more to be an immortal figure who does her duty in this fantastic, deluded landscape.

Gradually, the love they devote to each other grows depressed. Anthony is tired of Gloria's "eternal selfishness" (165). They quarrel incessantly about minute details in life. She declares that he has "killed any love I had for you, and any respect" (167). Ironically, one of their solutions to save their marriage is to work. He is "perfectly willing to be a war correspondent" (176), and later on he plans to "enter the bond business as a salesman" (185). She wants "to be a successful sensation in movies" because she has heard that "Mary Pickford makes a million dollars annually" (177). The solutions are empty illusions. As Anthony's grandfather suggests, being a correspondent means that Anthony has to "write something real, something about what's going on, something people can read" (171). Adam Patch wants Anthony to escape from his scholarly romance of the Dark Age into modern reality. In contrast, Gloria wants to jump into a fantasy world in order to keep her eternal beauty when she agrees to be screen tested. She hates to see Anthony "go to pieces by just lying around" (178). However, to Anthony for Gloria to be an actress "is so silly" (178), and his fear is that Gloria has to deal with "a lot of cheap chorus people" (178). He thinks Gloria, "being young, being beautiful, must have reasonable privileges" (181).

One of the reasons that Gloria wants to be an actress is that the older Gloria gets the more fearful she is of aging. She is really in an absurd panic due to the loss of youth. Gloria "would be twenty-four in August and was in an attractive but sincere panic about it. Six years to thirty!" (160). Physiologically and psychologically, getting to thirty means that one faces many changes. Yet, as Gloria confesses, "there was nothing […] that she wanted, except to be young and beautiful for a long time, to be gay and happy, and to have money and love. She wanted what most women want, but she wanted it much more fiercely and passionately" (229). Therefore, we can easily see the tension between Victorian and modern definitions of the loss of youth and the panic of aging that are prevalent throughout *The Beautiful and Damned*.

Addison in "'Must the Players Keep Young?': Early Hollywood's Cult of Youth" points out that for motion pictures this view regarding age was common: "The Hollywood mantra of 'youth and beauty' that percolated through popular literature of the period was largely directed toward women" (Addison 10). Moreover, "in 1922, the Photoplay Research Society published a volume of advice on pursuing a career in the film industry [which] offered two lists of ideal physical qualifications—one for men and one for women". The list for women includes the following judgement:

> Age—I need scarcely mention this. The careful eye of the camera detects every little line, every wrinkle and crow's foot. Girls should start in young so that they gain their preliminary experience and achieve stardom before they begin to fade. I would not advise any woman past twenty-six to start unless she wants to develop into a character actress (Lytell, qtd. in Addison 10).

Thus Gloria attempts to enter the cinematic world of eternal youth, but we later learn it is too late for her. Besides being obsessed with youth, Gloria is much concerned with sexual propriety of an early modern kind. She was "intensely skeptical of her sex [and] her judgments were now concerned with the question of whether women were or were not clean. By uncleanliness she meant a variety of things, a lack of pride, a slackness in fibre and, most of all, the unmistakable aura of promiscuity" (194). Furthermore, "women soil easily", Gloria supposes, "far more easily than men. Unless a girl's very young and brave it's almost impossible for her to go down-hill without a certain hysterical animality, the cunning, dirty sort of animality. A man's different—and I [Gloria] suppose that's why one of the commonest characters of romance is a man going gallantly to the devil" (194). This contrast between men's and women's attitudes toward sexual behavior shows the limits of Gloria's liberation.

It is inevitable that both Anthony and Gloria become disillusioned when they live under money pressure, and the panic of losing youth and romance. Gloria realizes that "in spite of her adoration of him [Anthony], her jealousy, her servitude, her pride, she fundamentally despised him—and her contempt blended indistinguishably with her other emotions" (230). Similarly, Anthony "seldom took pleasure in an entire day spent alone with her […]. There were times when he felt that if he were not left absolutely alone he would go mad" (230). The fact is that Anthony has not found any serious jobs "in this six years since graduation" (136) from Harvard. In his university's Alumni Bulletin, he learns of his classmates that "most of them were in business, it was true, and several were converting the heathen of China or America to nebulous protestantism; but a few, he found, were working constructively at jobs that were neither sinecures nor routines" (136). Perhaps only Anthony has not had any job since he left university.

To reduce their stress, both of them wish the "inconsiderate old fool" (132) would die so they can inherit his money. Finally, their wish comes true when "old Adam died on a midnight of late November with a pious compliment to his God on his thin lips" (241). At the burial, "Anthony and Gloria rode in their first carriage, too worried to feel grotesque, both trying desperately to glean presage of fortune from the faces of retainers who had been with him at the end" (242). As expected, neither Anthony nor Gloria gets any money. Desperately, Anthony wants "to contest a provision of the will" (243). The factor that makes Anthony lose the fortune is that his grandfather cannot stand Anthony's lifestyle and drunken revels, discovered when Adam Patch unexpectedly comes to Anthony's apartment. From this point onward, life becomes more meaningless to both of them. They seem to lose their social status when they "hear rumors about themselves from all quarters, rumors founded usually on a soupcon of truth, but overlaid with preposterous and sinister detail" (246).

While Anthony seems to face an empty life without any money, he by chance meets Dorothy Raycroft. It is during the time that Anthony is separate from Gloria while in the army, and "it seemed so long ago already—he had a pang of illusive loneliness" (261). Anthony quickly has an affair with the nineteen-year-old lower-class Dot, which is "an inevitable result of his increasing carelessness about himself" (268). He feels that he can escape from his "chief jailer" (269), his wife, for a while. This romance also reveals a psychological reaction of Anthony, when he cannot find a solution to his dark marriage and economic troubles. He is escaping from reality and he hopes to avoid his troubles with a new romance. What about Dot? She "romanticized this affair and conceded to her vanity that the war had taken these men away from her" (271). Their romance shows that Dot needs somebody to transfer her fears and her sexual desires onto. The narrative reveals that "the soldiers she [Dot] met were either obviously below her or, less obviously, above her—in which case they desired only to use her" (271). When Dot meets Anthony, ironically, she thinks that "she saw her own tragedies in his face" (271).

Anthony very soon forgets Gloria because he finds himself "increasingly glad to be alive" (274) and Gloria becomes "day by day, less real, less vivid" (274). Anthony finds many reasons that he does not want Gloria to visit the South, but the only real reason is that "he was attracted to Dorothy" and "he lived in terror that Gloria should learn by some chance or intention of the relation that he formed" (275). Dot devotes all her love to Anthony but the narrator's voice indicates that she is lying about other lovers. "Indeed, so far as she was concerned, she spoke the truth", and the narrator suggests that "she had forgotten the clerk, the naval officer, the clothier's son, forgotten her vividness of emotion, which is true forgetting" (276). Dot's ambition is that "after the war Anthony would get a divorce and they would be married" (276) because Dot believes that "there was no love between husband and wife" (276).

This affair exhibits the dark shadows of Anthony's marriage, and how Anthony wants to escape from reality and his wife's control, and how the loss of money is intimately tied to the loss of love.

We can see clearly that Anthony's sexual affair with Dot reveals how easily romanticism disappears in times of war. People only want to live faster and do not hesitate to show their sexual desires to forget the miserable time because "life is so damned hard" (281). Anthony finds self-justifications for the affair, but he never thinks the affair can remain stable. It seems to him that life is like a game or an agonizing joke, and what you desire is not what you can really get. Anthony supposes that "desire just cheats us. It's like a sunbeam skipping here and there about a room. It stops and gilds some inconsequential object, and we poor fools try to grasp it" (282). Anthony frankly and coldly refuses Dot when she wants to go to Mississippi with him. He ironically supposes that she will forget him and "things are sweeter when they're lost" (282). He found himself disillusioned because "for years now he had dreamed the world away, basing his decisions upon emotions unstable water" (283). He knows that his "clean" life will never be as stable as he wishes, because it wholly depends on his emotions.

Gloria cannot leave the traps of the old aristocracy, so she remains loyal to Anthony, even though she is seen as "miserable, lonesome as a forgotten child" (298). On the other hand, her obsession with Anthony protects her from intimacy with other men. In a letter to him, she writes "If you hated me, if you were covered with sores like a leper, if you ran away with another woman or starved me or beat me—how absurd this sounds—I'd still want you, I'd still love you" (298). However, Anthony's choice of love affairs with lower-class girls shows his insecurity, and he uses Dorothy as an object to avoid his problems in his marriage, as a psychological defense against his real life.

War ends and so does Anthony's relationship with Dorothy. The telegram from Anthony says that he will come back to New York for a reunion with Gloria, as "he wanted only to return to Gloria—Gloria reborn and wonderfully alive" (308). The narrator's voice refers to Gloria's feeling's that it is "like a figure in a dream he came back into her life across on that November evening" and she will take him "close to her breast, nursing an illusion of happiness and security she had not thought that she would know again" (307). However, that happiness does not last long and their relationship appears still to be empty. Anthony is very soon absorbed in alcoholism. Furthermore, the couple continue living under the pressure of the lack of money, and Anthony confesses we "have spent a lot … since I've been back" (310). They once again complain about each other incessantly, and Gloria says irritatedly, "I'm sick and tired of hearing you talk about what we've spent or what we've done. You came back two months ago and we've been on some sort of a party practically every night since [and] all you do is whine, whine, whine" (310). For this reason, both of them "became more and more aware that since Anthony's return their relations had entirely changed. After that reflowering of tenderness and passion each of them had returned into some solitary dream unshared by the other and what endearments passed between them passed, it seemed, from empty heart to empty heart, echoing hollowly the departure of what they knew at last was gone" (311). This emptiness, this traumatic loss, shows the separation between them, and for Gloria it seems that "the only lover she had ever wanted was a lover in a dream" (325).

In order to change their life, Anthony attempts to be a salesman, and Gloria tries to become a movie star. However, both of them are selling empty dreams and illusions because they are not capable of doing anything seriously. Like Anthony, Gloria also sells her empty dreams by doing a screen test to become an actress. She is selling her own illusions, just as Anthony is. Hence, both of them have failed in their dreams. Gloria receives her unsuccessful

test result on “her twenty-ninth birthday and the world was melting away before her eyes” (333). Nearly thirty years old, she feels a huge difference in her appearance: “the cheeks were ever so faintly thin, the colors of the eyes were lined with tiny wrinkles” (333). Gloria’s desire to keep youth forever and escape the trauma of aging ends with nothing but tears.

The last chapter of the novel, “No Matter”, exhibits a huge irony in Anthony’s life. The title reveals that there is no goal or central concern in his life. At that time, he “was thirty-two and his mind was a bleak and disordered wreck” (335), and “Anthony and Gloria had become like players who had lost their costumes, lacking the pride to continue on the note of tragedy” (334). During a rare visit from one of his friends, Muriel Kane, Anthony still shows his upper class origins, expressed in his style of conversation.

> “Why do you [Anthony] say such awful things?” she [Muriel] protested. “You talk as if you and Gloria were in the middle class.”
>
> “Why pretend we’re not? I hate people who claim to be great aristocrats when they can’t even keep up the appearance of it.”
>
> “Do you think a person has to have money to be aristocratic?”
>
> Muriel…the horrified democrat…!
>
> “Why, of course. Aristocracy’s only an admission that certain traits which we call fine—courage and honor and beauty and all that sort of thing—can best be developed in a favorable environment, where you don’t have the warpings of ignorance and necessity” (336).

Clearly, Anthony thinks that because he has no money “people don’t want us [Anthony and Gloria]. We’re too much the ideal bad examples” (336). They face the next winter with so much cold in their hearts. He depends too much on alcohol and “was intolerable now except under the influence of liquor, and as he seemed to decay and coarsen under her eyes, Gloria’s

soul and body shrank away from him" (349). They seem not to belong to each other any more and live in a hopeless and desperate condition with only "forty-five dollars in the bank" (351). They actually react as if their lives will end soon. "Only their mutual misery and disappointment and their legal efforts to reverse the terms of Adam's will unite Anthony and Gloria" (Pelzer 58).

Now without any help from old friends, Anthony does not feel any shame even when he decides to meet Bloeckman, now Balck. The reason is that "to his distorted imagination Bloeckman had become simply one of his old friends" (358) and Anthony naively thinks that Bloeckman can help his family in this circumstance. Unluckily, Anthony gets drunk and cannot control his temper. Instead of asking for help, Anthony blames Bloeckman for keeping his wife "out of the movies" (359). Anthony is hit by Bloeckman "with all the strength in the arm of a well-conditioned man of forty-five"; he "struck out and caught Anthony squarely in the mouth" (360). As a result, Anthony's mouth "was full of blood and seemed oddly loose in front" (360). An unhappy marriage, alcoholism, stupid violence, and broken friendships symbolize the fact that Anthony has lost everything in his life.

The last chapter of the novel also depicts Anthony's psychological loss and collapse and his regression to childhood. When Gloria and Dick come to see Anthony to inform him he has won a lawsuit "worth thirty millions" (368) and they find Anthony in his bedroom with his "three big stamp-books" (368), we sense Anthony's emotionally unbalanced nostalgia. Anthony does not care about the news, and he tells them to get out or he will tell his grandfather. Anthony's grotesque reaction constitutes the resolution of the novel, which shows his regression to a childhood when he does not have to live under any pressures. Traumatized and cynical, he can never achieve a coherent character.

Anthony, at last, wins his dream of gaining money from old Adam Patch. He thinks he deserves the pure luck, and thirty million dollars is what he has a right to possess. The novel offers a bizarre reversal of the ideals of the American Dream, and loss of all meaning in life overwhelms the hero and heroine, even though they are fabulously wealthy. Their lives have totally changed. Edkins points out, "existence relies not only on our personal survival as individual beings but also, in a very profound sense, on the continuance of the social order that gives our existence meaning and dignity: family, friends, political community, beliefs. If that order betrays us in some way, we may survive in the sense of continuing to live as physical beings, but the meaning of our existence is changed (Edkins 4). From the moment of his "success" in the lawsuit, the meaning of Anthony's life will be totally changed, but gaining wealth does not help him overcome other deeper losses.

Anthony and Gloria's choice is to leave America for Europe, where they can enjoy themselves on various luxurious tours. Anthony may have more chances to collect "stamps of England and Ecuador, Venezuela and Spain—Italy" (368). However, whether they can live happily with that money avoids the deeper questions, because "their victory … is hollow, for it has not altered their essential selves" (Pelzer 65). Anthony and Gloria are figures corrupted before they can get back what they lost. They will continue to be haunted by money and inevitably both of them will continue to find themselves imprisoned in their false illusions.

Chapter 4

Hysterical Fantasy in F. Scott Fitzgerald's *Tender is the Night*

Tender is the Night can be seen as F. Scott Fitzgerald's most complicated novel, with "a new plot set in Europe about an American psychiatrist who is ruined by his marriage to a wealthy mental patient" (Bruccoli 330). Fitzgerald's notes for the novel also reveal his intention to make it "a novel of our time showing the break up of a fine personality. Unlike The Beautiful and Damned the break-up will be caused not by flabbiness but really tragic forces such as the inner conflicts of the idealist and the compromises forced upon him by circumstances" (Bruccoli & Baughman 10). Immediately after the novel was published in 1934, literary critics assessed the novel as presenting "breakdowns: breakdowns in marriage, friendships, and individuals" (Lucas 89) or "the feminization of American culture" (Fetterley 208) which destroy the protagonist, Dick Diver. In addition, Burton, using the Freudian theory of counter-transference, tried to argue that due to a reversal of therapeutic treatment's effects, Doctor Diver can be seen as the best illustration of American dream-neurosis. Nevertheless, as Burton shows, Diver's collapse appears ambiguously and his situation is far more complex than one might think. It becomes necessary to look into the gaps as well as the structures of the novel to make Diver's tragic fall clear.

Some literary critics, such as Pamela A. Boker and Susann Cokal, have adopted Freudian theory and trauma theory to interpret Diver's breakdown as a pathological love. Like Burton, Boker endeavors to argue the case for love transference, while Cokal focuses on the idea of "a classic Freudian framework of cause, effect, and blame centered on the incest issue" (Cokal 76) in analyzing the stories of Dick Diver and Nicole Warren. Another approach is to

focus on Diver's failure as his "misguided faith in the profession's promise to control life's contingencies" (Blazek 67), a strategy undertaken by William Blazek. He examines the role of psychiatry and Freudian psychotherapy in the novel and their influence on society. Accordingly, this novel has a special value for understanding both the historical context and the changes in medical treatment at that time. Blazek claims that "the workings of cause and effect, of stress and disorder in the marriage of Dick and Nicole Diver went beyond therapeutic exegesis and training exemplar" (Blazek 68). Blazek also supposes that the disorder and trauma that Dick suffers in his life may be different from what other authors and even Fitzgerald himself describe in previous novels, because the central character is a doctor treating mental illness, so the collapse, if he undergoes one, goes beyond what he learns from his professional career and beyond anyone's expectations.

What we should emphasize here is that not only psychiatrists or psychoanalysts but also readers in general and literary critics in particular can find in the novel deep and rich resources for examining a broken marriage's effects on the spouses' lives, and that is one reason why the novel has attracted a great deal of attention. This chapter, therefore, draws on a new perspective, reading trauma and identity loss as keys to understanding the ambitious psychiatrist, Dick Diver, and his collapse. Drawing on specific aspects of Freudian theory, we can say that Diver's downfall is due to hysterical fantasy that has resulted from his unsatisfied wishes in life. According to Freudian principles, "the motive forces of fantasies are unsatisfied wishes and every single fantasy is the fulfillment of a wish, a correction of unsatisfying reality" (Freud 146). By using the word fantasy "Freud understands it as the intimate creation of representations, not the faculty of imagining in the philosophical sense of the word" (Kristeva 63). Freud further points out that "a common source and normal prototype of all these creations of fantasy is to be found in what are called the day-dreams of youth" (Freud

159). Drawing on Freudian theory, we can conclude that daydreams occur in both sexes and "in men they may be either erotic or ambitious" (Freud 159). In Diver's case, sexual desire and ambition in professional development are causes that lead him to be a daydreamer.

Concerning the notion of hysterical fantasy, Freud writes that "psychical structures are regularly present in all the psychoneuroses, particularly in hysteria, and … these latter—which are known as hysterical fantasies—can be seen to have important connections with the causation of the neurotic symptom" (Freud 159). Therefore, we can say that hysterical fantasy is a kind of unconscious fantasy since "unconscious fantasies are the immediate psychical precursors of a whole number of hysterical symptoms [and] hysterical symptoms are nothing other than unconscious fantasies brought into view through 'conversion'" (Freud 161-162). Freud, then, further claims, "unconscious fantasies have either been unconscious all along and have been formed in the unconscious; or—as is more often the case—they were once conscious fantasies, day-dreams, and have since been purposely forgotten and have become unconscious through 'repression'" (Freud 161). Drawing on this Freudian concept of hysterical fantasy, then, we can say that the novel clearly shows that Dick's failure and ruination, which have resulted from hysterical fantasy connected both to his traumatization in married life and his ambition in his professional career, reflect his having been to be a day-dreamer throughout his life.

Renewing the Jamesian idea of the transatlantic theme, Fitzgerald endeavored to create a new setting for his fourth novel, and the French Riviera in the 1920s is an excellent one. The Riviera can be regarded as the center of *Tender is the Night*. It can be convincingly argued that the Riviera is more than a mere setting for the novel; it is the modern paradise for expatriates where they seek to find their true self and identity. It is obvious that all the novel's major characters are expatriates and they all see Europe as the promised land. Dick Diver, a son of a

poor clergyman from Buffalo, New York, arrives in Europe with his intact idealism and moral values borrowed from his father. Nicole is "the granddaughter of a self-made American capitalist and the granddaughter of a Count of the House of Lippe Weissenfeld" (63), and Rosemary is "from the middle of the middle class, catapulted by her mother onto the uncharted heights of Hollywood" (63).

In *Exile's Return*, Cowley persuasively suggested that Americans had no civilization, as they believed their country to be just a spiritual and artistic wasteland. Therefore, the idea of the American Dream seems to be reversed in the case of expatriate Americans. They tended to arrive in Europe in an attempt to absorb all the art and tradition that America lacked. Instead of aesthetic and cultural values, however, they found postwar Europe had nothing much to offer beyond good rates of exchange. With their money, they seemed to have the ability to do and to become whatever they wished. We can see the luxurious life that the Warrens have or be impressed by Nicole's shopping. However, these Americans lived aimlessly, without purpose or effect. Cowley also argued that exiles from American life hoped to discover their true selves, but rarely succeeded. In *Tender is the Night*, Fitzgerald also successfully depicted the lives of expatriates as aimless, and the expatriates gradually became the victims of a repressive society.

Ironically and inevitably, the French Riviera turns into a paradise lost as these Europeanized Americans wander in search of a purpose in life and lose their identities. From having been the modern and idealized world, the Riviera becomes a decadent and corrupt world like T.S. Eliot's "unreal city". Ernest Hemingway and Gertrude Stein were other figures witnessing the exiles' world as it collapsed, and successfully depicted it in their novels. It can be suggested that living too long abroad amid different cultures and social norms creates a motivation for fundamental personality changes. The international theme is not new, of course, but Fitzgerald's *Tender is the Night* exhibits the most motionless and empty version of this world.

As he starts his career in Europe, Dick depicts his ambitious plans to become a famous psychiatrist. He wants to make his American dream come true, so he idealizes and re-creates his world, his women, and his own life. In particular, Dick wants to fulfill his wish to become a successful psychiatrist. However, for a doctor, to live a life depending on his wife's money is degrading and undermines his commitment to work. The fact is that Dick tries to hide his failure in his professional career and makes himself fit into the European world that Nicole created for him with her money and power.

In Dick's case, from the time he is a poor boy in New York until getting a degree and a well-paid job, he wishes to be both a good psychiatrist and a good husband. He loves Nicole but he also uses Nicole's money in unsuccessful attempts to satisfy his wishes. Therefore, as Dick's wishes fail to become reality, he sinks deeper and deeper into his own fantasies. He cannot be independent in his own life, and is "ruined" (294) by Nicole. Gradually, he gets drunk more and more often and he is "no longer a serious man" (261). According to the narrator, the young American Dr. Diver is a dynamic, educated traveling man at "a fine age" (129). He drifts from Oxford and Johns Hopkins to Vienna and Zurich. Furthermore, the novel says "of all the men who have recently taken their degrees in neuro-pathology in Zurich, Dick has been regarded as the most brilliant" (261). He settles down at Dohmer's clinic, where he wants "to be a good psychologist—maybe to be the greatest one that ever lived" (147). Diver's desire shows his ambitious plans for his professional career. In addition, Diver also publishes his own book about psychiatry, *A Psychology for Psychiatrists*. His ambitious and even obsessive plans illustrate the values of his profession, aimed at finding ways to cure mental illness, the duty and responsibility of a psychiatrist in the modern world. However, the clinic in the novel is depicted as "a gold mine" (193) and also "a refuge for the broken, the incomplete, the menacing of this world" (135). As a brilliant psychiatrist, Diver consciously

knows his position and the values associated with his career, but ironically, he is eventually rejected by the people he loves.

It is an undeniable fact that Diver's desire can be seen as insecure and irresponsible in choosing both a professional career and his love. Diver once confesses that he "got to be a psychiatrist because there was a girl at St. Hilda's in Oxford that went to the same lectures" (153). We do not have further clues about what occurred in Diver's relationship with that girl, but he seems to have made a big decision based on a simple irrelevant desire. Moreover, another decision in later life shows the repetition of such action based on emotional desire: Diver becomes attached to other love-objects, Nicole Warren, his wife, and Rosemary, a beautiful actress. Diver believes that he can play various roles in his romance with Nicole: a father, a husband and a psychiatrist. Also, he wants to be both a father and a lover in his affair with Rosemary. However, he loses control over his relationships with both of them, particularly with Nicole. Diver rationally concludes, however, he was "the wrong person for Nicole" (235). It can be assumed that Diver's professional goals and sexual desire are connected to insecure and unstable desires, hence making Diver's character ambivalent and contradictory.

It can be supposed that Fitzgerald implicitly adopts Freudian theories at a very early stage of his writing career, and *Tender is the Night* provides the best example of his use of them in an apt and provocative way. Berman points out, "psychological research on F. Scott Fitzgerald tends naturally to center on his work after 1930, when Zelda began a long course of therapy in Europe and in the United States. Fitzgerald became knowledgeable enough to follow her treatment, discuss it with her doctors—and even draw some of his own psychiatric conclusions. A certain amount of what he learned appears in *Tender is the Night* (1934)" (Berman 49).What is more, Berman argues, "Fitzgerald used a mechanism of dream and

daydream, and suggested layers of complexity beneath the human face" (Berman 50) to make the psychological life of his main characters in the stories and novels compelling. Consequently, the author's wide knowledge of psychiatry enhances the fruitful depiction of the working life of Diver, and by making his hero a psychiatrist, as Burton reminds us, Fitzgerald ensured that Diver "could best illustrate the nature of neurosis in his society and the tragedies it inevitably produces" (Burton 143) and "how cleverly Dick, like all neurotics, conceals his neurosis from himself" (Burton 146). Moreover, Freud suggested in "Creative Writers and Day-Dreaming" that "the psychological novel in general no doubt owes its special nature to the inclination of the modern writer to split up his ego, by self-observation, into many part-egos, and, in consequence, to personify the conflicting currents of his own mental life in several heroes" (Freud 150). For these reasons, experiencing pleasure and happiness as well as pain and loss in his own marriage and life helped Fitzgerald better understand his characters and then make them richer and more believable. Therefore, Diver's trauma is a good illustration of such a mental collapse in the special circumstance of a psychiatrist in Western society.

Diver's frustration is expressed in various aspects in the novel, and the speculations of Freud can be used to a surprising degree in analyzing it. In accordance with Freud's ideas in "Those Wrecked by Success" (1916), Diver is not satisfied with his life while he shows "a conflict between [his] libidinal wishes and the part of his personality we call his ego, which is the expression of his instinct of self-preservation and which also includes his ideals of his personality" (Freud 316). Dick Diver's contradiction comes from what we might simply call the frustrations of life, in that he cannot find any enjoyment, and he begins bringing people both happiness and hurt. There is a conflict and struggle in his ego to attend people in his leading role and to assert his identity in this narrow world.

In the same essay, Freud (1916) also points out that "people occasionally fall ill precisely when a deeply-rooted and long-cherished wish has come to fulfillment. It seems then as though they were not able to tolerate their happiness; for there can be no question that there is a causal connection between their success and their falling ill" (Freud 316). In Dick's case, his so-called success and fall seem to be very close to each other, and it is not always easy for him to realize the gap between them. He seems to be successful in life and in particular in his professional career, but he is collapsing unconsciously. Ironically, he cannot recognize his coming downfall, but Nicole can. The doctor-patient's role seems to be undergoing a reversal, and according to the narrator, Nicole can see that when "one of his most characteristic moods was upon him, the excitement … swept everyone up into it … was inevitably followed by his own form of melancholy" (36). Although Dick is unconscious of the situation in which he is trapped, his emotional state is observed by Nicole, who is both his wife and his mental patient.

As expected, Dick very quickly is enveloped in disillusionment, when he transfers his emotion to a young woman, Rosemary, who serves as a symbol of the modern young woman in modern American culture. She has been educated by her stage mother, who is also her best friend, in values quite different from Victorian morals: Rosemary is instructed to consider herself an equal to a man. However, Dick mistakes his own feelings, because Rosemary tells him frankly "I know you don't love me—I don't expect that" (75). Once again, Dick is captured in the world of a dynamic "girl", who has been educated to be strong and active. Rosemary has made her own decisions in her life; especially in choosing to love Dick. "She [Rosemary] chose him, and Nicole, lifting her head, saw her choose him, heard the little sigh of the fact that he was already possessed" (28). In this case, Dick is "possessed" and totally controlled by the two women he loves, and Nicole's gaze shows that she knows it all but she ignores it all.

Dick faces trouble as he continues in both his marriage and his affair. He once tells Rosemary that his "relations with Nicole are complicated" (87) and "Nicole and I [Dick] have got to go on together. In a way that's more important than just wanting to go on" (86). He cannot clarify why he married Nicole, but it seems they have to continue together because they live depending on each other. Furthermore, she has become a mental patient as the result of the effects of an incestuous sex. She has belonged to another man, her father, before she falls in love with Dick. Here it is interesting to cite Freud suggesting that "the husband is almost always so to speak only the substitute, never the right man; it is another man—in typical cases the father—who has first claim to a woman's love, the husband at most takes second place" (Freud 203). Even Dick's colleague Franz advises him that it would be "better never see her again!" (156). Therefore, Dick is consciously aware of Nicole's circumstance but "the question of marrying her has passed through my [his] mind" (156). His decision, therefore, makes him tumble into Nicole's world without becoming a "fine man" and "good psychiatrist" as he expected. In short, his choice makes his "beautiful lovely safe world [blow] itself up here with a great gust of high explosive love" (68). Paradoxically, "Dick Diver turns out to be Jay Gatsby all over again" who is "betrayed by his own ability to make the right distinction" (Troy 21). Dick cannot find his true identity and is trapped in Nicole's world because in reality Nicole cannot recover from her illness again.

In addition, Dick's sexual desire towards Rosemary Hoyt has grown, leading to Nicole's growing dissatisfaction with her marriage. Dick consciously knows that Rosemary idealizes him with her oddly modern and yet naïve love. At first, he rejects her completely. However, ironically, before he shows his so-called love to her he wants to know about her virginity:

"Tell me the truth about you," he demanded.

"I always have."

[…]

"Are you actually a virgin?"

"No-o-o!" she sang. "I've slept with six hundred and forty men—if that's the answer you want." (230)

We all know Rosemary is just pulling his leg, but the dialogue reveals the fact that Dick loves Rosemary because he wants to love a woman surrounded by other men. He desires to have her, hold her and make her his love-object. This situation is parallel to the case of Gatsby, who sees so many men around Daisy that his desire to have Daisy is stimulated day by day. In another situation, when Dick is told about Rosemary's affair with Hillis, "Dick felt a change taking place within him. Only the image of a third person, even a vanished one, entering into his relation with Rosemary was needed to throw him off his balance and send through him waves of pain, misery, desire, desperation" (100). Drawing on Freudian theory, we can form a picture of Dick's feelings when he wants to know about Rosemary's virginity. As the Victorian Freud points out, virginity is "the state in a woman of being untouched" (Freud 193) and "whoever is the first to satisfy a virgin's desire for love, long and laboriously held in check, and who in doing so overcomes the resistances which have been built up in her through the influences of her milieu and education, that is the man she will take into a lasting relationship, the possibility of which will never again be open to any other man. This experience creates a state of bondage in the woman which guarantees that possession of her shall continue undisturbed and makes her able to resist new impressions and enticements from outside" (Freud 193). Obviously, Dick is not Rosemary's first man so he feels insecurity in this relationship. He can never possess her through sexual intercourse and so his feelings are

full “of pain, misery, desire, desperation”. He seems to fall into a form of melancholia in which he highly appreciates “somatic rather than psychogenic affections” (Freud 243). Drawing on Freudian theory, we can say that Dick is attracted by sexual obsessions rather than sharing what he expects in his life. As a consequence, he and Rosemary are “full of brave illusions about each other, tremendous illusions; so that the communion of self with self seemed to be on a plane” (86).

In Dick’s marriage to Nicole, he plays various roles as Nicole’s doctor, husband and even her father. At first, he even idealizes this romance by using the strange name “Dicole” (116), the combination of his name and Nicole, as his signature. In the Western cultural context, this combination can be regarded as a sign of a romantic relationship so deep that two become one. Gradually, however, this symbol becomes an irony when his role is reversed in this romance, and there is no love or mutual understanding between them. According to Pelzer, “the psychic disorder of its central characters, Dick and Nicole, mirrors the chaos, disintegration, and sexual confusion of an increasingly violent and perverse world” (Pelzer 103).

Obviously, Dick does not marry Nicole just for her money, but Nicole’s money overwhelms him and distracts his will to work. Therefore, he wants to devote his life to her but in reality, he is only “half in love with her” (156). He lives in the luxurious Riviera with a beautiful and rich wife and two children. So, as would be expected, these conditions make him happy, but unbelievably and ironically, he also suffers from it, and shows his feelings are in fact contradictory and complicated. This internal contradiction comes from what has been called the frustration of life, as there is a conflict and struggle in his ego asserting his identity in that small European world.

To escape from the trauma of his marriage, Dick quickly sinks into disillusion when he transfers his affection to another girl, Rosemary, a Hollywood actress, who loves and idealizes

him in every way. Rosemary wants Dick to be her lover both in films and in a real life. Rosemary once told Dick "we're such actors—you and I" (118). As a beautiful and famous actress, she also idealizes her romance as a reflection of the fantasy world she creates in films. She wants him to be both her cinematic and real life lover. She persuades Dick to try a "screen test" so he will become "her leading man in a picture" (81). Moreover, from the beginning, Rosemary "lived in the bright blue worlds of Dick's eyes eagerly and confidently" (20). Kristeva's *Intimate Revolt* argues provocatively that the world becomes an "imaginary scenario [when] the subject depicts in a more or less distorted way the fulfillment of a desire, ultimately sexual" (Kristeva 64). We could say, then, from Rosemary's perspective, the exile's world becomes the cinematic fantasy world for both of them, which then makes Dick confused about the gap between fantasy and reality. We can conclude that he is pictured in her cinematic fantasy world, and this projection traumatizes him.

Dick is now captured in the world of a dynamic young American woman, who is educated to be strong and active. Rosemary's mother, Mrs. Speers, has taught her that "You were brought up to work—not especially to marry. Now you've found your first nut to crack and it's a good nut […] whatever happens it can't spoil you because economically you are a boy, not a girl" (50). Rosemary has made her own decisions in her life, especially her love for Dick. In this case, Dick is "possessed" and totally controlled by the two women he loves, both of whom are Americans transplanted into a decadent Europe.

After returning from his father's funeral in America, Dick sees Rosemary in Rome. He realizes that "Rome was the end of his dream of her" (240). Rome is typically seen as a romantic and idealized place for a romance, but ironically, it sees the decline and deterioration of the promising psychiatrist as he wants to hide himself from reality. In addition to the break-up with Rosemary, Dick gets drunk, fights with a taxi driver and then is beaten by the Rome police.

After that "he [Dick] was in love with every pretty woman he saw now" (220). He now may not be conscious of his illusions. When he moves to New York after his broken marriage as a quick means of escape, he also becomes "entangled with a girl who worked in a grocery store" (338). It is one characteristic of "a pathological disposition" in melancholia to want to throw away the normal life that one has taken such a long time to build. The French Riviera and Rome are far from paradise, and both have characteristics of an "unreal city". Instead of happiness and success, however, all Dick finds is illusions and trauma in life, and he needs to escape from this exile's traumatic world which has taken his love, his dreams and his ambitious career away. His love is ruined, the clinic is no longer a gold mine and Rome is not his dream city any more. His identity and idealism are destroyed by his devotion to his loves, and he cannot make his dream fit any reality in this decadent exiles' community. This rotten, imaginary world ultimately becomes a fantasy which turns him into a traumatized and drunken man.

As he starts his career, Dick sets out his ambitious plans to become a famous psychiatrist. He wants to make his American dream come true, so he idealizes and re-creates his world, his women, and his life. In particular, He wants to fulfill his wish to become a successful psychiatrist. He seems to ignore Franz's warning: "You are not a romantic philosopher—you're a scientist. Memory, force, character—especially good sense. That's going to be your trouble—judgment about yourself" (131). Franz's words implicitly notify Dick that he should not make life decisions based purely on passion; otherwise he will lose his true identity. Moreover, Dick is shocked when Abe observes, "Something tells me I'll have a new score on Broadway long before you've finished your scientific treatise" (72); "Rosemary had never before seen Dick's face utterly expressionless; and she felt that this announcement was something momentous" (72). For him as a doctor, to live such a life and depend on his wife's money seems to be degrading and undermines his commitment to work. However, Dick

denies any such attitude when he tells Rosemary: “I didn’t disgrace myself at the height of my career, and hide away on the Riviera. I’m just not practicing. You can’t tell, I’ll probably practise again someday” (73). But even Dick himself cannot find his own answer to the question, when will “someday” come?

Freud clarifies that “if fantasies become over-luxuriant and over-powerful, the conditions are laid for an onset of neurosis or psychosis” (Freud 148). In Dick’s case, he wishes to be both a good psychiatrist and a good husband. He loves Nicole but he also uses Nicole’s money to satisfy his wishes. However, Dick’s wishes are not realized and he sinks deeper and deeper into his own fantasies. He cannot be independent in his own life, and is “ruined” (294) by Nicole. Gradually, he gets drunk more and more often and he is “no longer a serious man” (261).

In addition, we can clearly see that Dick gets lost and traumatized by the fact that his father passed away.

> Dick loved his father—again and again he referred judgments to what his father would probably have thought or done. Dick was born several months after the death of two young sisters and his father, guessing what would be the effect on Dick’s mother, had saved him from a spoiling by becoming his moral guide (222).

Obviously, Dick was born after some miserable experiences had happened in his family. It is not surprising that Dick was his father’s pride and hope, and Dick’s father becomes the “earliest and strongest of protections”. When Dick’s father is gone, he has no “moral guide” in his life. As the narrator points out, “Lucky Dick can’t be one of these clever men; he must be less intact, even faintly destroyed. If life won’t do it for him it’s not a substitute to get a disease, or a broken heart, or an inferiority complex, though it’d be nice to build out some

broken side till it was better than the original structure" (131). Dick will hardly find any substitute figure to replace his father, who can be seen as the most powerful figure in his life.

Freud, in his essay "Mourning and Melancholia", explains that "the distinguishing mental features of melancholia are a profoundly painful dejection, cessation of interest in the outside world, and loss of the capacity of love" (Freud 244). In Books I and II, one can say that Dick's life is embedded in "painful dejection"; for instance, "he [Dick] was hopeless" (54) when he was in jail, and "what had happened to him was so awful that nothing could make any difference unless he could choke it to death" (254). Dick also wants "to go away alone" (213) "for a month or so, for as long as he can" (212), definitely suggesting that He wants to escape from his world and his wife. While he is away, he goes out drinking and is beaten badly by the Rome police: "he [Dick] felt his nose break like a shingle and his eyes jerk as if they had snapped back on a rubber band in his head […] Momentarily, he lost consciousness" (246). Symbolically, Dick has suffered a trauma brought about by rejection.

In another of Freud's essays, "The Loss of Reality in Neurosis and Psychosis", we see that "neurosis does not disavow reality, it only ignores it; psychosis disavows it and tries to replace it" (Freud 185), so "both neurosis and psychosis are […] the expression of rebellion on the part of the id against the external world, of its unwillingness—or if one prefers, its incapacity—to adapt itself to the exigencies of reality" (Freud 185). Here, Dick develops his own melancholia after his marriage to Nicole and then he suffers the break-up of a relationship with a friend. As a result, he wants to avoid external reality. Psychoanalytic observation of the transference neuroses leads to the conclusion that "the keeping away from consciousness was a main characteristic of hysterical repression" (Freud 163). Dick clearly wants to run away from his real life in his hysterical fantasy.

From Dick's point of view in Book II, both Nicole and he are "ruined" and Nicole is no longer the focus of his desire. Melancholia, according to Freud, may be "regularly the reaction to the loss of a loved object [...]. The object has not perhaps actually died, but has been lost as an object of love" (Freud 245). Evidently, Dick loses both Nicole and Rosemary and surely he will never win them back again. What is more, the person who suffers from melancholia "extends his self-criticism back over the past; he declares that he was never any better" (Freud 246). In Book II, Dick becomes the "Black Death" and he cannot "bring people happiness now" (239). In contrast, in Book I, Dick is described as a man of "moral comment" (97) who can always "give people excellent advice" (254). But what we see in Book II is that "whatever Dick's previous record was, they [the Warren family] possessed a moral superiority over him for as long as he proved of any use" (256). Dick becomes another self in his world: "he would be a different person henceforward, and in his raw state he had bizarre feelings of what the new self would be" (254).

Freud also claims that "the melancholic displays something else besides that which is lacking in mourning—an extraordinary diminution in his [the patient's] self-regard, an impoverishment of his ego on a grand scale. In mourning it is the world which has become poor and empty; in melancholia it is the ego itself. The patient represents his ego to us as worthless, incapable of any achievement and morally despicable […] He abases himself before everyone and commiserates with his own relatives for being connected with anyone so unworthy. He is not of the opinion that a change has taken place in him, but extends his self-criticism back over the past; he declares that he was never any better" (Freud 246). However, it is very true in Dick's situation that he cannot become a good husband and a good psychiatrist. Furthermore, he lacks independence and is betrayed by the people he loves. Dick, obviously, blames himself for his failure in the married life, as he cannot bring happiness to

other people. He, just as Freud states, gives "a correct description of his psychological situation. He has lost his self-respect and he must have good reason for this" (Freud 247). Thus, we can better see why Dick gets drunk and invites a terrible beating and arrest. He even falsely confesses when being drunk to raping and killing a five-year-old child (255). Indeed, he totally loses his identity; he "had lost himself—he could not tell the hour when [he had done so], or the day or the week, the month or the year" (220). There is no doubt about his collapse and his losses, and his life eventually becomes so dark and dim that he becomes incapable of finding his true personality.

Dick's journey back to America is imagined to be an inevitable ideal return to bring him back to the childhood where he is loved by everyone for his "honor, courtesy, and courage" (223). In Europe, however, the American dream becomes the American nightmare, and Dick is consciously aware that "he had lost himself" (220) and he doesn't "seem to bring people happiness anymore" (239). It can be argued that he seems to be an odd hybrid in this world. He hopes to find moral codes and his true identity again as a consequence of his return to America, as if awakening after a long dream. He clearly wants to run away from his real life on account of his hysterical fantasy. "The day before Doctor Diver left the Riviera he spent all his time with his children. He was not young any more with a lot of nice thoughts and dreams to have about himself, so he wanted to remember them well" (334). In a stark and ironic anticlimax, Dick opens an office in Buffalo and then drifts back and forth in Geneva, New York—not Geneva, Switzerland.

By making use of Freudian theory and in particular several of Freud's little-known but highly thought-provoking essays as well as Kristeva's notion of cinematic society, this chapter has attempted to bring a new depth of understanding to Diver's collapse. The French Riviera is obviously a trap that creates in Dick a split personality and makes him a self-destructive man.

His American dream finally becomes the American nightmare. Being an ambitious psychiatrist, his desire is to be loved and successful and to make others happy. However, the Europeanized American Dick Diver is ultimately isolated and separated in this world. His odd hybrid status makes him fall into the traumatic world that Nicole and Rosemary create for him, and he is betrayed by all the women he loves. Dick Diver is no longer the "fine man" he once was. Interestingly, Freud argues that melancholia "borrows some of its features from mourning, and the others from the process of regression from narcissistic object-choice to narcissism" (Freud 250). He goes on to say "in melancholia, the occasions which give rise to the illness extend for the most part beyond the clear case of a loss by death, and include all those situations of being slighted, neglected or disappointed, which can import opposed feelings of love and hate into the relationship or reinforce an already existing ambivalence" (Freud 251). Dick desires to be loved and to be good, but he is betrayed by all the women he comes to love. He is not the only one who suffers from the melancholia and hysterical fantasies in Fitzgerald's novels, but he is one of the most representative and yet most ambiguous characters coping with trauma and loss in Western decadent society. The decline from being an ambitious and successful man to a nobody in the end shows the steady collapse and ultimate failure which we see depicted in many of Fitzgerald's heroes and how the exploded decadent world of Europe has corroded his personality and his identity as an American.

Chapter 5

The Cycle of Trauma in *The Love of the Last Tycoon: A Western*

The time between writing *Tender is the Night* and *The Love of the Last Tycoon* was the darkest in Fitzgerald's life. Although Fitzgerald spent a great length of time on *Tender is the Night*, he received only lukewarm critical reviews that left him emotionally bankrupt and the novel was considered to be "a failure in terms of Fitzgerald's expectations" (Bruccoli 363). Most obviously, however, Fitzgerald no longer enjoyed the glamorous times he had previously experienced since *The Great Gatsby* was published. In the more than ten years since Fitzgerald had been seen as an icon of the Jazz Age, he had come to be regarded as somewhat a poor old man on account of the downfall of his literary career. Besides, Fitzgerald had to face enormous debts, the incurably schizophrenic Zelda, and Scottie's education.

Fitzgerald, therefore, was very aware of the changes in his career and of the need to find a new motif for the next novel to retrieve his reputation and popularity. In a letter to Maxwell Perkins to announce this novel, Fitzgerald confessed that he was "by no means sure that I will ever be a popular writer again" and "this much of the book, however, should be as fair a test as any" (Bruccoli 420). Additionally, in a letter to Kenneth Littauer, *Colliers* fiction editor, Fitzgerald suggests that the new novel "is absolutely true to Hollywood" and he is trying "to open up a new well, a new vein" (Bruccoli 402). Hence, it may be supposed that Fitzgerald took a gamble on the new novel to win back the glamour of his heyday, hoping that the new novel could help him solve his personal matters.

Hollywood, for this reason, evidently became a means for this purpose, since according to Addison, "Hollywood became established—not only as a center of film

production, but also as a cultural institution that valued conspicuous consumption, sexual display, physical culture, and youth" (Addison 6). Consequently, Fitzgerald took an adventurous trip there in an attempt to achieve the American Dream, as in his eyes Hollywood represented the last frontier. Addison also points out that "the elements of America's New World myth—inventiveness, youth, adventure, energy—were concentrated in the fresh, lively, popular art form produced in America's last frontier: Hollywood" (15). Moreover, "Fitzgerald had once written 'There are no second acts in American lives'. But he had gone to Hollywood to prove himself wrong" (Stavola 69). Fitzgerald also wrote in a letter to his only daughter, Scottie, in 1937 on his way to Hollywood, that this was his "third Hollywood venture" (Bruccoli 330) and he felt "certain excitement". Fitzgerald, of course, did not want to be a failure again in the "New World" Hollywood, which meant that he had to re-invent himself to match that society. That society had brought Fitzgerald a chance to start his last novel. As Pelzer points out, the novel is truly "a story of the West, of the frontier, of aspiration. Stahr embodies the last of the American pioneers. He is the immigrant son of people who risked all to attain their dream of success. When they found their passage blocked, they simply moved on, out into the vast American western frontier of perpetual promise. That frontier eventually became a state of mind—an expression of desire, a belief in possibility—and its promise beckons still, in the ultimate dream factory at the farthest reaches of the western frontier, Hollywood" (Pelzer 139).

Hollywood, ironically, did not match Fitzgerald's final expectations, and Fitzgerald did not succeed in seizing that chance. Although Fitzgerald "was at the best studio in Hollywood" (Bruccoli 422) and his salary was roughly $1,000 a week, which placed him among the highest-paid movie writers, he "had no heart for" it (Bruccoli 422). As a result, "Fitzgerald's contribution on the movie [*A Yank at Oxford*] was not substantial enough to earn him a screen

credit—the gauge by which a writer's success was measured" (Bruccoli 424). Fitzgerald got his only screen credit for the *Three Comrades* script. That is why in December 1938 his MGM contract was not renewed and Fitzgerald had to face money problems again. Fitzgerald was even fired for drunkenness while he worked on *Winter Carnival* at Dartmouth College in 1939. Aaron Latham also indicates that "Hollywood had Scott Fitzgerald down as a drunk […] and there were recurrent bouts during Fitzgerald's Hollywood years, from 1937 to his death in 1940, when all his days seemed to be caught up in a drunken party which would not end, when he went on making a fool of himself day after day. Toward the end he couldn't find work" (vii). As a result, Fitzgerald could not "prove himself wrong" as he failed in his dream of restoring his fame and reputation, and suffered a fatal heart attack in 1940 while he was writing *The Love of the Last Tycoon*.

Fitzgerald never became a successful screenwriter may have resulted partly **f**rom the fact that he "lacked the necessary autonomy to unleash his talents" (Pelzer 132), but Hollywood obviously provided him with the backdrop and a new theme for his last novel which was "about the last American frontier, where immigrants and sons of immigrants pursued and defined the American dream. It is appropriate that these tycoons made movie westerns: they too were pioneers" (Bruccoli xvii). In addition, *The Love of the Last Tycoon* is considered an unfinished masterpiece by many. Edmund Wilson asserts that it is "Fitzgerald's most mature piece of work" and "far and away the best novel we have had about Hollywood" (Bruccoli lxxv). John Chamberlain's note about Fitzgerald's Stahr also points out that "this man is not only a movie man: he is the talented American business executive in any sphere" (Bruccoli lxxvi). On the other hand, it is supposed "to be a tragic novel" (Stavola 69) of a heroic producer who was committed to increasing the artistic level of the developing film industry. Consequently, we can say that the novel exhibits the tragic life of a very masculine and

successful man in Hollywood. As Pelzer points out, "Fitzgerald dissects the Hollywood film industry, that purveyor of myths and dreams and that last western frontier, to expose the debased, materialistic power that ultimately destroys the icon of American success—the self-made man" (131). Moreover, "Fitzgerald even manages to bridge the gap between Stahr the wary [sic] and disenchanted man of experience and Stahr the passionate lover. As a matter of fact, that disjunction is close to the center of interest in the book, which is concerned with a man, like Fitzgerald himself, who had loved and lost and who, without ever recovering from the jolt, becomes a different person" (Fahey 122). That loss clearly has fundamentally changed Stahr since the loss of his dead wife, leading to the emotional stress and his identity disorder.

Taking this historical and critical background into account, I would argue that it is desirable to examine *The Love of the Last Tycoon* and its hero using the theoretical framework of trauma theory, the psychoanalytic approach and gender theory, proposing a traumatic loss suffered by the hero. It is here that we can find effects of the traumatic loss experienced by a truly masculine hero, Monroe Starh, when he feels miserable over the death of his wife and Kathleen, his lover. Moreover, "his continued love of life, his daily defiance of death, and his victory over the ghosts of the past, as evinced in his love for Kathleen, deepens the pathos to tragedy" (Fahey 122). Although in *The Love of the Last Tycoon* he has managed to resolve many of the gender anxieties of the previous novels, Fitzgerald endeavored to recycle the motif that he used successfully in his previous novels, the death of the American Dream. *The Love of the Last Tycoon*, therefore, can be seen as a continuation of Fitzgerald's traumatic fictional narratives exhibiting the losses of idealized women, the failure of artistic commitments and the death of the hero. "In Monroe Stahr, Fitzgerald embodies the failure of a man ambitious for power and desirous of love to humanize his society enough to live in

fulfillment himself" (Callahan 210), and this book is about "the struggle to abandon illusions and enter into life" (Callahan 203).

It is significant, however, that Fitzgerald in Hollywood differed widely from the man of the 1920s who had been an icon of the Jazz generation. Fitzgerald was no longer a celebrity in New York City. He became a traumatized old man burdened with debts. "When he went to work for M-G-M, he was more than $22,000 in debt: $12,511.69 to Ober; $1,150 to Perkins; and at least another $9,000 to Scribners in loans and advances. The value of his life insurance policy had been reduced to $30,000. He was behind in the payments to Highland Hospital, where the annual charges for Zelda were $6,780 in 1938" (Bruccoli 419). It is likely that he had no choice but to work hard to pay these debts and support his family, especially the charges for Zelda's treatment. Nevertheless, Fitzgerald could not overcome his money troubles and "he still owed Scribners more than $5,000 at his death" (Bruccoli 420). At the time of starting his novel, 1939, Fitzgerald wrote a letter to Zelda and said "I'm almost penniless" (Bruccoli 412). Therefore, this novel must be seen partly as Fitzgerald's attempt to solve the money problems that had haunted him in the final years of his life.

What is more, Fitzgerald's relationship with Zelda became worse and worse. In a letter to Dr. Carroll in 1939, Fitzgerald wrote "She [Zelda] has cost me everything a woman can cost a man—his health, his work, his money" (Bruccoli 418). Zelda's mental illness had progressed and she spent most of her time in asylums or in the care of her mother and sisters. Their interactions were limited by her illness and his work. Therefore, the void left by the absence of Zelda from his life left room for someone new. In the summer of 1937 Fitzgerald met Sheila Graham, a young gossip columnist, who would replace Zelda as Fitzgerald's companion. Though Graham brought a new life for Fitzgerald at the very time he was writing "I just loved you—you brought me everything" or "now for over two years your image is everywhere […]

You are the finest. You are something all by yourself…I will have my last time with you, though you won't be there…I love you utterly and completely" (Bruccoli 421-422), nevertheless, Fitzgerald, like Monroe Stahr, was still traumatized by the fact that he had lost Zelda, who seemed to be his idealized love for most of his life. Fitzgerald wrote openly of death to Graham: "I want to die, Sheila, and in my own way. I used to have my daughter and my poor lost Zelda" (Bruccoli 421-422). Fitzgerald "went back to Hollywood in July, 1937, to fulfill his responsibilities to Zelda, now permanently gone from him, and to his daughter; but he moved west also to establish an independent attitude toward the past so that he could, when the opportunity presented itself, live and write in a new context" (Callahan 200-201).

One other significant detail of the novel is that its hero, Monroe Stahr, is a creative reflection of the real Hollywood executive, Irving Thalberg, as Fitzgerald once acknowledged. Fitzgerald met Irving Thalberg, who was considered the "boy wonder" of the movie industry in January 1927. Irving Thalberg was "head of production at Universal when he was twenty and died in 1936 at thirty-seven" (Bruccoli 462). Fitzgerald once confessed that "Thalberg has always fascinated me. His peculiar charm, his extraordinary good looks, his bountiful success, the tragic end of his great adventure. The events I have built around him are fiction, but all of them are things which might very well have happened, and I am pretty sure that I saw deep enough into the character of the man so that his reactions are authentically what they would have been in life. So much so that he may be recognized—but it will also be recognized that no single fact is actually true. For example, in my story he is unmarried or a widower, leaving out completely any complication with Norma" (Bruccoli 409). As clearly seen from the novel, Stahr, a powerful producer, cannot escape from the loss of his beloved. As a result, the outcome of his conflict is a depressed yearning for the lost person, wandering through life to

find the reflection of his dead wife. Fitzgerald's most masculine hero, Stahr, like Fitzgerald's own creative figure, at last meets a tragic end indeed.

In a letter to Norma Shearer, Thalberg's wife, Fitzgerald wrote "though the story is purely imaginary perhaps you could see it as an attempt to preserve something of Irving. My own impression shortly recorded but very dazzling in its effect on me, inspired the best part of the character of Stahr […] I invented a tragic story and Irving's life was, of course, not tragic except his struggle against ill health, because no one has ever written a tragedy about Hollywood" (Bruccoli 462). Similarly, Norma reported that "Monroe Stahr was not at all like her husband" (Bruccoli 462). It is not difficult to understand Norma's objection because Fitzgerald definitely "had not attempted to write a biographical novel about Irving Thalberg" (Bruccoli 462). However, Stahr can be seen as the most complete hero in Fitzgerald's literary career with his inevitably tragic fate.

As Callahan points out, "Fitzgerald embodied in his tissues and nervous system the fluid polarities of American experience: success and failure, illusion and disillusion, dream and nightmare" (Callahan 1). As a result, Stahr is the most convincing character in Fitzgerald's literary career. Monroe Stahr, like Fitzgerald's other heroes in his previous novels, endeavors to pursue the American dream. Specifically, "Monroe Stahr, like Jay Gatsby, is an idealist destroyed by the corruption of his own dream. Like Gatsby, Stahr is a self-made man. He rises from the obscurity of a Jewish ghetto in the Bronx, New York, to become the ultimate purveyor of dreams. Indeed, he embodies the American Dream of Success, and he believes in the system that has enabled his self-creation" (Pelzer 139). Clearly, Stahr partly achieves his dream when he becomes a very powerful and successful executive. However, "without contact and love, it seems a man must parcel himself out in small perishable pieces until there is nothing left for any action or any relationship. Stahr's tragedy is that he acts as if the legend

about himself as irreplaceable executive were all fact and no rhetoric. Desire for power and a sense of responsibility for his culture have led him away from the intimate needs of his personality" (Callahan 210). Stahr is also destroyed by his obsessive pursuit of happiness with a woman who was a mirror image of his dead wife. Stahr's fate turns out to be Gatsby's, as they both lose their love and end up dying, suggesting a traumatic continuation in Fitzgerald's last novel. Obviously, Stahr's tragic fate, if one adopts critical conception from LaCapra and Caruth, is concerned with the unspeakable loss of his wife. Even though he transfers the love for his wife to another woman, he cannot heal the scar in his mind and recover from this trauma, thus showing his split identity in life.

As in *The Great Gatsby*, Fitzgerald uses the voice of first-person narrator to tell the story. Fitzgerald writes at one point in the novel that "this is Cecelia taking up the narrative in person" (77). In a 1939 letter to Kenneth Littauer, Fitzgerald revealed that "The Story occurs during four or five months in the year 1935. It is told by Cecelia, the daughter of a producer named Bradogue in Hollywood. Cecelia is a pretty, modern girl neither good nor bad, tremendously human" (Bruccoli 408). The reason Fitzgerald chose Cecelia as the narrator is because "I think I know exactly how such a person would react to my story. She is of the movies but not in them. She probably was born the day The Birth of a Nation was previewed and Rudolf Valentino came to her fifth birthday party. So she is, all at once, intelligent, cynical but understanding and kindly toward the people, great or small, who are of Hollywood", as he admitted (Bruccoli 409). Similarly, as the narrator, Cecelia Brady observes that "though I haven't ever been on the screen I was brought up in pictures" (3). It seems that Cecelia is a perfect narrator for the story because she can genuinely understand the Hollywood community. It is she who "sees the events in the story of Monroe Stahr, a great motion-picture producer, [and] tells with adolescent anguish of Stahr's double devotion: to work and to

memory of his dead wife Minna" (Fahey 121). Stahr, therefore, becomes a vivid masculine figure in the loving view of the beholder, Cecelia, who has long had illusions about him and idealizes him in every way.

Stahr works in the studio, which can be considered as a "fairyland" and "the torn picture books of childhood, like fragments of stories dancing in an open fire" (25). Hollywood, on the other hand, seems to be strange and weird to ordinary people. As Cecelia comments, "some of the English teachers who pretended an indifference to Hollywood or its products really hated it. Hated it way down deep as a thread to their existence" (3). Hollywood is like a mysterious world: "you can take Hollywood for granted like I did, or you can dismiss it with the contempt we reserve for what we don't understand. It can be understood too, but only dimly and in flashes. Not half a dozen men have ever been able to keep the whole equation of pictures in their heads. And perhaps the closest a woman can come to the set-up is to try and understand one of those men" (3). Stahr, therefore, can be regarded as a legend in this mysterious land, showing both his contribution to this place and the power of his work.

Structurally and figuratively, Stahr has a "symbolic status as representative American hero" and "he is the Andrew Carnegie, the Cornelius Vanderbilt, the John Jacob Astor of his day" (Pelzer 139). Stahr's life is a truly traditional rags-to-riches story which derives from a foundational American myth. Like Jay Gatsby, Stahr's childhood and education remain mysterious. According to the narrator, "though Stahr's education was founded on nothing more than a night-school course in stenography, he had a long time ago run ahead through trackless wastes of perception into fields where very few men were able to follow him" (18). According to Pelzer, "Stahr has climbed from poverty and obscurity by a combination of hard work, shrewd instincts, and an utterly unflinching belief in his inevitable success" (Pelzer 139) and that is why Stahr, as the narrator reveals, "had flown up very high to see, on strong wings

when he was young. And while he was up there he had looked on all the kingdoms, with the kind of eyes that can stare straight into the sun" (20). Besides, Stahr is also described as an angel "beating his wings tenaciously—finally frantically—and keeping on beating them he had stayed up there longer than most of us, and then, remembering all he had seen from his great height of how things were, he had settled gradually on earth" (20). In addition, Stahr "saw a new way of measuring our jerky hopes and graceful rogueries and awkward sorrows, and that he came here from choice to be with us to the end" (21). It is clear that after working hard, Stahr becomes "a money man among money men" (45), having lunch with Danish Prince Agge (44) and receives a phone call alleged to be from the president of the United States (83).

Additionally, Stahr exhibits his powers not only through his eyes but also through his work. He has been depicted as "a marker in industry like Edison and Lumiere and Griffith and Chaplin. He led pictures way up past the range and power of the theatre, reaching a sort of golden age before the censorship in 1933" (28). In a conference with writers Rose Meloney and Wylie White, supervisor Joe Rienmund, and director John Broaca, Stahr shows his dissatisfaction with a script scheduled for production and offers suggestion for improvement. Stahr also instructs the conferees of what kind of story could attract the public, and "the story we bought had shine and glow—it was a happy story" (39). In order to improve the film, Stahr is willing to replace director Red Ridingwood because Red cannot handle the star actress in his movie. Stahr tells Prince Agge that "I'm the unity". By that he means he wants to unite the whole studio together. Stahr believes that he can handle his studio and unite everyone to produce the best art forms. A powerful producer, Stahr, however, exhibits the insecurity of an ego injury as the loss of his wife becomes a haunted longing: she is projected, imagined and transferred to a new existence.

The narrator sees Stahr's power through "worshipping eyes" (Callahan 203). She thinks that "his dark eyes took me in, and I wondered what they would look like if he fell in love. They were kind, aloof and, though they often reasoned with you gently, somewhat superior" (15) and "I never dared look quite away from him or quite at him, unless I had something important to say—and I knew he affected many other people in the same manner" (15). In a flood, when Stahr "took a tentative step to see if the weakness had gone out of his knees […] men began streaming by him—every second one glancing at him smiling speaking Hello Monroe…Hello Mr. Stahr…wet night Mr. Stahr…Monroe…Monroe…Stahr…Stahr….Stahr" (27). At that moment, he is "like the Emperor and the Old Guard. There is no world so but it has its heroes and Stahr was the hero" (27). However, Stahr seems to be a lonely emperor in his small world, as the trauma of his loss of his beloved has overwhelmed his mind. In reality, Stahr wants to hide everything that reminds him of his dead wife, but he seems not to be able to recover from the pain of the past.

Stahr does not love Cecelia but instead finds a woman who looks like his dead wife. Kathleen Moore can be seen the object of Stahr's romantic pursuit. "Since Kathleen resembles Minna, Stahr's dead wife, the new is not completely new. And obviously the different person who finds Kathleen on a studio lot is still very much the same man as the one who loved Minna" (Fahey 122). It seems that "a love affair between Stahr and Thalia [Katheleen], an immediate, dynamic, unusual, physical love affair" (Bruccoli 410) can show another facet in Stahr's life and, of course, "this love affair is the meat of the book" (Bruccoli 410). In a flood, Stahr sees that "on top of a huge head of the god Siva, two women were floating down the current of an impromptu river" (26) and one of them has "the face of his dead wife, identical even to the expression" (26). "Across the four feet of moonlight the eyes he knew looked back at him, the curl blew a little on a familiar forehead, the smile lingered changed a little

according to pattern, the lips parted—the same. An awful fear went over him and he wanted to cry aloud" (26). At this time, Stahr seems to lose his power and one just sees him as a poor husband who has lost his wife long ago. As Callahan points out, "Again we watch the division of manhood, strong and individual in the world, but weak and prosaic with a woman" (Callahan 209).

Evidently, Stahr seems to have been traumatized by the loss of his wife for a long time. According to Callahan, Gatsby, Diver, and Stahr "raise adolescent fantasy to the level of life's imperative. Internalized, the fantasies replace that American world to which they are similar but not identical in the first place" (Callahan 212). As can be seen from the novel, on his way back from the commissary and looking for a young actor and his girl, Stahr feels that "little by little he was losing the feel of such things, until it seemed that Minna had taken their poignancy with her; his apprehension of splendor was fading so that presently the luxury of eternal mourning would depart" (62). He tries desperately to meet Kathleen again, suggesting that he wants to meet his dead wife once more. Even though Stahr has a chance to talk with Kathleen, he still "felt a curious loneliness […] It was the old hurt come back, heavy and delightful […] he waited a moment, thinking of Minna. He explained to her that it was really nothing, that no one could ever be like she was, that he was sorry" (67). Stahr's psychological reaction exhibits that his repressed trauma is displayed not only through his memory but also through his actions. Dating a woman with much the same appearance as his dead wife cannot solve his depressive disorder.

For the first time since Minna's death, on the way to meet up with one of the women who resembles his wife, Stahr feels a "good illusion that it was a different moon every evening, every year. Other lights shone in Hollywood since Minna's death" (62). When Stahr sees Kathleen he thinks "it was Minna's face". At the moment of looking at Kathleen's eyes "they

made love as no one ever dares to do after" (64). "Stahr does not idealize Kathleen. As it should, their union separates her from the images of Minna, Stahr's dead wife, images which only another woman could change from fixation to memory" (Callahan 208). After their first talk, Stahr has another chance to dance with Kathleen in the screenwriter's ball. According to the narrator, Kathleen "was deep in it with him [Stahr], no matter what the words were. Her eyes invited him to a romantic communion of unbelievable intensity" (73) and Stahr said "I don't want to lose you" (73). Furthermore, Kathleen realizes that "you've [Stahr] fallen for me—completely. You've got me in your dreams" (75). After Kathleen leaves the ball, Stahr asks Cecelia to dance. However, Cecelia feels "stabbing pain" because Kathleen "took the evening with her" (77) and "left the great ball-room empty and without emotion" (77). It seems to Cecelia that she "was dancing with an absent minded man" (77).

However, Kathleen is not the woman for Stahr. After a romantic night with him in his house by the beach, Kathleen says "I'm sorry I've been so mysterious—it was a compliment because I like you so much. You should try not to work so hard. You ought to marry again" (85). The letter which "was addressed to Monroe Stahr" that falls out of Kathleen's purse in Stahr's car reveals that Kathleen cannot ever become his love. In the letter, Kathleen has written "it is to tell you that I am to be married soon and that I won't be able to see you after today" (98). Stahr "was shocked by the letter's indifference to what had happened later" (98) and "he could not even believe this now and the whole adventure began to peel away even as he recapitulated it searchingly to himself" (99). For him "Minna died again on the first landing and he forgot her lingeringly and miserably again" (99). The fact, however, that Stahr "had never lost his head about Minna even in the beginning—it had been the most appropriate and regal match imaginable. She had loved him always and just before she died all unwilling and surprised his tenderness had burst and surged toward her and he had been in love with her. In

love with Minna and death together—with the world into which she looked so alone that he wanted to go with her there" (97). Stahr's image of his dead wife now overlaps that of Kathleen Moore, the woman who has left him behind. Stahr, therefore, stands as a failure in private life. He seems not to recognize the importance of Kathleen's love for him, as he is so weakened by the loss of his wife. Stahr's past memory is too painful to acknowledge, so he can never find happiness with other women, even with one who has the same appearance as his dead wife.

We cannot leave *The Love of the Last Tycoon* without feeling disappointed that it was never completed. Despite the fact that the novel is an unfinished work, some critics declared that it was the best work that Fitzgerald produced. Stephen Vincent Benet commented that "Had Fitzgerald been permitted to finish the book, I think there is no doubt that it would have added a major character and a major novel to American fiction. As it is, 'The Last Tycoon' is a great deal more than a fragment. It shows the full powers of its author, at their height and at their best". Benet also wrote "You can take off your hats now, gentlemen, and I think perhaps you had better. This is not a legend, this is a reputation—and, seen in perspective, it may well be one of the most secure reputations of our time" (Bruccoli lxxvi). Obviously, the novel is the traumatic loss of Monroe Stahr, Fitzgerald's perfect and complete masculine hero, who seems doomed in the original plan of the novel. The brilliant tycoon is inevitably corrupted by the promised art and love that he wants to build in the "New World".

CONCLUSION

This dissertation's five chapters each address traumas and psychological losses in the lives of the central characters of Fitzgerald's five major novels. What distinguishes this dissertation from other studies on trauma and losses is its attempt to explore the psychic personal losses, social and family relationships and fantasies of Fitzgerald's protagonists using Freudian trauma theory and contemporary trauma theory. In addition, Fitzgerald's five novels share a similarity in their ways of expressing the psychological loss of the heroes when their idealized love connects to actually embodied women. No matter how hard they try, their lives gradually fall into a distorted fantasy realm due to the loss of their love.

Chapter One provides a thorough analysis of Jay Gatsby's loss. It can be said that he evidently still suffers from the trauma that he underwent in the past when his relationship with Daisy was broken off, and now he really wants to recapture their happy moments by recycling and mixing past events with present ones, in the hope that he can jump back into a created past by means of illusory emotions. *The Great Gatsby* presents the rise and the fall of Jay Gatsby through the eyes of the first-person narrator, Nick Carraway. Gatsby dreams of gaining wealth that can ensure his success in life, and his desires are also connected to the beauty and the purity embodied in the woman he loves, a very beautiful member of the social elite, Daisy Buchanan. Gatsby, after returning from World War I, makes a lot of money in an effort to win back her love as well as regain his dream. In his mind, to possess her is to possess the ideal. However, his idealization fails and he never escapes from his illusory world. Using the Freudian concepts of trauma as well as Felman's notions of emotional shock and traumatic memory, Caruth's ideas of an unexpected and overwhelming stress disorder, and Veblen and

Simmel's insights on socioeconomic issues, we can see that Gatsby's idealization fails, and he dies disillusioned with the concept of the self-made man. He is traumatized and is trapped in his own fantasy world forever.

Chapter Two deals with the sexual illusions and disillusionments of Amory Blaine, whose desire is to pursue an ideal world, and also with the changes in his sexual desires during different phases of his life. Due to the loss of an idealized father figure, he strives to find a substitute father figure. Over time, he also falls into sexual illusions concerning various women. His life has drifted from his wealthy childhood through prep school and Princeton, where he obtained a rather-unbalanced moral education, confused sexual desires and romantic disillusionment. Amory's own innate intelligence and powerful imagination should lead to his success in life but in fact doom him to failure in love because he feels that his "philosophy of success tumbles down upon him" (100). Using the Freudian notions of idealization, pathological family relationships, hidden sexual repression, as well as the transfer of desire onto different women, one can see that Amory cannot turn his desires and dreams into reality, and this failure leads him into a fantasy world. Amory, a "romantic egotist", believes that a great destiny awaits him; however, being rejected by the women he loves eventually leads him to discover that his dream could never come true.

Chapter Three attempts to focus on the economic anxiety, meaninglessness in life and the psychological losses of Anthony Patch, which eventually combine to make him a broken man. As with other chapters in the dissertation, various critical approaches have been used to explore the meaninglessness in life of the protagonist; for example, trauma theory, psychoanalytic criticism, and feminist theory. The emptiness of Anthony's life is gradually expressed in the novel, from his golden youth all the way to his late alcoholic nightmare. Anthony's desire seems to match reality when he attains the beautiful girl he loves. However,

at last they find themselves "imprisoned in their false illusion" (Pelzer 54). Drawing from Konings' and Veblen's analyses of socioeconomic issues, Addison's idea about aging, as well as Edkins' notions of modern trauma and Caruth's idea of unspeakable loss, we can see clearly that Anthony seems to be lost and cannot recover from the realization that he can never win his love again.

By making use of Freudian concepts of hysterical fantasy and Kristeva's notions of a cinematic fantasy world as well as the more traditional transatlantic theme, chapter Four investigates the reasons for Dick Diver's downfall, dealing with both his hidden sexual desires and his excessive ambition in his professional career. It is further suggested that Diver's fantasy derives from the childhood trauma of the loss of his father. His life seems to be full of pleasure because of his well-paying stable professional life and a beautiful, rich but traumatized wife, Nicole. In the end, Dick loses everything, in particular his wife, his career and his goal in life. His relationship with the girl he loved and his partnership with his close friend are broken, and as a result he eventually develops a drinking problem. Dick, like Amory in *This Side of Paradise* or Gatsby in *The Great Gatsby,* cannot control his life, and thus he has to face a dark ending to his earthly existence.

The last chapter, using LaCapra and Caruth's concepts concerning the loss of a beloved person, focuses on the life of Monroe Stahr, who suffers the traumatic losses of his wife and his girlfriend. These experiences change his character fundamentally. *The Love of the Last Tycoon: A Western* is Fitzgerald's unfinished last novel, which was published in 1941, one year after his death. It can be seen as the resolution of the trauma of the central character, Monroe Stahr, whose desire is to win a beautiful woman after the loss of his wife. Chapter Five analyzes the life and death of this fictional Hollywood producer, suggesting the traumatic repetition described in Fitzgerald's final long fiction. Various literary constructs, including the

traumatic loss over the death of a beloved person, the wounding in the hero's mind, the haunting longing of the hero's dead wife, the failure in accepting the reality that he no longer can possess an idealized woman, and the destruction by the obsession of pursuing the idealized image are used to analyze the psychological loss suffered by the central character. Stahr loses his beautiful wife and also never manages to win the heart of the girl he loves. Finally, this novel, like the others, ends with a dark shadow: Stahr's fate is that he dies in a plane crash.

Having carefully traced the unspeakable traumatic loss of various protagonists in Fitzgerald's five novels, this dissertation offers various critical contributions to Fitzgerald's criticism. Firstly, by using eclectic theories, such as trauma theory, the psychoanalytic approach, gender studies, gaze theory, sociological, historical and biographical studies, it investigates a wide range of topics in all Fitzgerald's five novels, but especially the mental states of the protagonists, including dreams, repressions, desires, illusions, and fantasies. All these mental states exhibit the inner life of Fitzgerald's heroes and heroines. For example, in *The Great Gatsby*, we can see clearly Gatsby's illusions in his search of love and social status, and a fantasy world that he builds to regain his beloved. Gatsby's traumatic neurosis has resulted from the unspeakable loss of the past, which turns his life a trap that he never escapes from. In *This Side of Paradise*, one can see Amory's hidden sexual illusions when he cannot escape from a big shadow of his mother. The distorted mother-son relationship, further intensified by the absence of a father, turns him into a traumatized man and changes his identity.

Secondly, this dissertation redefines, renews and adapts Freudian trauma theory, so that it provides a new perspective for exploring the deep psychic disorders of the protagonists of the five novels. The Freudian notions of trauma and fantasy are extremely relevant and useful

in the depiction of Fitzgerald's protagonists, psychological realm. For example, Jay Gatsby never recovers from unconscious hysteria when he loses his idealized woman and this traumatic past haunts Gatsby all his life, instigating hidden sexual repression and identity loss. Anthony suffers the traumatic loss in his early childhood when his parents died, his illusions in forming an identity without an adequate supporting role by his parents, his emptiness and meaningless in life, and his sexual obsessions towards various women. Diver's hysterical fantasy involves both his traumatization in married life and his failed ambitions in his professional career, identity loss and personality changes in the exiles' world. Having used Freudian trauma theory extensively, we can clarify the psychosexual meanings of dreams, illusions and fantasies reflecting the mental life of these heroes and heroines. In its Freudian interpretation, this dissertation has also used various other specific Freudian concepts, such as the significance of projections of the devil, the devil as a father-substitute, schoolboy psychology, the 'imagos' of the father or the mother, the idea of being slighted when one cannot receive the exclusive love of parents, daydreams of youth, the concept of one who has been wrecked by success, and the idea of melancholia.

Last but not least, this dissertation has broadly examined the importance of memory in one's life, and how it affects and changes individual identity. We can see clearly the huge impact of trauma-induced memories on people's lives when considering wars, bombings, terrorism or natural disasters, but there are comparatively few analyses of the impact of traumatic memory arising from the loss of the beloved in literature. From our analyses, we can conclude that trauma during Fitzgerald's era varies greatly in its forms, although in every case the individual fails to distinguish reality and fantasy. These fantasies and their significance often lead to neurotic effects, suggesting that truth and falsehood, reality and fantasy are all twisted together in these traumatized figures.

Fitzgerald was, of course, not the only major U.S. novelist who dealt with various types of loss suffered by traumatized characters. Beginning in the Jazz Age and continuing through to the era of World War II, there were numerous American novels presenting a varied spectrum of modern loss. *Parallel 42*, *Three Soldiers* (John Dos Passos), *A Farewell to Arms*, *The Sun Also Rises* (Ernest Hemingway), *The Sound and the Fury* (William Faulkner), and *The Grapes of Wrath* (John Steinbeck) are outstanding examples of this motif. These novels also depict the depressions of the main characters as well as the destruction of their ideals. Nevertheless, Fitzgerald's works provide a unique and particularly valuable window onto a new focus of writing in modern American literature. His presentation of traumatic loss in these five novels characterizes the age in which he lived, and it also provides a particularly detailed depiction of historical traumatic psychology that remains of deep interest to readers today.

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